START

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY
ORCHESTRA
SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
6	BSO	
	Kneisel Quartet	1893-1894
7	BSO	
	Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO	
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28	BSO	
	Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO	
	Pops	1911-1912
31	BSO	
	Pops	1912-1913
32	BSO	
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33	BSO	
	Pops	1914-1915
34	BSO	
	Pops	1915-1916

VOL	TITLE	DATES
35	BSO	
	Pops	1916-1917
36	BSO	
	Pops	1917-1918
37	Karl Muck	1918
38	BSO	
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39	BSO	
	Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO	
	Pops	1920-1921
42	BSO	
	Pops	1921-1922
43	BSO	
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	Pops Advertisements	1922-1923
44	BSO	
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45	BSO	
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46	BSO	
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	Pops Advertisements	1924-1926
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48	BSO Advertisements	
	Pops Advertisements	1926-1927
49	BSO	
	Pops	1926-1928
50	BSO	1928
51	BSO	
	Pops	1928-1929
52	BSO	
	Pops	
	U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO	
	Pops	1931-1932
55	BSO	
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56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

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60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
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	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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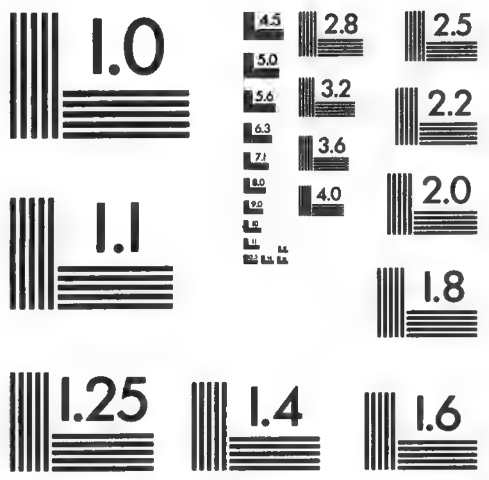
REEL 55

Volume 91

European Tour

1956

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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A4

A3

PRECISION℠ RESOLUTION TARGETS

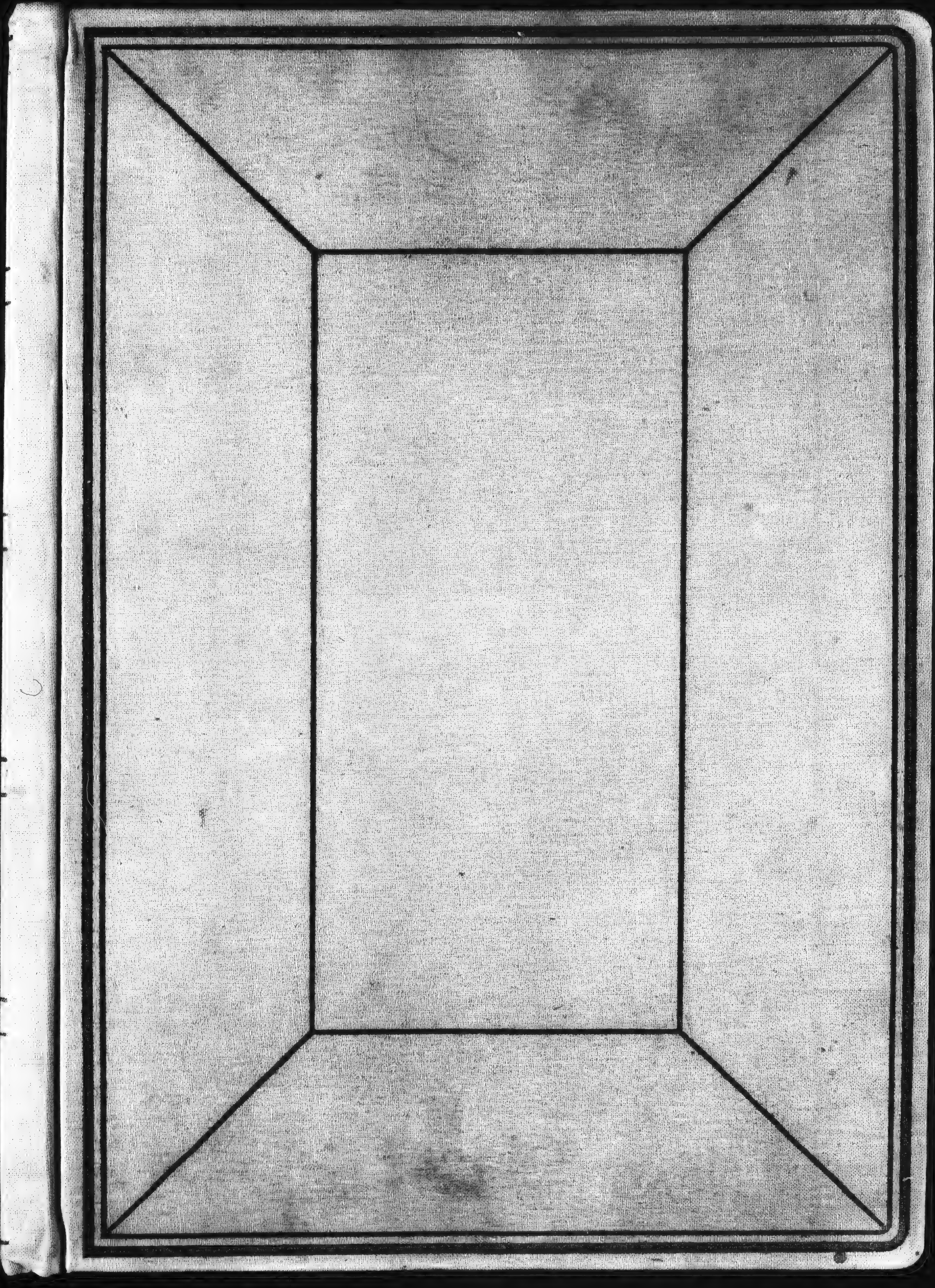
Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 91

European Tour

1956



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THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

—

EUROPEAN TOUR 1956

Conductors:

CHARLES MUNCH PIERRE MONTEUX

—

The Boston Symphony Orchestra's tour of Europe is made in co-operation with the International Exchange Program of the American National Theatre and Academy.

—

European Tour Management:
HAROLD HOLT, LTD
IAN HUNTER, *Managing Director*
122, WIGMORE STREET
LONDON, W.1., ENGLAND

THOMAS D. PERRY JR., *Manager*
G. U. RECBA, *Assistant Manager*

—

BALDWIN PIANO R.C.A. VICTOR RECORDS

THIS SCHEDULE contains the best information at the time of printing, *all times shown are local time.* There will be changes and additions of detail as we go along, and all members are warmly urged to keep close tabs on the official bulletin board which will be placed backstage at each hall, and will contain the final information on the next move. All members will be responsible for knowing the information posted thereon day by day.

*

THE MANAGEMENT can be reached, if required, at the official hotels listed. Please keep it informed of what it should know, but not of every breath you take.

*

FOR EUROPEAN FLIGHTS, personal baggage (including instruments, if carried) is limited to forty-four pounds per passenger.

*

Baggage is carried at the risk of the owner.

SUBJECT TO CHANGE.

EUROPEAN TOUR

Friday, 24th August, 1956

CORK

Local Agent: Mr. Louis Elliman,
Theatre Royal,
Hawkins Street, Dublin.

General Staff booked at: Metropole Hotel,
Cork.

Rehearsal: Savoy Theatre. Time, 11.00–13.30 hrs.

Concert: Savoy Theatre. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Anderson – Irish Suite
Haydn – Symphony No. 102.
Dukas – L'Apprenti Sorcier.
Brahms – Symphony No. 2.

EUROPEAN TOUR

Friday, 24th August, 1956

CORK

Local Agent: Mr. Louis Elliman,
Theatre Royal,
Hawkins Street, Dublin.

General Staff booked at: Metropole Hotel,
Cork.

Rehearsal: Savoy Theatre. Time, 11.00–13.30 hrs.

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Conductor: Charles Munch.
Programme: Anderson – Irish Suite
Haydn – Symphony No. 102.
Dukas – L'Apprenti Sorcier.
Brahms – Symphony No. 2.

EUROPEAN TOUR

Saturday, 25th August, 1956

CORK/DUBLIN/EDINBURGH

Personnel: On departure: pick up point for buses Imperial Hotel, 08.30 hrs.

Depart: Cork, Glanmire Station, 09.00 hrs.

Arrive: Dublin, 12.00 hrs.

On arrival in Dublin direct by bus to Theatre Royal.

Local Agent:	Mr. Louis Elliman, Theatre Royal, Hawkins Street, Dublin.	Telephone No. Dublin 70587, 79418.
Rehearsal:	Theatre Royal.	Time, 13.45–14.15 hrs.
Concert:	Theatre Royal.	Time, 15.00 hrs.

Conductor: Charles Munch.

Programme: Haydn – Symphony 102.
Hanson – Elegy.
Strauss – Don Juan.
Schumann – Symphony No. 2.

Coaches will leave the theatre for the docks and the airport immediately after the concert.

Personnel: **Depart:** by air from Dublin Airport:
Flight I, 18.15 hrs.
Flight II, 18.30 hrs.
By sea from Dublin North Wall Quay on B.I. Steamer at 18.30 hrs.
Dinner has been ordered on board.

Arrival: by air at Edinburgh Turnhouse Airport:
Flight I, 19.50 hrs.
Flight II, 20.05 hrs.
Buses to George Hotel, Edinburgh.

Edinburgh Festival Society:
Office: Synod Hall, Castle Terrace,
Edinburgh, 1.
Telephone: FOU 1432.

EUROPEAN TOUR

Sunday, 26th August, 1956

Personnel: **Arrive:** on B.I. Steamer at Glasgow at 08.00 hrs.
NOTE: Breakfast on boat prior to disembarkation.

On arrival: SMT coaches will meet ship in Glasgow and take passengers to Princes Street Station, Edinburgh.

General staff booked at: Caledonian Hotel.

Rehearsal: Usher Hall. Time, 17.00 hrs.
NOTE: Cold buffet arranged at Caledonian Hotel, 18.45–19.30 hrs.

Concert: Usher Hall. Time, 20.00 hrs.

Conductor: Charles Munch.

Programme: Haydn – Symphony 102.
Piston – Symphony 6.
Strauss – Don Juan.
Dukas – L'Apprenti Sorcier.

EUROPEAN TOUR

Monday, 27th August, 1956

EDINBURGH

Rehearsal: Usher Hall, Edinburgh. Time, 10.00–12.30 hrs.

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Creston – Symphony No. 2.
Bartok – Concerto for Orchestra.
Schubert – Symphony No. 7.

Reception by U.S. Consul General after Concert
at the Caledonian Hotel.

EUROPEAN TOUR

Tuesday, 28th August, 1956

EDINBURGH

Rehearsal: Usher Hall, Edinburgh. Time, 10.00–12.30 hrs.

Festival Garden Party: Lauriston Castle. Time, 15.00 hrs.
(Transport to be provided.)

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Charles Munch. Soloist: Isaac Stern.
Programme: Copland – Symphonic Ode.
Beethoven – Violin Concerto.
Schumann – Symphony No. 2.

Saturday, 25th August, 1956

CORK/DUBLIN/EDINBURGH

Personnel: On departure: pick up point for buses Imperial Hotel, 08.30 hrs.

Depart: Cork, Glanmire Station, 09.00 hrs.

Arrive: Dublin, 12.00 hrs.

On arrival in Dublin direct by bus to Theatre Royal.

Local Agent:	Mr. Louis Elliman, Theatre Royal, Hawkins Street, Dublin.	Telephone No. Dublin 70587, 79418.
Rehearsal:	Theatre Royal.	Time, 13.45–14.15 hrs.
Concert:	Theatre Royal.	Time, 15.00 hrs.

Conductor: Charles Munch.

Programme: Haydn – Symphony 102.
Hanson – Elegy.
Strauss – Don Juan.
Schumann – Symphony No. 2.

Coaches will leave the theatre for the docks and the airport immediately after the concert.

Personnel: **Depart:** by air from Dublin Airport:
Flight I, 18.15 hrs.
Flight II, 18.30 hrs.
By sea from Dublin North Wall Quay on B.I. Steamer at 18.30 hrs.
Dinner has been ordered on board.

Arrival: by air at Edinburgh Turnhouse Airport:
Flight I, 19.50 hrs.
Flight II, 20.05 hrs.
Buses to George Hotel, Edinburgh.

Edinburgh Festival Society:
Office: Synod Hall, Castle Terrace,
Edinburgh, 1.
Telephone: FOU 1432.

Sunday, 26th August, 1956

Personnel: **Arrive:** on B.I. Steamer at Glasgow at 08.00 hrs.

NOTE: Breakfast on boat prior to disembarkation.

On arrival: SMT coaches will meet ship in Glasgow and take passengers to Princes Street Station, Edinburgh.

General staff booked at: Caledonian Hotel.

Rehearsal:	Usher Hall.	Time, 17.00 hrs.

NOTE: Cold buffet arranged at Caledonian Hotel, 18.45–19.30 hrs.

Concert:	Usher Hall.	Time, 20.00 hrs.

Conductor: Charles Munch.

Programme: Haydn – Symphony 102.
Piston – Symphony 6.
Strauss – Don Juan.
Dukas – L'Apprenti Sorcier.

EUROPEAN TOUR

Monday, 27th August, 1956

EDINBURGH

Rehearsal: Usher Hall, Edinburgh. Time, 10.00–12.30 hrs.

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Creston – Symphony No. 2.
Bartok – Concerto for Orchestra.
Schubert – Symphony No. 7.

Reception by U.S. Consul General after Concert
at the Caledonian Hotel.

EUROPEAN TOUR

Tuesday, 28th August, 1956

EDINBURGH

Rehearsal: Usher Hall, Edinburgh. Time, 10.00–12.30 hrs.

Festival Garden Party: Lauriston Castle. Time, 15.00 hrs.
(Transport to be provided.)

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Charles Munch. Soloist: Isaac Stern.
Programme: Copland – Symphonic Ode.
Beethoven – Violin Concerto.
Schumann – Symphony No. 2.

EUROPEAN TOUR

Wednesday, 29th August, 1956

EDINBURGH

No Morning Rehearsal.

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Pierre Monteux. Soloist: Casadesus.
Programme: Freed – Festival Overture.
Brahms – Symphony No. 3.
Franck – Symphonic Variations.
Ravel – Piano Concerto for left hand.
Strauss – 'Der Rosenkavalier'.

EUROPEAN TOUR

Thursday, 30*th August,* 1956

EDINBURGH

Rehearsal: Usher Hall, Edinburgh. Time, 10.00–12.30 hrs.

Concert: Usher Hall, Edinburgh. Time, 20.00 hrs.
Conductor: Charles Munch. Soloist: Curzon.
Programme: Hanson – Elegy.
Schumann – Piano Concerto.
Honegger – Symphony No. 5.
Debussy – La Mer.

Homage to Koussevitzky.

Reception by Lord Provost at 22.30 hrs., City Chambers.

EUROPEAN TOUR

Friday, 31st August, 1956

EDINBURGH/COPENHAGEN

Personnel: **On departure:** buses leave Usher Hall, Edinburgh at 08.00 hrs. for Prestwick.
Depart: Flight I, DC6B ex Prestwick, 12.00 hrs.
Flight II, DC6 ex Prestwick, 12.10 hrs.
Arrive: Flight I at Copenhagen, 14.55 hrs.
Flight II at Copenhagen, 15.00 hrs.
On arrival: buses from Airport to Hotel Angleterre, Copenhagen.

Local Agent: Mr. Fleming Sonnerup, Telephone No.
Wilhelm Hansen Musik-Forlag, Central 5183.
Gothersgade 9/11,
Copenhagen K.

General Staff booked at: Hotel Angleterre.

No Rehearsal.

Concert: Tivoli Hall. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Rossini – L'Italiana.
Brahms – Symphony 3.
Creston – Symphony 2.
Strauss – Rosenkavalier Suite.

EUROPEAN TOUR

Saturday, 1st September, 1956

COPENHAGEN/OSLO

Personnel: **On departure:** buses leave Hotel Angleterre. (Time to be advised.)
Depart: Flight I, Convair from Copenhagen, 13.00 hrs.
Flight II, DC6B from Copenhagen, 13.30 hrs.
Arrive: Flight I in Oslo, 14.50 hrs.
Flight II in Oslo, 15.00 hrs.
On arrival: buses from airport to Hotel Bristol.

Local Agent: Mr. Per Gottschalk Telephone No.
Tollbodgaten 3iv, 42.63.79.
Oslo.

General Staff booked at: Hotel Bristol.

Rehearsal: Folketeateret. Time, 18.45–19.15 hrs.

Concert: Folketeateret. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven – Eroica.
Piston – Symphony 6.
Ravel – Daphnis.

Reception after Concert by U.S. Ambassador at Embassy.

Sunday, 2nd September, 1956

REST DAY in OSLO

EUROPEAN TOUR

Monday, 3rd September, 1956

OSLO/STOCKHOLM

Personnel: **On departure:** buses from Hotel Bristol.
(Time to be advised.)
Depart: Flight I: SAS SK916, depart 12.14 hrs.
Flight II: BEA BE 210, depart 12.20 hrs.
Flight III: DC6 B, depart 13.45 hrs.

Arrive: Flight I: SK 916, Stockholm, 13.35 hrs.
Flight II: BE 210, Stockholm, 13.30 hrs.
Flight III: DC6 B, Stockholm, 15.05 hrs.

On arrival: buses to Grand Hotel, Stockholm, from Airport.

Local Agent: Mr. Helmer Enwall,
Konsertbolaget,
Hamngatan 22A,
Stockholm C.
Telephone No. 22.00.22.

General Staff booked at: Grand Hotel.

Rehearsal: Stockholm, Concert Hall. Time, 18.45–19.15 hrs.

Concert: Stockholm Concert Hall. Time. 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven – Eroica.
Piston – Symphony 6.
Ravel – Daphnis.

Reception after Concert at U.S. Embassy.

EUROPEAN TOUR

Tuesday, 4th September, 1956

STOCKHOLM/HELSKINI

Personnel: **On departure:** buses from Grand Hotel to Airport
(Time to be advised.)
Depart: from Stockholm:
Flight I: DC6B, 09.00 hrs.
Flight II: Convair, 09.00 hrs.
Flight III: Finnair, AY782, 10.15 hrs.

Arrive: Helsinki: Flight I: 11.20 hrs.
Flight II: 11.20 hrs.
Flight III: 12.40 hrs.

Local arrangements: **On arrival:** buses to Kamp Hotel from Airport.

Local Agent: Mr. Roger Lindberg,
Fazer Konsertdirektion,
Alexandersgatan 11, Helsinki.
Telephone No. 10751.

General Staff booked at: Kamp Hotel.

Rehearsal: A Messuhalli. Time, 17.00–19.30 hrs.
(Fair Trade Hall A).

Concert: A Messuhalli. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven – Eroica.
Piston – Symphony 6.
Ravel – Daphnis.

EUROPEAN TOUR

Wednesday, 5th September, 1956

HELSINKI/LENINGRAD

Personnel: **On departure:** buses from Kamp Hotel to Airport. (Time to be advised.)

Depart: ex Helsinki by special Aeroflot flights at

Flight I: 08.30 hrs.
Flight II: 08.45 hrs.
Flight III: 09.00 hrs.
Flight IV: 13.25 hrs.
Flight V: 13.40 hrs.
Flight VI: 13.50 hrs.

} Flight approx. 1½ hrs.

Local arrangements:

NOTE: Local arrangements throughout Russia to be advised.

EUROPEAN TOUR

Thursday, 6th September, 1956

LENINGRAD

Rehearsal: Great Hall of Conservatoire. Time, 18.45–19.15 hrs.

Concert: Great Hall of Conservatoire. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven – Eroica.
Piston – Symphony 6.
Ravel – Daphnis.

Friday, 7th September, 1956

LENINGRAD

No Rehearsal.

Concert: Great Hall of Conservatoire. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Haydn – Surprise Symphony.
Creston – Symphony 2.
Schubert – Symphony 7.

Personnel: **Depart:** overnight Leningrad/Moscow after concert by sleeper.

EUROPEAN TOUR

Saturday, 8th September, 1956

MOSCOW

Personnel: **Arrive:** Moscow, at time to be advised.

Rehearsal: Great Hall of Conservatoire. Time, 12.00–14.30 hrs.

Concert: Great Hall of Conservatoire. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven : Eroica.
Piston – Symphony 6.
Ravel – Daphnis.

EUROPEAN TOUR

Sunday, 9th September, 1956

MOSCOW

No Rehearsal.

Concert I: Great Hall of Conservatoire. Time, 14.00 hrs.
Conductor: Pierre Monteux.
Programme: Haydn – Surprise.
Creston – Symphony 2.
Schubert – Symphony 7.

Concert II: Great Hall of Conservatoire. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Haydn – Symphony 102
Copland – Ode.
Strauss – Don Juan.
Dukas – L'Apprenti

Monday, 10th September, 1956

MOSCOW/PRAGUE

REST DAY

Personnel: **On departure:** buses will be provided to airport. Departure point and time to be advised.

Depart: by air from Moscow, evening, time to be advised.

Arrive: Prague, time to be advised.

On arrival: buses from airport at Prague to Hotel Alcron.

Local Agent: Dr. Vilem Pospisil, "Prague Spring Concert Agency", Dum Umekie, Prague 1. — Telephone No. Prague 638.56.

General Staff booked at: Alcron Hotel.

Tuesday, 11th September, 1956

PRAGUE

Local Agent: Dr. Vilem Pospisil, "Prague Spring" Concert Agency, Dum Umelcu, Prague 1. — Telephone No. Prague 638.56.

General Staff booked at: Hotel Alcron.

No Rehearsal.

Concert: Smetana Hall. — Time, 20.00 hrs.

Conductor: Charles Munch.

Programme: Hanson – Elegy.
Honneger – Symphony 3.
Beethoven – Eroica,
or
Brahms – Symphony 2.

EUROPEAN TOUR

Wednesday, 12th September, 1956

PRAGUE/VIENNA

Personnel: **On departure:** buses from Hotel Alcron to Airport at time to be advised.
Depart: KLM DC4: Flight I: Prague, 08.00 hrs.
Flight II: Prague, 13.00 hrs.
Arrive: Vienna: Flight I, 09.20 hrs.
Flight II, 14.20 hrs.
On arrival: buses to Sacher Hotel.

Local Agent: Martin Taubman, Lothringerstrasse 20, Vienna 3. Telephone No. B 50 2 48.

General Staff booked at: Sacher Hotel.

No Rehearsal.

Concert: Hall, Konzerthaus. Time, 19.30 hrs.
Conductor: Charles Munch.
Programme: Hanson – Elegy.
Honegger – Symphony 3.
Ravel – Daphnis.
Brahms – Symphony 2.

EUROPEAN TOUR

Thursday, 13th September, 1956

STUTTGART

Personnel: **On departure:** buses from Sacher Hotel to Airport at time to be advised.
Depart: Flight I: KLM DC4, 07.30 hrs.
Flight II: KLM DC4, 13.00 hrs.
Arrive: Flight I: at Stuttgart, 09.25 hrs.
Flight II: at Stuttgart, 15.05 hrs.
On arrival: buses from Airport to Reichsbahnhotel.

Local Agent: Gustav Fineman,
Cologne.

General Staff booked at: Reichsbahnhotel.

Rehearsal: Leiderhalle. Time, 18.45–19.15 hrs.

Concert: Liederhalle. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Hanson – Elegy.
Honegger – Symphony 3.
Ravel – Daphnis.
Brahms – Symphony 2.

EUROPEAN TOUR

Friday, 14th September, 1956

STUTTGART/MUNICH

Personnel: **Depart:** Hauptbahnhof on German Railways train D 203, from Stuttgart, 10.16 hrs.

Arrive: Munich, 13.12 hrs.

Local Agent: C. W. Winderstein,
Sendlingerstrusse 55.
Telephone
290.483.

General Staff booked at: Vier Jahreszeiten Hotel.

Rehearsal: Kongressaal,
Deutchesmuseum.
Time, 15.00–17.30 hrs.

Concert: Kongressaal,
Deutchesmuseum.
Time, 20.00 hrs.

Conductor: Charles Munch.

Programme: Haydn – Symphony 102.
Hanson – Elegy.
Martinu – Fantaisies.
Brahms – Symphony 2.

Reception after Concert at Hall.

EUROPEAN TOUR

Saturday, 15th September, 1956

Rest Day

Personnel (Group I): **Depart:** Hauptbahnhof on German Railways train D 80, from Munich, 08.29 hrs.

Arrive: Zurich, 13.06 hrs.

Local Agent: in Zurich: Toni Stoeckli,
Zurichbergstrasse 7,
Zurich.
Telephone No.
Zurich 347710.

General Staff booked at: Hotel Eicher (Zurich).

Sunday, 16th September, 1956

ZURICH

Personnel (Group II): **Depart:** Hauptbahnhof, German Railways train D 80, 08.29 hrs.
Arrive: Zurich, 13.06 hrs.

Local Agent: Toni Stoeckli, Zurichbergstrasse 7, Zurich. Telephone No. 347710.

General Staff booked at: Hotel Eicher.
No Rehearsal.

Concert: Tonhalle, Zurich. Time, 20.15 hrs.
Conductor: Pierre Monteux.
Programme: Haydn – Surprise Symphony.
Creston – Symphony No. 2.
Schubert – Symphony No. 7.

Monday, 17th September, 1956

ZURICH/BERNE

Personnel: **Depart:** Hauptbahnhof, 09.27 hrs.
Arrive: Berne, 11.14 hrs.

Local Agent: Toni Stoeckli,
Zurich.

General Staff booked at: Hotel Bellevue Palace.
No Rehearsal.

Concert: Casino Hall, Berne. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Haydn – Surprise Symphony.
Creston – Symphony No. 2.
Schubert – Symphony No. 7.

Reception by U.S. Consul General after Concert.

Personnel (Group I): **Depart:** Berne at time to be advised.

EUROPEAN TOUR

Tuesday, 18*th September*, 1956

BERNE/PARIS

REST DAY

Personnel (Group I): **Arrive:** Paris at time to be advised.
(Group II): **Depart:** Berne, 22.05 hrs. by sleeper for Paris.

Local Agent: in Paris: Charles Kiesgen, 252 Faubourg St. Honoré, Paris VIII. Telephone No. Wagram 2125.

General Staff booked at: Plaza Athenée Hotel.

EUROPEAN TOUR

Wednesday, 19*th September*, 1956

PARIS

Personnel: (*Group II*) **Arrive:** Paris, Gare de Lyon, 06.25 hrs.

Local Agent: Charles Kiesgen, 252 Faubourg St. Honoré, Paris, VIII. Telephone No. Wagram 2125.

General Staff booked at: Hotel Plaza Athenée.

Rehearsal: Theatre Champs-Elysées. Time, 12.00–14.30 hrs.

Concert: Theatre Champs-Elysées. Time, 21.00 hrs.
Conductor: Charles Munch.
Programme: Hanson – Elegy.
Martinu – Fantaisies.
Debussy – La Mer.
Brahms – Symphony No. 2.

Homage à Koussevitzky.

EUROPEAN TOUR

Thursday, 20th September, 1956

PARIS

Local Agent: Charles Kiesgen, Telephone No.
252 Faubourg St. Honoré, Wagram 2125.
Paris VIII.

General Staff booked at: Hotel Plaza Athenée.
No Rehearsal.

Concert: Champs-Elysées. Time, 21.00 hrs.
Conductor: Pierre Monteux.
Soloist: Yehudi Menuhin.
Programme: Bach – Sinfonia.
Brahms – Violin Concerto.
Freed – Festival Overture.
Enesco – Suite

In Memory of Enesco.

EUROPEAN TOUR

Friday, 21st September, 1956

CHARTRES

Personnel: **Depart:** Paris by bus from Plaza Athenée at time to be advised.
Return to Paris by bus after concert.

Local Agent: Charles Kiesgen, Telephone No.
252 Faubourg St. Honoré, Wagram 2125.
Paris VIII.

General Staff booked at: Plaza Athenée Hotel, Paris.

Rehearsal: Chartres Cathedral. Time, 19.30–20.00 hrs.

Concert: Chartres Cathedral. Time, 21.00 hrs.
Conductor: Charles Munch.
Programme: Barber – Adagio.
Honneger – Symphony 3.
Beethoven – Eroica.

Saturday, 22nd September, 1956

PARIS

REST DAY

EUROPEAN TOUR

PARIS/LEEDS

Sunday, 23rd September, 1956

Personnel: **On departure:** by bus from Plaza Athenée Hotel at time to be advised.

Depart: Flight I: Le Bourget, BE Flight 759, 09.00 hrs.
Flight II: Le Bourget, BE Flight 760, 09.15 hrs.
Flight III: Le Bourget, BE Flight (regular) 332, 10.00 hrs. (32).

Arrive: Manchester Ringway, Flight I, 10.40 hrs.
Manchester Ringway, Flight II, 11.25 hrs.
London Airport, Flight III, 11.25 hrs.

Flight III **Depart:** London Airport on BE Flight 772, 12.30 hrs.

Flight III **Arrive:** Manchester Ringway, 13.50 hrs.

On arrival: by road direct to Leeds Town Hall.

Local Agent: Harold Holt Ltd. and
Leeds Civic Music Committee.

General Staff booked at: Queen's Hotel.

No Rehearsal.

Concert: Town Hall, Leeds. Time, 19.30 hrs.
Conductor: Pierre Monteux.
Programme: Rossini – Semiramide.
Brahms – Symphony No. 3.
Creston – Symphony No. 2.
Strauss – Der Rosenkavalier.

EUROPEAN TOUR

Monday, 24th September, 1956

LEEDS/LONDON

Personnel: **Depart:** Leeds Central Station, 09.50 hrs.
Arrive: London, Kings Cross, 13.45 hrs.

Local Agent: Harold Holt Ltd.,
122 Wigmore Street,
London, W.1.

Telephone No.
Welbeck 2331.

General Staff booked at: Savoy Hotel.

Rehearsal: Royal Festival Hall. Time, 18.45–19.15 hrs.

Concert: Royal Festival Hall. Time, 20.00 hrs.
Conductor: Charles Munch.
Programme: Beethoven – Eroica.
Piston – Symphony 6.
Debussy – La Mer.

Reception given by U.S. Ambassador at Hall after Concert

EUROPEAN TOUR

Tuesday, 25th September, 1956

LONDON

Local Agent: Harold Holt Ltd.,
122 Wigmore Street,
London, W.1.

Telephone No.
Welbeck 2331.

General Staff booked at: Savoy Hotel.
No Rehearsal.

Concert: Royal Festival Hall. Time, 20.00 hrs.
Conductor: Pierre Monteux.
Programme: Rossini – L'Italiana.
Brahms – Symphony 3.
Creston – Symphony 2.
Strauss – Rosenkavalier Suite.

EUROPEAN TOUR

Wednesday, 26th September, 1956

LONDON

REST DAY

General Staff booked at Savoy Hotel.

—

Thursday, 27th September, 1956.

REST DAY.

Personnel: buses will leave from Royal Festival Hall at 20.30 hrs.

N.B. Those travelling independently should check in at London Airport North at 21.30 hrs.

Depart: KLM Flight X (6337) from London Airport, 22.30 hrs.

—

Friday, 28th September, 1956

Personnel: Flight X arrives Boston, 09.15 hrs.

—

Monday, 1st October, 1956

Personnel: buses will leave from Royal Festival Hall at 20.30 hrs.

N.B. Those travelling independently should check in at London Airport North at 21.30 hrs.

Depart: KLM Flight Y (7804) from London Airport, 22.30 hrs.

—

Tuesday, 2nd October, 1956

Personnel: Flight Y arrives Boston, 09.15 hrs.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUL 27 1955

Following the Farmers

So stimulating has been the experience of Soviet agriculturalists in Iowa and Iowa farmers in Russia that the idea of professional and cultural exchange between the two countries is catching on in other fields. When six of the dozen touring Communists attend Sunday services in a little Presbyterian church out in the corn country, almost anything can happen.

Among the first to jump in with an offer to join the goodwill movement has been the Boston Symphony Orchestra. At Tanglewood, where it is taking part in the Summer season with customary success, the Boston orchestra reacted promptly. Henry B. Cabot, president of trustees, said the Boston orchestra is "ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

Well, it should be said immediately that a few concerts in Moscow by an American orchestra, even the excellent Boston Symphony, will not untangle the German unification knot. Nor will the tour of a Moscow ballet company in this country accomplish disarmament. Yet if the Iron Curtain is to come down, as it must in order to dispel hostile feelings, cultural exchanges will be important.

Certainly there is not the slightest harm in sending all the orchestras and other cultural agencies we can to the Soviet Union. Nor can any harm be done by welcoming Russian performers here. If we can book a few Soviet lecturers for some of our clubs, let them come. The only requirement should be that the exchange be two-way, as in the case of the farmers.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly · Non-Partisan
Circ. 10,000 Free

JUL 28 1955

Symphony Bids To Visit Russia In 1956 Tour

With the announcement in Geneva that President Eisenhower suggested to the Soviet leaders that the iron curtain be lifted for the interchange and improvement of cultural relations, the trustees of the Boston Symphony Orchestra through its president Henry B. Cabot announced that the Boston Symphony would be happy

Continued on Page Eight

Symphony Bids

Continued from Page One

[illegible] Russia while visiting other European countries in 1956. According to Mr. Cabot, the invitation was extended to the appropriate authorities in Moscow but no official reply has as yet been received.

The orchestra is planning a European trip in September, 1956. Present plans in the negotiating stages, include an opening week festival at Edinburgh after that a visit to Russia could very well be arranged. Mr. Cabot pointed out that if the invitation of the Boston Symphony is accepted that it would be the first time for an American orchestra to visit Russia.

In former years Russia produced musicians and artists of renown. In fact, Serge Koussevitsky, late leader of the Boston Symphony Orchestra was Russian born and a product of its musical schools. So too, we had frequent visits and concerts by individual artists and composers but there is no record of a full symphony orchestra interchange between the two countries.

N. Y. Times
SUNDAY, JULY 24, 1955.

SYMPHONY OFFERS TO PLAY IN SOVIET

Boston Orchestar Is 'Eager' to Aid in Eisenhower Plea to Lift Iron Curtain

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—The Boston Symphony Orchestra offered today to tour in the Soviet Union as a step toward implementing President Eisenhower's request in Geneva yesterday for lifting of the Iron Curtain.

The orchestra is planning a European trip in September, 1956. It also would be willing to play in the satellite countries.

After consulting with other officials of the Boston Symphony who are here at Tanglewood, Henry B. Cabot, president of the orchestra's trustees, issued this statement:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists took over power. A few individual American musicians have appeared there, but virtually none since the "cold war" started.

Mr. Cabot disclosed that in the early years of World War II, when Serge Koussevitzky, Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

Though Mr. Mravinsky cabled that he would be delighted to come, neither the Boston Symphony nor the United States received an official reply, and he did not come.

Charles Munch, conductor of the Boston Symphony since the late Mr. Koussevitzky's retirement in 1949, expressed enthuiasm about the plan to take the Boston Symphony to the Soviet Union.

Since foreign tours by modern symphony orchestras comprising more than a hundred men take a lot of arranging, the Boston officials feel that it would not be a moment too soon to start negotiations.

The New York Philharmonic-Symphony, will be touring in Europe this September. But it has a full schedule and could not be rerouted to Soviet cities without canceling engagements in other European capitals.

By a coincidence, an official of the International Exchange Program, which has been arranging the sending of American cultural units to foreign lands, arrived at Tanglewood today. Robert C. Schnitzer, executive secretary of the program, sponsored by the American National Theatre and Academy, was here to confer with Thomas D. Perry Jr., the orchestra's manager, about next year's European trip.

Mr. Cabot said that should the Boston Symphony make the Soviet trip and should the Russians respond by sending an orchestra or ballet to the United States, the Boston Symphony would be glad to sponsor the performances in Boston.

ATLANTA, GA.
CONSTITUTION
Circ. D. 173,591

JUL 28 1955

If the Summit Is Good The Valleys Are Better

A delegation of Russian farmers seems to be having a fine time visiting the farmers of Iowa, U.S.A. The Russian press is playing their visit up big, and all the comment is friendly.

At the same time a group of American farmers is visiting in Russia. The press reports the greatest amity there, too. The visitors have been entertaining their hosts with native songs, maybe even the one about Davy Crockett.

All this fits in nicely with President Eisenhower's plea that the Iron Curtain be lifted somewhat so that the people of the East and the West [illegible] good, uncensored look at each [illegible]dding to this hands-across-the-[illegible] meeting is an offer by the [illegible]ony to extend its European tour to include Russia and its satellites.

Farmers have a lot in common, whether they be Russian or American. And symphonic music is a common language shared by many races. Meetings at the summit are splendid and surely they must accomplish some good, if only to light a peace spark, as the President has said.

The meetings on [illegible] lower level, though, between every[illegible] citizens, are the ones that eventually [illegible] bring about understanding, and pos[illegible] peace, between the two countries.

* * *

SAN ANTONIO, TEX.
LIGHT
Circ. D. 101,225 - S. 135,919

JUL 28 1955

Say It With Music

THE BOSTON Symphony orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year.

It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange.

It fits in perfectly with the conviction W. R. Hearst jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs * * * and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies?

In the meantime, a bravo for Boston.

LOS ANGELES, CALIF.
EXAMINER
Circ. D. 324,905 - S. 671,613

JUL 27 1955

Say It With Music

THE Boston Symphony Orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler foward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst, Jr., brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052

JUL 27 1955

Say It with Music

The Boston Symphony Orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst, Jr., brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

LONDON TIMES - Aug. 17, 1955

BOSTON ORCHESTR[illegible] AND[illegible]

PROPO[illegible]

FROM A N[illegible]

The B[illegible] ay appear at the 19[illegible] Edinb[illegible] val before undertaking a tour of [illegible] e in the course of which it is propos[illegible] give concerts in the U.S.S.R. in September, 1956. If this pla[illegible] erializes, the orchestra will be the first important western one to appear in Russia since the revolution, and the first American one ever to play there.

The projected visit to Russia is part of new pattern of cultural exchange between th two countries that will see the pianist Mr. Emil Gilels, winner of the Stalin Prize, making his first appearance at Carnegie Hall next autumn, and an American concert tour next spring by Mr. David Oistrakh. It is reported that neither the United States State Department nor the Russian Foreign Office is putting undue obstacles in the way of these visits.

During its visit to Bri[illegible] the Boston Symphony Orchestra will [illegible] time, it is hoped, to hold auditions for s[illegible] nts for the 1957 session of the B[illegible] Centre, the summer music [illegible] ich [illegible] rchestra runs in conjunc[illegible] th[illegible] kshire Festival. It was Se[illegible] eam that the school whi[illegible] d in time become an [illegible] for young musicians, [illegible] ts now come from [illegible]; this year there [illegible] 8 countries, [illegible] compo[illegible] no les[illegible] Domi[illegible] always [illegible] it ha[illegible] Gre[illegible] he [illegible] ntre Orc[illegible] pat leading B[illegible] n music schools will nominate outstanding pupils in composition, conducting, vocal, or instrumental work for consideration as scholarship students at the 1957 session.

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 1,965

SEP 15 1955

Boston (UP)—The Boston Symphony Orchestra has accepted an invitation to appear at Europe's famed Edinburgh Festival during the last week of August 1956, it was announced Wednesday.

THE NEW YORK

TIMES, THURSDAY, AUGUST 4, 1955.

ART EXCHANGE PLANNED

U. S.-Russian Program Pushed by National Foundation

Efforts are being made to pave the way for an exchange of paintings and entertainers with the Soviet Union. Carleton Smith, chairman of the advisory committees of the National Arts Foundation said yesterday that the approval of the Soviet Embassy in Washington had been obtained.

Mr. Smith will leave tomorrow by plane for Moscow to confer with the Minister of Culture and VOKS, a Soviet Government department that handles foreign cultural relations.

The first step is under way, according to Mr. Smith. At the request of the Stanislavsky Museum in Moscow, the National Arts Foundation is sending photostatic copies of letters written by Konstantin Stanislavsky, the famous Russian stage director. Those having such letters are urged by Mr. Smith to allow his office at 60 Broadway to make copies.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 180,559

SEP 15 1955

Boston Symphony To Go to Scotland

Mayor Hynes announced yesterday that the Boston Symphony Orchestra and its famed music director, Charles Munch, have accepted an invitation to appear at the Edinburgh Festival in Scotland in late August, 1956.

Hynes said present plans also call for return engagements in London and Paris following five concerts at Edinburgh. The orchestra visited England, France, Holland and Germany in its triumphal tour in 1952, but did not play in Scotland.

Hynes called attention to the fact that transportation costs for the orchestra will be "quite heavy" and that an additional $20,000 is necessary to make certain that the full orchestra will make the trip. He said contributions may be sent to Richard C. Paine, treasurer, Symphony Hall, Boston.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

AUG 1 1955

Music at Tanglewood

Isaac Stern Soloist in Brahms

By Jules Wolffers
Tanglewood, Lenox, Mass.

News that there is to be a cultural exchange between the United States and the Soviet Union involving Yehudi Menuhin and David Oistrakh has increased the speculation at the summer home of the Boston Symphony Orchestra about the orchestra's proposed tour to Russia, mentioned in these columns last week.

Unfortunately there is little more to add at this time. The orchestra is ready and willing to go, but final word must come from the sources which control decisions in such matters.

Apparently the climate here is ready for such a cultural mission. If farmers, why not also musicians? One was unable to find a single person who did not favor the trip among the dozen or so with whom one discussed the matter. Undoubtedly there are Americans who may be opposed, but they were not in evidence at Tanglewood.

Regarding the Menuhin Oistrakh exchange, for the sake of the record it should be stated that Mr. Menuhin is by no means "the first American musician to gain international celebrity," as was stated in at least one newspaper. Mr. Edward MacDowell was greatly admired in Europe, as were Lily Nordica and Geraldine Farrar. Albert Spalding, another prime example, actually was more appreciated in Europe than he was in his native country.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

SEP 15 1955

HUB SYMPHONY SCOTLAND-BOUND

The Boston Symphony Orchestra under the direction of Charles Munch has accepted an invitation to appear at Scotland's famed Edinburgh Festival next August. Following the five concerts on its first visit to Edinburgh, the orchestra will make return visits to London and Paris where it was warmly received during its tour of 1952.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

SEP 15 1955

Boston Symphony Invited to Play In Scotland

BOSTON, (AP)—Boston Mayor John B. Hynes announced the noted Boston Symphony Orchestra will visit Scotland, for the first time in its 75-year history to participate in the famous Edinburgh Festival the last week of August 1956.

Mayor Hynes said that when he learned the Boston orchestra had been invited to the climactic week of the festival and that the Boston Symphony and its music director—Charles Munch—would [illegible]

The [illegible] Mayor [illegible] year in London and Paris—after the Boston orchestra's five concerts at the Edinburgh Festival.

Symphony Hall and City Hall Together for Announcement

Herald - Sept 18(?) '55

By RUDOLPH ELIE

The announcement last Thursday that the Boston Symphony has accepted an invitation to be the climactic event of the Edinburgh Festival next August may be regarded as significant in many ways. The first is that the announcement was made by Mayor Hynes and not by the Symphony itself, which serves to underline the emergence of the mayor as the most culturally enlightened city official to serve in City Hall in recent times. It was he, indeed, despite the constantly diminishing sources of revenue in the city, who recognized the public nature of the Boston Symphony's mission and removed the tax burden on the Hall while his sponsorship of the Boston Arts Festival as well as the annual Christmas Festival has revealed a broader outlook toward the arts than possessed by any of his predecessors.

The city is in no way able to help the orchestra financially on its forthcoming tour, which will include return concerts in London, Paris and undoubtedly a good many other European cities; merely that it recognizes the enormous value of the orchestra as a cultural ambassador is enough, and the orchestra is to be congratulated for its gesture in giving Mr. Hynes the chance to announce the news of the tour.

As for the tour itself, the details are pretty few so far. Save for its week of concerts in Edinburgh and apparently several each in London and Paris, no other engagements were announced at that time. It was clear, however, that the management has many musical irons in the fire and, in the five-week period possible for the orchestra at that time (from late August to October) a far more extensive tour may be arranged. Indeed, it appears to be open for an offer to visit Moscow on the motto have "tuxedo, will travel" . . . if invited.

It is far too early to conjecture on the programs the orchestra will present on this, its second European visit, but a hint is provided in the fact that it this season celebrates its 75th anniversary with a series of new works commissioned for the occasion. It is consequently more than likely it will present the most successful of these in Europe, with Mr. Munch and Mr. Monteux sharing, as they did last time, the conducting assignments.

Another significant thing about the announcement was the fact it was made at all. For, though hard to believe now, the era of the touring orchestra is little more than five years old. In that period the orchestras of the world have taken to the road by the dozen and, what is more, been met by capacity audiences everywhere. Boston has heard the French National orchestra, the Berlin Philharmonic, the Amsterdam Concertgebow, the Israel Philharmonic, and the London Philharmonic, not to mention such domestic orchestras as the Philadelphia and the Minneapolis. And in each case the concerts were given before sold out houses—and this in a city that had hitherto been remarkably cold to visiting orchestras.

With respect to this assertion I find that in October, 1948, I wrote an article in this department rebuking the city for its coolness to visiting orchestras. "The major musical mystery of Boston," I wrote at that time, "is why this city turns such a cold shoulder to visiting orchestras. "The most recent fiasco along these lines was the visit of the New York Philharmonic; the hall was not quite three quarters full. It was the second time in eight years the New York Philharmonic has come to grief here. The San Francisco symphony failed to fill the hall as did the Indianapolis."

The first visting orchestra that did find a large audience was the Orchestre National when it came with Charles Munch as conductor. He was then conductor-elect of the Boston Symphony and the interest in him was keen, but the hall was by no means filled to capacity. It remained for Sir Thomas Beecham and the London Philharmonic to crack Boston's disinterest in visting orchestras - and there has never been a less than capacity audience since for any orchestral visitor.

The reason is apparent: The advent of the long playing record. Prior to 1950, when LP's appeared, record sales were comparatively low. The discs were heavy, the albums bulky and glum in appearance, surface noise was appalling (though by 1950 a suppressor had just made its appearance) and two manufacturers with hardly any other competition were laboring under the impression that there was no market for anything but Tchaikovsky's Fifth Sympho and all the standard war hor of the repertoire. Victor had connoisseur's series but it was slim indeed, while operas and other extended works were hardly feasible (When the Kous sevitsky version of the B mi Mass came out it consisted, I recall of nearly 220 discs, whole thing weighing per 30 pounds.)

LP changed all that. Almo overnight there were dozens new recording companies issuing discs in fantastic profusion. They still are. The current issue of "The Long Player," an invaluable catalogue, runs to 240 pages of listings in small type. Though it might not be said LPs are much less expensive than the old shellac albums, they are [illegible] at-

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

SEP 15 1956

Boston Symphony to Play in Scotland

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The Mayor pointed out that this will be the orchestra's first visit to Scotland, and [illegible] which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

VARIETY Wednesday, September 28, 1955

BOSTON SYMPH HEADS EDINBURGH FESTIVAL

Edinburgh, Sept. 20.

Boston Symphony Orch, on first lap of an extended European trek, will make its bow at the 10th annual International Festival here next year. Charles Munch and Pierre Monteux will conduct. Piccolo Teatro of Milan will be a major legit contribution to the 1956 junket, Aug. 19-Sept. 8.

The Sadler's Wells Ballet, under Dame Ninette de Valois, will return to the festival, with a new ballet preem skedded. A dramatic Auld Lang Syne show is lined up for the Assembly Hall apron stage, where Thornton Wilder's "A Life in the Sun" was preemed this year.

Opera will be in the hands of the Hamburg State Opera, under Gunther Rennert. "Die Zauberflote" will be staged to celebrate the bi-centenary of Mozart, plus a double bill of two Strawinsky operas, "Oedipus" and the shorter comic opera "Mavra."

THE NEW YORK TIMES, AUGUST 12, 1955.

Soviet [illegible] by 'Porgy and Bess'; Operetta Suggests U. S. Tour by Ballet

Special to The New York Times.

MOSCOW, Aug. 11—The press department of the Foreign Ministry said today a proposal that "Porgy and Bess," American Negro folk opera, appear in the Soviet Union was under consideration by the Moscow [illegible] of Culture.

Recently the management of the "Porgy and Bess" [illegible] that is playing in South [illegible]ica informed Soviet Government leaders that the company would welcome an invitation to this country. It has already played in fourteen other foreign countries.

Today's statement was the first official acknowledgment of the proposal. At the same time the press department said no proposals had been received from two other United States organizations that have expressed interest in appearing here.

One of these is the Boston Symphony Orchestra, which volunteered during the Geneva conference to present a series of concerts in the Soviet Union. The other is the [illegible]-Finegan Band, which [illegible] tentative inquiries [illegible] American jazz [illegible].

A tour of the United States by the Moiseyev State Folklore Ballet, one of the best known Soviet dance troupes, was suggested by the "Porgy and Bess" management in its proposal to the Soviet Government.

Boston Symphony Accepts Bid

Special to The New York Times.

BOSTON, Sept. 14—Mayor John B. Hynes announced today that the Boston Symphony Orchestra would visit Scotland next year. He said the directors of the symphony and Charles Munch, conductor, had accepted an invitation to appear at the Edinburgh Festival in August. The Mayor said the orchestra must raise an additional $20,000 to finance the trip, and said a campaign would get under way immediately to raise the funds.

NY Times Sept 15 '55

Newsclip Agency, Inc.

1955

[illegible]

[illegible] Sept 13 '55

BSO to Edinburgh

[illegible]

Sept. 15 '55 THE BOSTON DAILY GLOBE—

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

[10]

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Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

SEP 15 1955

Boston Symphony Will Visit Scotland

BOSTON, Sept. 14 (AP) — Boston Mayor John B. Hynes today announced the noted Boston Symphony Orchestra will visit Scotland for the first time in its 75-year history, to participate in the famous Edinburgh Festival the last week of August, 1956.

Mayor Hynes said that when he learned the Boston orchestra had been invited to the climactic week of the festival and that the Boston Symphony and its music director — Charles Munch — would accept, he desired to make the announcement as a matter of civic pride.

The Boston orchestra, Mayor Hynes commented, won high tributes from critics in England, France, Holland and Germany during a European tour in 1952.

Current plans call for return engagements next year in London and Paris — after the Boston orchestra's five concerts at the Edinburgh Festival

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N.Y. Times Sept 15 1955

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 27,538

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[illegible] – [illegible], Sept 18 1955

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Sept. 15 '55 THE BOSTON DAILY GLOBE

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is possible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

BOSTON TRAVELER, TUESDAY, SEPTEMBER 27, 1955

Greater Boston Irish News

Dublin Invites Hub Symphony

Leaders on Both Sides Urge Date; Eire Society to Hear Montgomery

By MARY TIERNEY

Boston and Dublin Irish leaders have launched a joint effort to promote the appearance of the Boston Symphony Orchestra in Dublin sometime next September.

This was revealed today as plans were outlined for the second European tour of the orchestra since its founding 75 years ago.

Considered an institution in Boston, the Boston Symphony Orchestra will make its first appearance in Scotland at the Edinburg Festival in late August next year.

Other scheduled appearances have been announced for London and Paris, where the orchestra appeared three years ago during its first European concert tour.

At the present time, tentative additional appearances are also being planned for Vienna, Cairo, Athens and possibly Moscow.

CORRESPONDENCE BETWEEN IRISH leaders in Boston and Dublin has been in progress for weeks in an effort to bring to Irish audiences the orchestra that has contributed in a major way to Boston's fame.

Here in Boston, the 103-piece orchestra has already begun rehearsals for the European tour.

In the event the orchestra visits Ireland, special emphasis will be placed on Irish music with recognition of Irish composers.

DUBLIN IN LINE FOR ORCHESTRA

Conductor Charles Munch is already familiar with The "Water Music" Suite, the celebrated piece by Handel for which Irish-born conductor-composer Sir Hamilton Harty has made an arrangement for modern orchestra.

During the last European tour of the orchestra in 1952 various influences tried unsuccessfully for a Dublin appearance. Due to a tightly planned schedule, the Boston musicians were unable to appear in Ireland.

However, next year, the schedule will be much more flexible, allowing The Boston Symphony Orchestra to present debut concerts in five additional countries.

THE EIRE SOCIETY of Boston will hold its second meeting of the season Sunday afternoon in the main ballroom of the Sheraton-Plaza Hotel.

INTERESTING, INSTRUCTIVE TALK PROMISED

Recently referred to as "an

Guest speaker will be Atty. Robert H. Montgomery, former president of the Charitable Irish Society. His subject will be "The Early Irish in Massachusetts."

eminent Boston attorney who watches over the lives and affairs of the Irishmen of the past with a fierce and vigorous scholarship," Montgomery's talk should be both interesting and instructive.

Also on the program will be a musical presentation by lyric tenor Luigi Vena.

Special honor will be paid to Eire Society Gold Medalists Henry L. Shattuck and Fred N. Robinson, who recently received honorary degrees from Trinity College in Dublin.

THE ST. COLUMBAN Sisters Guild will hold its first meeting of the season Tuesday, Oct. 4 at Ashmont Hall, Dorchester.

Guest speaker will be Rev Thomas McGilicott of St. Columban's Major Seminary in Milton. President Eugene Hickey of Milton, will preside.

THE COBH SOCIAL Club of Boston will hold its first Fall meeting Friday evening, Sept. 30 at Arcadia Hall, Dorchester.

Michael J. Cogan of Dorchester will serve as chairman.

(Mary Tierney's Irish column appears every Tuesday in the Boston Traveler.)

C. S. MONITOR - Sept 14 '55

Edinburgh to Hear Boston Orchestra

By Harold Rogers

Music Critic of The Christian Science Monitor

The Boston Symphony Orchestra is going abroad next year.

Charles Munch, its conductor, has accepted an invitation to appear at the Edinburgh Festival during the last week of August. This will mark the orchestra's first visit to Scotland, a country not included in its European tour of 1952. The announcement of this event was made by Mayor Hynes in his office this morning.

The plans, as outlined, include five concerts in Edinburgh during the climactic week of the festival. The orchestra will then play engagements in London and Paris.

These three engagements are the only definite dates thus far, but Mayor Hynes joined with the officials of the Boston Symphony in the hope that its European engagements may be extended.

$50,000 Sought

Thomas D. Perry, manager of the Boston Symphony, said that the tour could be lengthened to cover a period of five weeks, provided both the invitations and sufficient funds were received. The arrangements already made will cost around $50,000, the greater portion of which has been guaranteed by the State Department and the Radio Corporation of America.

Funds for an extended tour, Mr. Perry said, would have to be raised from private sources, and he pointed out that the orchestra's trustees did not feel that this added amount should be asked of the Friends of the Boston Symphony.

There is a possibility, he said, that the orchestra will visit such countries as Italy, Greece, Egypt, Israel, and Yugoslavia.

Visit to Moscow?

The management is very keen to have the orchestra visit Moscow, provided an invitation is forthcoming and the relationship between the United States and the Soviet Union continues to improve.

The Edinburgh programs by the Boston Symphony will be offered as "homage to Koussevitsky." They will feature mainly new works that are being composed on commission from the orchestra for its 75th anniversary this season. The programs will also include some of the works that were commissioned for the orchestra's 50th anniversary.

The concerts will be conducted by Mr. Munch and by one other conductor. Final arrangements for the second conductor have not yet been made.

Boston Orchestra To Visit Edinburgh

The Boston Symphony Orchestra has accepted an invitation to play at the Edinburgh Festival next summer. Plans, as outlined by Boston's Mayor Hynes, include five concerts at the festival, as well as engagements in London and Paris.

Orchestra officers are hoping for an invitation to take the symphony to Moscow, provided that the relationship between the United States and the Soviet Union continues to improve.

Greater portion of the $50,000 needed for the tour in Scotland, England, and France has been guaranteed by the State Department and the Radio Corporation of America. Funds for a larger tour would have to come from private sources.

Story: Page 7.

STON DAILY GLOBE—WEDNESDAY, JANUARY 18, 1956

Boston Symphony's European Tour Next Summer to Include 25 Cities

The Boston Symphony Orchestra will tour Europe for five weeks next August and September, after the close of the 1956 Berkshire Festival at Tanglewood. The itinerary has yet to be completed, but five concerts will be played, Aug. 26-30 at the Edinburgh Festival, and visits will be made to principal cities in England, Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. It is expected that the orchestra will be heard in Cork and Dublin, en route to Edinburgh.

This was announced yesterday by **Robert W. Dowling**, chairman of the board of American National Theatre and Academy. The tour will be made in cooperation with the International Exchange Program of A. N. T. A., the professional agency appointed by the United States Department of State for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

A subsidy from the International Exchange Program will help cover costs of transportation and deficits to the orchestra from its concerts aboard. To secure the balance of money essential to the undertaking, private contributions have been made, and other funds are being solicited.

The tour will be under the direction of Charles Munch, conductor of the Boston Symphony, who has invited his friend and colleague, Pierre Monteux, to share the conducting. Similar arrangements prevailed when the orchestra toured Europe for the first time in 1952, and when it made a transcontinental United States trip in 1953. According to present plans, the only cities to be revisited in 1956 will be London and Paris.

The tour will end about Sept. 25, and the orchestra will return immediately to begin its 76th season in Boston Oct. 5.

Eve. Globe - Sept 14 '55

First Appearance in Scotland

Boston Symphony Going to '56 Edinburgh Fete

The Boston Symphony Orchestra and its conductor, Charles Munch, will go to Edinburgh to appear during the last week of the famous Edinburgh Festival of 1956, it was announced today by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphnoy received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris thereafter. The Mayor further said that he hoped, together with officials of the Symphony, that other concerts may be arranged in the following weeks.

It is said that the Orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The Orchestra already has expresesd willingness to go to Moscow if that is feasible.

Unofficially it is believed that the Moscow project will await the outcome of the conference of Foreign Ministers at Geneva in October.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged. A large portion is said to have been given by the R. C. A. Corporation.

Further financing must be undertaken if the Orchestra is to extend its tour beyond Edinburgh, Paris and London.

Since the tour will come soon after the conclusion of the 1956 Berkshire Festival at Tanglewood, the orchestra and its instruments, scores and other equipment, must be flown to Scotland. The Symphony will have a possible maximum period of five weeks to play in Europe before it is obliged to return for the opening of the season at Symphony Hall in October, 1956.

"I think it is wonderful that the Boston Symphony Orchestra has been invited to go abroad," declared Mayor Hynes. "This orchestra is one of the leading cultural assets of our city, and without it Boston would not be at all the same."

Present in the Mayor's office, during the annoucement, were Henry B. Cabot, president of the Boston Symphony trustees, and Francis W. Hatch, member of the board.

NEW YORK HERALD TRIBUNE, WEDNESDAY, JANUARY 18, 1956

Bostonians Plan Tour Of Europe

Orchestra Visit To Last 5 Weeks

The Boston Symphony Orchestra will open a five-weeks tour of Europe in Edinburgh on Aug. 26 with the co-operation of the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the A. N. T. A. board, announced yesterday that a subsidy from this program, which represents the State Department, will help the orchestra to cover the cost of air transportation for its 104 members and their instruments and to defray part of the deficits of to touring concerts. The orchestra is soliciting funds to meet the rest of the trip's expenses.

Charles Munch, the orchestra's music director, and Pierre Monteux, its conductor from 1919 to 1924, will direct the concerts abroad, which will be held in approximately twenty-five cities.

The itinerary, after the five concerts in Edinburgh Aug. 26 to 30, is not yet settled, but the orchestra will probably appear in Cork and Dublin in Ireland and in Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. At the end of the tour, the orchestra will return to Boston to open its seventy-sixth regular season Oct. 5.

The Boston Symphony has already expressed its willingness to extend its tour to Russia. No definite arrangements have yet been undertaken with American or Russian authorities, but it was learned yesterday that the touring schedule can be adjusted to permit a few concerts in the Soviet Union before the orchestra leaves Europe on or about Sept. 25. If these take place, they would presumably immediately precede or follow the orchestra's appearance in Helsinki.

This will be the Boston Symphony's second trip abroad. The first, also under Messrs. Munch and Monteux, was in the spring of 1952. According to present plans, Paris and London are the only cities which the orchestra will revisit in its coming travels.

E NEW YORK TIMES, WEDNESDAY, JANUARY 18, 1956.

28 C

BOSTON SYMPHONY TO TOUR EUROPE

5-Week Summer Itinerary Is Planned—Munch and Monteux to Conduct

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theatre and Academy. Announcement of the tour was made yesterday by Robert W. Dowling, chairman of the board of A. N. T. A.

A subsidy from the International Exchange Program will cover part of the cost of transporting the 104 members of the orchestra and their instruments by air and will help defray deficits from concerts abroad.

To provide the additional funds necessary, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the last seven years. Mr. Munch has invited Pierre Monteux, onetime conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities. Although the itinerary is not definitely settled, it is expected to include Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Boston Symphony spokesmen yesterday made no mention of performances in the Soviet Union, although these had been discussed as a possibility when the plans for the tour were being formulated.

The Boston Symphony made its only previous trip to Europe in May, 1952, under the auspices of the Congress for Cultural Freedom. The only cities to be revisited this year are Paris and London.

Immediately after the close of its European tour the orchestra will return to Boston for its winter season, which begins on Oct. 5.

THE CHRISTIAN SCIENCE MONITOR. BOSTON,

WEDNESDAY, JANUARY 18, 1956 **Art—Music—Theater** **11

-Symphony's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts, from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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APR 24 1956

Boston Symphony ~~May Visit Russia~~ This Summer

WASHINGTON — The Boston Symphony Orchestra may give some concerts in Russia late this summer as a substitute for the Philadelphia Orchestra, according to the State Department. Invited last winter by the Soviet government, the Philadelphia Orchestra decided yesterday not to go, though the State Department agreed to pick up the $80,000 tab.

If the BSO, already scheduled to play in Edinburgh, London, Paris, Helsinki and several cities in Germany after the close of the Berkshire Festival in August, agrees to make the Russian trip, some of the other bookings will be canceled. The BSO trip also is being financed by the State Department to the tune of $120,000.

~~VARIETY~~ 5/16/56

Philly Won't, But Hub Symph Will Okay USSR Bid

Boston, May 15.

Boston Symphony Orchestra members are jumping with enthusiasm over the possibilities of going to Soviet Russia. The 104 members voted almost unanimously when queried by management.

Invitation from Russia is to extend European tour five days or so. As in the case of the "Porgy and Bess," the Soviet government guarantees expenses no matter what the gross.

Thomas D. Perry, Jr., business manager of the orch, has been in Washington talking over plans with Robinson McIlvaine, State Dept. deputy assistant for public affairs.

In Boston it's understood the Philadelphia Orchestra voted unanimously against a trip to Russia and their nix opened the way for Boston.

David Oistrak, Soviet violinist, played with the Philadelphia Orchestra during his American tour last year, a factor that entered into the Russian invite going to that city first.

Localites are going to be in West Europe and the Scandinavian countries during August and September, and officials are optimistic that it can be arranged to detour into Russia.

BOSTON

SYMPHONY ORCHESTRA TO PLAY AT EDINBURGH

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The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the last seven years. Mr. Munch has invited Pierre Monteux, onetime conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities. Although the itinerary is not definitely settled, it is expected to include Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Boston Symphony spokesmen yesterday made no mention of performances in the Soviet Union, although these had been discussed as a possibility when the plans for the tour were being formulated.

The Boston Symphony made its only previous trip to Europe in May, 1952, under the auspices of the Congress for Cultural Freedom. The only cities to be revisited this year are Paris and London.

Immediately after the close of its European tour the orchestra will return to Boston for its winter season, which begins on Oct. 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4280

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

APR 24 1956

Boston Symphony ~~May Visit Russia~~ This Summer

WASHINGTON — The Boston Symphony Orchestra may give some concerts in Russia late this summer as a substitute for the Philadelphia Orchestra, according to the State Department. Invited last winter by the Soviet government, the Philadelphia Orchestra decided yesterday not to go, though the State Department agreed to pick up the $80,000 tab.

If the BSO, already scheduled to play in Edinburgh, London, Paris, Helsinki and several cities in Germany after the close of the Berkshire Festival in August, agrees to make the Russian trip, some of the other bookings will be canceled. The BSO trip also is being financed by the State Department to the tune of $120,000.

THE CHRISTIAN SCIENCE MONITOR, BOSTON,

WEDNESDAY, JANUARY 18, 1956 **Art—Music—Theater** **11

Symphony's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts, from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

S[illegible] 15 195[illegible]

BOSTON

SYMPHONY ORCHESTRA TO PLAY AT EDINBURGH

BOSTON (INS)—Mayor John B. Hynes announced the Boston Symphony Orchestra and its music director, Charles Munch, have accepted an invitation to appear at Europe's famous Edinburgh Festival in August, 1956.

The mayor said he made his announcement as a matter of civic pride. This will be the first visit of the orchestra to Scotland, which was not included in its European tour of 1952.

This tour, the mayor said, won high tributes from the critics in England, France, Holland and Germany.

ston Symphony May Tour Soviet

THE BOSTON HERALD, SATURDA
APRIL 28, 1956 C 3

One Concert Already Set For Prague

The Boston Symphony Orchestra which already has scheduled one concert behind the Iron Curtain may enter Russia this summer for a brief tour.

The State Department yesterday requested the Symphony to substitute for the Philadelphia Orchestra which cancelled its planned Russian tour.

Capital Talks

Thomas D. Perry, Jr., business manager of the Boston Symphony, spent two hours yesterday afternoon in Washington discussing arrangements with Robinson McIlvaine, State Department deputy assistant for public affairs.

While no announcement was made, it was understood that nothing remained to be settled except the orchestra's consent to make the tour. The State Department said there would be no trouble obtaining visas and arranging travel and accommodations.

Now booked for a tour of Western Europe this summer, the orchestra had left two dates open in which it might enter Russia. The open dates of Sept. 5-6 follow the concert Sept. 4 at Helsinki, Finland. From the Finnish capital it's an easy hop to Leningrad and then on to Moscow.

The 104-piece orchestra will leave in mid-August for its second European tour. It will be featured at the famed Edinburgh Music Festival in Scotland. It will land in Ireland to play a concert in Cork Aug. 24 and in Dublin Aug. 25. From there it goes to Scotland.

Concert in Prague

The Iron Curtain concert already scheduled will be played Sept. 11 in Prague, Czechoslovakia.

Charles Munch, conductor, and Pierre Monteux, associate conductor, will head the tour. The orchestra made a similar tour, its first of Europe, in 1952. It will return to Boston Sept. 26.

The State Department said that the Russian government would act as impressario for the orchestra tour, as it did in the Porgy and Bess Opera Co. trip. It would guarantee expenses and a profit no matter what the gate receipts turned out to be.

The Philadelphia Orchestra, which would have made the Soviet concert tour as part of the State Department's program for spreading American culture abroad, was forced to cancel because of a labor dispute.

BOSTON POST, SATURDAY, APRIL 28, 1956

May Play in Russia

Boston Symphony 'Happy' To Accept Soviet Offer

The world-famous Boston Symphony Orchestra would be "very happy" to accept an invitation to play in Soviet Russia this summer if one is received and other details can be worked out.

The possibility of extending a planned European tour behind the Iron Curtain came into the limelight yesterday when it was announced that the Philadelphia Orchestra had cancelled a scheduled trip to Russia and that the State Department was looking to Boston to fill the gap.

A spokesman for the Boston orchestra expressed the feeling that the invitation should come direct from the Soviet, and not from the State Department, if it is to be considered.

David Oistrahk, Soviet violinist played with the Philadelphia orchestra during his American tour last year, a factor that entered into the Russian invitation going to that city first.

Expenses Guaranteed

Since the Boston orchestra is going to be in West Europe and the Scandinavian countries during August and September, officials are [illegible] that it can be arranged to extend the tour into Russia for [illegible] days or so.

As in the case of the Porgy and Bess Opera Company, the Soviet government guarantees expenses and a profit no matter what the gate receipts are.

APRIL 28, 1956

Symphony Going to U.S.S.R.?

Edward P. Harding

Charles Munch Leads Boston Symphony—to Soviet Union?

By a Staff Writer of The Christian Science Monitor

Boston

The world-famous Boston Symphony Orchestra, which already has scheduled one concert behind the Iron Curtain this summer, may accept an invitation to extend its tour into the Soviet Union from the British Isles and Scandinavia.

In Washington, the State Department has requested the Boston Symphony to take the place of the Philadelphia Orchestra, which has just canceled a scheduled trip to the Soviet Union.

David Oistrahk, Soviet violinist, and hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year—resulting in an invitation being extended by the Soviet Government to the Philadelphia Orchestra to come to Russia.

However, Donald L. Engle, manager of the Philadelphia Orchestra, wired the State Department April 26 that the group had voted unanimously against going through with the proposed trip in August.

In view of the fact that the Boston Symphony will be in Western Europe and the Scandinavian countries in August and September, officials now hope a way can be found to extend this tour into the U.S.S.R. for several days.

A spokesman for the Boston Symphony, who said the group would be "very happy" to accept an invitation to play in the Soviet Union, also expressed the feeling that the invitation should come direct from the Soviets, and not from the State Department, if it is to be considered.

Officials of that department said substitution of the Boston Symphony, if it can be arranged, would have the added virtue of not costing the government anything.

The Soviet Government would act as impresario, as it did in the case of the Porgy and Bess Company. This would guarantee expenses and a profit, no matter what the gate receipts turned out to be.

The whole question of exchanges of technical and cultural [illegible] the U.S.S.R. has outgrown [illegible] State Department's facilities for handling them [illegible].

The State Department has asked Congress for $55,625 to add nine persons to its payroll to handle such affairs. In the meantime, temporary arrangements have been made, by use of available workers. Officials expressed the hope that by next week two foreign services, with the aid of two secretaries, can take over the problem.

THE NEW YORK TIMES, SATURDAY,

BOSTON SYMPHONY MAY PLAY IN SOVIET

WASHINGTON, April 27 (AP)—The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said today that the substitution of the Boston Orchestra, if it could be arranged, would [illegible] added virtue of costing [illegible]nment nothing.

Donald L. En[illegible]ager of the 10-member [illegible] Orchestra, telegraph[illegible] State Department last [illegible] that the group had voted unanimously against going through with a proposed trip to the Soviet Union beginning Aug. 15.

The Boston Symphony, which also has a world reputation, is going to be in Western Europe and the Scandinavian countries during August and September. Officials said they hoped a way could [illegible] to extend this tour into the Soviet Union for about [illegible]

The [illegible] government [illegible] impresario, as it did [illegible] the [illegible] of the "Porgy and Bess" opera troupe. This would guarantee expenses and a profit no matter [illegible] gate receipts [illegible]

A spokesman for the Boston Symphony said [illegible] time available in the orchestra's European tour schedule to fit in the Soviet concerts if they could be arranged. He said the orchestra management would have a statement "as soon as things are definite."

Hour (e)
NORWALK, Conn.
Independent
Circ. 16,281

JUN 8 1956

BOSTON SYMPHONY WILL PLAY IN RUSSIA

BOSTON, June 7—(AP)—The Boston symphony orchestra tonight announced acceptance of a soviet invitation to play in Russia this summer on its European tour.

The world famed orchestra will be the first American symphony to play in Russia.

The Boston symphony has scheduled a European tour during August and September. The formal Russian invitation from the ministry of culture in Moscow called for the orchestra to spend six days in Russia.

Although details are not complete, concerts are planned for Leningrad and Moscow. Boston symphony officials said "it is understood" that the Russians will assume the transportation expenses of the 104 players and Conductor Charles Munch during the six-day trip.

Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,138

JUN 9 1956

SYMPHONY RUSSIA BOUND

The Boston Symphony Orchestra accepted an invitation for a six-day visit to Russia, with concerts in Moscow, Leningrad and other cities.

Boston Symphony Will Play in Russia

By ROSS PARMENTER

The Boston Symphony has received a formal invitation to play in the Soviet Union. Yesterday its manager, Thomas D. Perry Jr., arranged with the Soviet Embassy in Washington for the orchestra to visit the Soviet Union between Sept. 5 and 10 and give concerts in Leningrad and Moscow.

Thus the Boston Symphony will be the first [illegible] United States symphony to appear in the Soviet Union. This distinction has been sought since last summer when [illegible] Cabot, president of the board of trustees, announced [illegible] Tanglewood, Mass., that, if invited, the orchestra would be willing to include the country in the European tour it was planning.

For a while, however, it looked as if the Philadelphia Orchestra would go to the

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SATURDAY, APRIL 28, 1956
NEW YORK HERALD TRIBUNE,

Boston Orchestra May Tour Russia

WASHINGTON, Apr. 27 (AP).—The State Department is looking to the Boston Symphony Orchestra to take the place of the Philadelphia Orchestra, which has canceled plans to play in the Soviet Union this year.

Department officials said today that substitution of the Boston Orchestra, if it can be arranged, would have the added virtue of not costing the United States government one penny. The Boston Symphony is going to be in West Europe and the Scandinavian countries during August and September. Officials said they hope a way can be found to extend this tour into Russia for five days or so.

BOSTON
DAILY RECORD, FRIDAY,

Symphony to Visit Russia

Boston Symphony Orchestra last night accepted an invitation from the Soviet government to play in Russia for six days during this summer when the group is making a European tour.

Henry D. Cabot, president of board of trustees, said there are still details to be ironed out but that the 104 players and conductor Charles Munch would play concerts at Leningrad and Moscow during its tour of Europe in August and September.

JUNE 8, 1956
CHRISTIAN SCIENCE MONITOR,

[13]

THE NEW YORK TIMES, FRIDAY, JUNE 8, 1956.

THE BOSTON DAILY GLOBE
APRIL 28, 1956.

Symphony Men Vote Soviet Tour

'Not Afraid,' Say Members Born in Russia

By JOHN WM. RILEY

The next unofficial United States ambassadors to Russia may be the Boston Symphony Orchestra.

At least, if the members of the orchestra have anything to say about it, the Symphony will extend its planned tour from the British Isles and Scandinavia into the Soviet Union.

The 104 members, when asked their opinion by the Symphony management, voted almost unanimously this week to go along with the proposal to extend their tour into Russia.

This is the sort of democratic process which might not be understood in the Soviet Union, where men and groups do as they are told. The members of the Boston Symphony have accepted the responsibility and challenge of performing their art, as ambassadors, just as did the members of the "Porgy and Bess" troupe which performed Gershwin's opera in Moscow last season to Russian acclaim.

Philadelphia Orchestra members have voted unanimously against a trip to Russia proposed for them. This opens the way for the Boston Symphony which, originally, was the favored ambassador.

Thomas D. Perry Jr., business manager of the orchestra, spent two hours yesterday afternoon in Washington talking over plans with Robinson McIlvaine, State Department's [illegible] assistant for public affairs.

The few Russian-born member of the Boston Symphony expres no fear about the trip.

SYMPHONY
Page Fourteen

SYMPHONY

Continued from the First Page

"We hope we will go . . . it will be wonderful," says one member who, though born in Poland, studied and worked in Russia for nearly 10 years. "We would like to go very much," he says. "We might do much good."

He says the Russian-born members are all in favor of the trip. Members of the orchestra have not been in touch with friends in Russia since the war although before the war some visited the Soviet Union and corresponded with people there.

No cost would accrue to the United States Government if the Boston Symphony extended its tour into Russia. The Soviet Union would guarantee the costs as impresario, as it did with the "Porgy and Bess" company.

C.S. MONITOR JUNE 8, 56

Boston Symphony Accepts Soviet Bid

The World's Day

Reg. U.S. Pat. Off.

Boston: Symphony Orchestra to Tour U.S.S.R.

The Boston Symphony Orchestra has accepted a formal invitation to visit the Soviet Union for six days during its European tour in September. [Page 5.]

Washington: Eisenhower Engagements Canceled

President Eisenhower's engagements for today were canceled by an indisposition which his physician described as an "upset stomach and headache" which had nothing to do with his heart. The White House announcement had an immediate effect on the stock market which opened slightly lower. Brokers advised customers to accept the statements on the President's indisposition at their face value and not to become alarmed.

Spending for military defense over the 15-year period from 1951 to 1965 may total more than half a trillion dollars, it is estimated—even with the nation at peace.

Secretary of Welfare Folsom has promised to seek more money for services to the elderly.

Europe: Queen Elizabeth Arrives in Stockholm

Queen Elizabeth II and the Duke of Edinburgh arrived in Stockholm today for the first British royal visit to Sweden in almost half a century. They were greeted by cannon salutes, an escort of 300 jet fighters, and thousands of persons jammed onto the dock where they landed.

Asia: Heavy Water Shipment Reaches Bombay

Seven tons of heavy water arrived in Bombay from New York for use in India's atomic research program. The Indian Government is buying some 21 tons of it from the United States for peaceful nuclear uses.

Art, Theater, Music: Page 5. Radio, TV, FM: Page 7

Weather Predictions: Cloudy Tonight (Page 2)

CHRISTIAN SCIENCE MONITOR, BOSTON,

Symphony to Visit Russia

Formal Invitation Accepted For Six Days in September

The Boston Symphony Orchestra has received a formal invitation to visit the Soviet Union this summer on its European tour.

Thomas D. Perry, Jr., manager, announced last night that the invitation had been presented by Yuri Gouk, cultural attaché of the Soviet Embassy in Washington. The orchestra and its conductor, Charles Munch, will spend six days in Russia after a Helsinki concert on Sept. 4.

It is understood that the Soviet government will assume the expenses of the orchestra and its staff from the time it leaves Helsinki until it arrives in Prague for a concert there on Sept. 11. Although final dates for concerts within Russia have not been penciled in, programs are planned for Leningrad and Moscow.

Both Henry C. Cabot, president of the Board of Trustees, and Mr. Perry expressed their gratification for the cooperation of the United States and the Soviet governments "in making this important cultural visit possible."

The orchestra's tour will commence after the Berkshire Music Festival at Tanglewood which ends on Aug. 12. Two chartered KLM Royal Dutch Airlines planes will carry most of the personnel to Europe on Aug. 22. Other members, plus the instruments, will sail on the Nieuw Amsterdam on [illegible].

The European tours will be made through the cooperation of the International Exchange Program of the American National Theater and Academy. Private contributions have also been secured to help defray expenses. About 25 cities will be included in the itinerary.

BOSTON SYMPHONY TO PLAY IN RUSSIA

Continued From Page 1

Soviet Union first. Despite the Boston orchestra's willingness to go, the Philadelphia Orchestra was the first one to receive an official invitation. It came from the Soviet Ministry of Culture on March 6.

But on April 14 the Philadelphia Orchestra Association declined the invitation. It did so because members of the orchestra had voted that they would not approve the tour unless an announced plan to retire three members of the orchestra was canceled. The month's tour was to have begun on Aug. 15.

The Boston Symphony can only spend six days in Russia because of other commitments. Time for the engagements in Russia was carefully hoarded. They will be between a Sept. 4 concert in Helsinki and a Sept. 11 program in Prague.

Assistance of the Soviet

The Soviet Union will feed and house the orchestra while it is there. The Soviet Union will also provide the transportation from Helsinki and to Prague.

In addition the Soviet Government will arrange the concerts and pay the orchestra a fee for appearing. Just how many concerts there will be, however, has not been decided. Charles Munch will lead the orchestra. Whether Pierre Monteux will also conduct the group in the Soviet Union is not known, [illegible] on its tour.

In arranging the dates so early in September the Boston Symphony is also beating the London Philharmonic to Russia. That the London group would play there under Sir Adrian Boult was announced in February. But its concerts were arranged for October.

Since so many details of arrangements hinged on whether the Soviet Union would issue its invitation, Mr. Perry has been on the anxious seat for a long time. He had reached the point of making daily telephone calls to Yuri Gouk, cultural attaché to the Soviet Embassy in Washington.

When he made his usual call on Wednesday Mr. Gouk told him that at last the invitation had come. Mr. Perry went to Washington by train and completed the major details of the arrangements yesterday afternoon.

The State Department gave its approval for the visit of the Boston Symphony some time ago. The Federal Government is putting up some of the money for the European tour because that is under the sponsorship of the American National Theatre and Academy.

Before going to the Soviet Union the orchestra will play at the Edinburgh Festival. After its Russian appearance it will play in Paris.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

JUN 8 1956

Boston Symphony Orchestra Accepts Bid to Tour Russia

Boston—(UP)—The Boston Symphony Orchestra last night accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe starting in August, manager Thomas D. Perry Jr. said.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

JUN 8 1956

ymphony Plans Trip To Russia

Boston, June 8—(UP)—The Boston Symphony Orchestra will visit Russia this September, giving concerts in Moscow and Leningrad.

Acceptance of a Soviet invitation to spend six days in Russia was announced last night by Orchestra Mgr. Thomas D. Perry, Jr.

The 104-piece Boston orchestra led by Charles Munch will be the first American symphony ever to perform in Russia.

The Russian trip will come as a "side trip" on the symphony's second European tour, which starts Aug. 22. The trip has been approved by the State Department.

The invitation was extended by the Russian Ministry of Culture through the Soviet Embassy in Washington, Perry said. He said Orchestra Pres. Henry B. Cabot made known its willingness" to include Russia on the tour at last August's Geneva Conference.

Though details of the Russian visit have not yet been worked out, Perry said it was "understood" that Russia will assume transportation expenses and "pay a stipend" for the concerts as it did when the Gershwin folk opera "Porgy and Bess" performed there last January.

The Russian tour will follow a concert in Prague Sept. 11.

Other costs of the tour are being defrayed by private contributions and the international exchange program of the American National Theater and Academy, a professional agency acting in behalf of the State Department.

Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,679

JUN 8 1956

Hub Symphony Accepts Invitation from Russia

BOSTON — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U. S. S. R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay for transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

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BOSTON EVENING AMERICAN, TUESDAY, APRIL 10, 1956

Russian Culture Snubs Hub Famed Orchestra

The entire 104 man Boston Symphony orchestra may end up playing second fiddle.

The Muscovites have by-passed an offer by Boston's world renowned symphony to perform in Russia. Worse yet, the Soviet minister of culture has extended a concert invitation to a symphonic competitor—the Philadelphia Symphony orchestra.

Moreover, the Philadelphians have accepted and have applied to the U. S. State Department for $110,000 to finance expenses under President Eisenhower's emergency fund to support the international cultural exchange program.

One country behind the Iron Curtain did pick up the Boston offer, but it's a mere satellite.

Czechoslovakia's music festival director has asked the Boston orchestra to include performances there while on tour in Western Europe this summer.

Thomas D. Perry, business manager for the Hub symphony, said the Czech invitation was still under consideration. The orchestra will begin a 10-country $300,000 tour in August.

They were hopeful that Russia would pick up their offer to play in Moscow, which was announced last summer.

For undisclosed reasons, the Russians evidently prefer the music of Quakers rather than of Pilgrims.

Perhaps it's just that the Boston Symphony has too much class for the classless society of the Soviet.

GLOBE—WEDNESDAY, APRIL 11, 1956

Symphony Still Ready to Visit Russia, If Asked

Unperturbed by a Soviet invitation to the Philadelphia Orchestra, a spokesman for the famed Boston Symphony Orchestra said last night the group still stands ready to visit Russia if invited.

Business Manager Thomas D. Perry said "There have been no developments" on the Boston orchestra's offer to play in Russia during its European tour this summer.

"We'll be as close to Russia as Helsinki," he said, "and if our government wishes us to go to Russia we'd be pleased to do so. We'd welcome any way of using our art to improve international feelings."

A substantial share of the $300,000 cost of the tour—to include 10 and possibly 12 countries—will be met by funds from President Eisenhower's $5,000,000 fund for [illegible] trade fairs and cultural [illegible]

[illegible] Iron Curtain nation, Czechoslovakia, has invited Conductor Charles Munch and the [illegible] Boston Orchestra to appear [illegible] the offer has not yet been accepted [illegible] matter of finance.

The Boston Symphony's tour opens in Ireland Aug. 24, then moves to Scotland, Norway, Sweden, Finland, Germany, Austria, Switzerland—maybe Czechoslovakia and Italy—and France, and winds up in London Sept. 26

THE BOSTON DAILY GLOBE APRIL 28, 1956

Symphony Men Vote Soviet [illegible]

'Not Afraid,' Say Members Born in Russia

By JOHN WM. RILEY

The next unofficial United States ambassadors to Russia may be the Boston Symphony Orchestra.

At least, if the members of the orchestra have anything to say about it, the Symphony will extend its planned tour from the British Isles and Scandinavia into the Soviet Union.

The 104 members, when asked their opinion by the Symphony management, voted almost unanimously this week to go along with the proposal to extend their tour into Russia.

This is the sort of democratic process which might not be understood in the Soviet Union, where men and groups do as they are told. The members of the Boston Symphony have accepted the responsibility and challenge of performing their art, as ambassadors, just as did the members of the "Porgy and Bess" troupe which performed Gershwin's opera in Moscow last season to Russian acclaim.

Philadelphia Orchestra members have voted unanimously against a trip to Russia proposed for them. This opens the way for the Boston Symphony which, originally, was the favored ambassador.

Thomas D. Perry Jr., business manager of the orchestra, spent two hours yesterday afternoon in Washington [illegible] over plans wi[illegible]ine, State De[illegible]ssistant for public affairs.

The few Russian-born members of the Boston Symphony express no fear about the trip.

SYMPHONY

Page Fourteen

SYMPHONY

Continued from the First Page

"We hope we will go . . . it will be wonderful," says one member who, though born in Poland, studied and worked in Russia for nearly 10 years. "We would like to go very much," he says. "We might do much good."

He says the Russian-born members are all in favor of the trip. Members of the orchestra have not been in touch with friends in Russia since the war although before the war some visited the Soviet Union and corresponded with people there.

No cost [illegible] United States [illegible] Boston Symphony [illegible] its tour into Russia [illegible] Soviet Union would guarantee the costs as impresario, as it did with the "Porgy and Bess" company.

C. S. Monitor June 8, 56

Boston Symphony Accepts Soviet Bid

The World's Day

Boston: Symphony Orchestra to Tour U.S.S.R.

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Art, Theater, Music: Page 5. Radio, TV, FM: Page [illegible]

Weather Predictions: Cloudy Tonight (Page 2)

CHRISTIAN SCIENCE MONITOR, BOSTON.

Art—Music—Theater ★'5

Symphony to Visit Russia

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Both Henry C. Cabot, president of the Board of Trustees, and Mr. Perry expressed their gratification for the cooperation of the United States and the Soviet governments "in making this important cultural visit possible."

The orchestra's tour will commence after the Berkshire Music Festival at Tanglewood which ends on Aug. 12. [illegible] chartered KLM Royal [illegible] Airlines planes will carry most of the personnel to Europe on Aug. 22. Other members, [illegible] instruments, will sail [illegible] Nieuw Amsterdam on [illegible].

The European [illegible] will be made through [illegible]eration of the International [illegible] Program of the A[illegible] National Theater and Academy. Private contributions have [illegible] been secured to help defray expenses. About 25 cities will be included in the itinerary.

BOSTON SYMPHONY TO PLAY IN RUSSIA

Continued From Page 1

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The Boston Symphony can only spend six days in Russia because of other commitments. Time for the engagements in Russia was carefully hoarded. They will be between a Sept. 4 concert in Helsinki and a Sept. 11 program in Prague.

Assistance of the [illegible]

The Soviet Union will feed and house the orchestra while it is there. The Soviet Union will also provide the transportation from Helsinki [illegible]

In addition the Soviet Government will arrange the concerts and pay the orchestra [illegible] for appearing. J[illegible] concerts there will be [illegible] has not been decided. Charles Munch will lead the o[illegible]er Pierre Monteux [illegible]ct the group in [illegible] is not known, [illegible] on its tour.

In arran[illegible] so early in [illegible] Boston Symphon[illegible] the London [illegible] Russia. That the [illegible] group would play the[illegible] under Sir Adrian Boult was announced in February. But its concerts were arranged for October.

Since so many details of arrangements hinged on whether the Soviet Union would issue its invitation, Mr. Perry has been on the anxious seat for a long time. He had reached the point of making daily telephone calls to Yuri Gouk, cultural attaché to the Soviet Embassy in Washington.

When he made his usual call on Wednesday Mr. Gouk told him that at last the invitation had come. Mr. Perry went to Washington by train and completed the major details of the arrangements yesterday afternoon.

The State Department [illegible] its approval for the visit of the Boston Symphony some time ago. The Federal Government is putting up some of the money for the European tour because that is under the sponsorship of the American National Theatre and Academy.

Before going to the Soviet Union the orchestra will play at the Edinburgh Festival. After its Russian appearance it will play in Paris.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,259

JUN 8 1956

Boston Symphony Orchestra Accepts Bid to Tour Russia

Boston—(UP)—The Boston Symphony Orchestra last night accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe starting in August, manager Thomas D. Perry Jr. said.

American (e)
WATERBURY, Conn.
Independent
Circ. 89,951

JUN 8 1956

Symphony Plans Trip To Russia

Boston, June 8—(UP)—The Boston Symphony Orchestra will visit Russia this September, giving concerts in Moscow and Leningrad.

Acceptance of a Soviet invitation to spend six days in Russia was announced last night by Orchestra Mgr. Thomas D. Perry, Jr.

The 104-piece Boston orchestra led by Charles Munch will be the first American symphony ever to perform in Russia.

The Russian trip will come as a "side trip" on the symphony's second European tour, which starts Aug. 22. The trip has been approved by the State Department.

The invitation was extended by the Russian Ministry of Culture through the Soviet Embassy in Washington, Perry said. He said Orchestra Pres. Henry B. Cabot made known its willingness" to include Russia on the tour at last August's Geneva Conference.

Though details of the Russian visit have not yet been worked out, Perry said it was "understood" that Russia will assume transportation expenses and "pay a stipend" for the concerts as it did when the Gershwin folk opera "Porgy and Bess" performed there last January.

The Russian tour will follow a concert in Prague Sept. 11.

Other costs of the tour are being defrayed by private contributions and the international exchange program of the American National Theater and Academy, a professional agency acting in behalf of the State Department.

Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,679

JUN 8 1956

Hub Symphony Accepts Invitation from Russia

BOSTON — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U. S. S. R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay for transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

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1 8

BOSTON EVENING AMERICAN, TUESDAY, APRIL 10, 1956

Russian Culture Snubs Hub Famed Orchestra

The entire 104-man Boston Symphony orchestra may end up playing second fiddle.

The Muscovites have by-passed an offer by Boston's world renowned symphony to perform in Russia. Worse yet, the Soviet minister of culture has extended a concert invitation to a symphonic competitor—the Philadelphia Symphony orchestra.

Moreover, the Philadelphians have accepted and have applied to the U. S. State Department for $110,000 "to balance expenses" under President Eisenhower's emergency fund to support the international cultural exchange program.

One country behind the Iron Curtain did pick up the Boston offer, but it's a mere satellite.

Czechoslovakia's music festival director has asked the Boston orchestra to include performances there while on tour in Western Europe this summer.

Thomas D. Perry, business manager for the Hub symphony, said the Czech invitation was still under consideration. The orchestra will begin a 10-country, $300,000 tour in August.

They were hopeful that Russia would pick up their offer to play in Moscow, which was announced last summer.

For undisclosed reasons, the Russians evidently prefer the music of Quakers rather than of Pilgrims.

Perhaps, it's just that the Boston Symphony has too much class for the classless society of the Soviet.

GLOBE—WEDNESDAY, APRIL 11, 1956

Symphony Still Ready to Visit Russia, If Asked

Unperturbed by a Soviet invitation to the Philadelphia Orchestra, a spokesman for the famed Boston Symphony Orchestra said last night the group still stands ready to visit Russia if invited.

Business Manager Thomas D. Perry said "There have been no developments" on the Boston orchestra's offer to play in Russia during its European tour this Summer.

'We'll be as close to Russia as Helsinki," he said, "and if our government wishes us to go to Russia, we'd be pleased to do so. We'd welcome any way of using our art to improve international feelings."

A substantial share of the $300,000 cost of the tour—to include 10 and possibly 12 countries—will be met by funds from President Eisenhower's $5,000,000 fund for support of trade fairs and cultural exchange.

One Iron Curtain nation, Czecho-Slovakia, has invited Conductor Charles Munch and the 104-man Boston orchestra to appear, but the offer has not yet been accepted. Perry said a trip to Prague and Italy is entirely a matter of finances.

The Boston Symphony's tour opens in Ireland Aug. 24, then moves to Scotland, Norway, Sweden, Finland, Germany, Austria, Switzerland—maybe Czecho-Slovakia and Italy—and France, and winds up in London, Sept. 26.

[14]

BSO to USSR

DURING THE PAST YEAR we have been undergoing a Russian invasion. Focal points of the Soviet drive have been our recital halls and recording studios, which have fallen defenseless before such People's Heroes as David Oistrakh and Emil Gilels.

Apparently the American way to answer a move like this really is massive retaliation, and volunteers have not been lacking. Early this spring the clarion was sounded, in a published statement which ended ". . . Ready and eager, if the President wishes, to be the first American orchestra to play in Moscow. (signed) Henry B. Cabot." Henry B. Cabot is, of course, the president of the Trustees of the Boston Symphony Orchestra, and it is the BSO that will be the first American orchestra to play in the USSR. As a matter of fact, so far as anyone seems to know, it will be the first American orchestra to play in Russia at all. Before World War I, American orchestras, whatever their merit, were not much in demand in Europe, and ever since World War I such devices as the *cordon sanitaire* and the Iron Curtain have precluded junkets into Russia. (Just as a point of interest, no Russian orchestra seems ever to have played in America either, a fact which, no doubt, is currently being mulled over by astute New York concert managements. Tovarishchi seem to be SRO material nowadays, and might not 110 Comrades pull even better than two?)

Whatever the conclusions of New York managements, the Moscow management (singular) seems to have no misgivings about the allure of Bostonians. The Russian government, indeed, has plunged into show business with a surety and *sang froid* not unworthy of a Billy Rose. The Ministry of Culture in Moscow, dealing directly with the BSO, handed out no-loss guarantees for four concerts with the greatest readiness, though the Orchestra does not actually expect to make a profit. (It doesn't make a profit in the United States either, of course.)

The BSO's overseas tour, which begins August 14, naturally will not be limited to Russia. Starting out with two chartered airplanes (and some space on the *New Amsterdam*), the Orchestra's 115 men, together with 40 wives, and 88 pieces of musical baggage occupying 1985.7 cubic feet and weighing 8 tons, will play 26-29 concerts (bookings were incomplete at the time of this writing) in 17-19 cities in 12 nations. Cities fairly firm in the itinerary include Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Paris, Chartres, Leeds, and London. The portion of the tour west of the Iron Curtain will be subsidized in part by a government grant administered by the American National Theater and Academy.

At Helsinki the Soviet Ministry of Culture takes over, flying the Bostonians to Leningrad (without their wives) for two concerts. Thence they proceed to Moscow for two more, one of which may feature the Beethoven Ninth Symphony, with Russian soloists and chorus. They hope also to appear in joint performance with Oistrakh or Gilels, or both. (Oistrakh played with them in Boston last winter.) The Ministry also will furnish housing, meals, and entertainment, and the musicians already have been heard remarking to one another that the latter, as purveyed by Soviet officialdom to foreign guests, is supposed to be something really memorable. From Moscow, the Ministry will fly them to Prague, whence they will cross the Curtain again, back to Vienna.

It can be stated, not without a glow of vicarious pride, that at summer's beginning the Boston Symphony Orchestra was facing its journey into Communism's heartland with the aplomb which Bostonians are reputed to bring to any adventure, however novel. There was to be no special supervision of personnel within the Curtain countries. They were expected, as a staff member put it, to get to rehearsals and performances on time, just as they must in Boston, and the rest of what they might do would be their own business, also as it is in Boston. However, it was thought likely that the State Department would send someone to brief them, before departure, on such matters as what not to try to photograph while in Moscow, what conversational topics to avoid, and the like. For the rest, reliance for the making of a favorable impression was left to natural Bostonian decorum.

That refers, of course, to deportment only. No one had the slightest doubt what kind of impression the BSO would make musically, and this is of considerable intercultural importance, if that is the word I want. There is growing awareness of the need these days to show people not only behind the Curtain, but in Western Europe as well, that America is not a soulless Power concerned purely with dollars and gadgets. It would be hard to think of a more potent argument than the flawless glowing sound of the Boston Symphony Orchestra, irrefutable evidence of devotion to and labor for the most spiritual of the arts.

Anyway, at the time of the BSO's advent, Muscovites seemed to be taking to American musicians as heartily as the American public has received last winter's Russians. Isaac Stern had passed through in triumphal progress; Jan Peerce had won a five-minute standing ovation after singing in *La Traviata* with the Bolshoi company. The Boston Symphony Orchestra had not the slightest doubt of being a sellout attraction — just as it is everywhere else.

J. d C.

June 8 '56

NEW YORK

Soviet Visit For Boston Symphony

Adds 6-Day Stay To Europe Tour

Special to the Herald Tribune

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The orchestra will leave the United States a week after the close of its Berkshire Festival at Lenox, Mass., on Aug. 12, and will be heard in Ireland, Scotland, England and the Scandinavian countries before playing in Helsinki Sept. 4.

Six Days Scheduled

It will then tour the Soviet Union for six days, and also play in Prague on Sept. 11 before continuing its travels in Central and Western Europe. Charles Munch and Pierre Monteux will share the conductorship during the tour, which is sponsored by the State Department.

The idea of playing in Russia has been under consideration since last July, when Henry B. Cabot, the Boston Symphony's president, said that the orchestra would be ready and eager to play there in accord with President Eisenhower's suggestions of helping to lift the Iron Curtain by cultural and intellectual exchange with the Soviet Union.

Philadelphia Declined

Last April, after the Philadelphia Orchestra had declined a Soviet invitation to come to Russia in August, State Department officials looked to the Boston Symphony to take its place, especially since adding Russia to the tour would cost the government nothing extra.

The Boston Symphony will also have the probable distinction of being the first major orchestra from outside the Soviet orbit to go to Russia. For a while, it seemed that the London Philharmonic would win this honor, but its tour will follow the Bostonians' visit by two weeks.

BOSTON HERALD, FRIDAY, JUNE 8, 1956

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

JUN 10 1956

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The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the orchestra, through the president of its Board of Trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the autumn of 1956.

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Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

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June 8, 1956—15

News (e)
BURLINGTON, Vt.
Independent
Circ. 5,895

JUN 8 1956

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DEATH— of America's

Herald (m)
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Independent
Circ. 20,790

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Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,494

JUN 8 1956

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[15]

AS THE EDITORS SEE IT

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J.M.C.

June 8 '56

NEW YORK HERALD TRIBUNE

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Independent
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BOSTON HERALD, FRIDAY, JUNE 8, 1956

Journal (e)
MERIDEN, Conn.
Independent
Circ. 8,203

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BURLINGTON, Vt.
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Call (e)
WOONSOCKET, R. I.
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[15]

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 14 1956

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Both Mr. Cabot and Mr. Perry expressed their gratification when the Soviet invitation was annouced, for the cooperation of both governments in making this important cultural visit possible.

In December, Soviet violinist, David Oistrakh, was guest soloist at a Boston Symphony Pension Fund Concert. He made a recording with Mr. Munch and the orchestra for RCA Victor and is known to have brought back to Russia high praise for the American orchestra.

The European tour of the Boston Symphony Orchestra will take place under the direction of Charles Munch, its Music Director, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 4 through August 12. Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to share the concerts abroad.

Two planes charted from KLM Royal Dutch Airlines will transport most of the Boston Symphony's personnel to Europe on August 22. A part of the orchestra and the instruments will sail on the Nieuw Amsterdam on August 14.

JUN 12 1956

Boston to Moscow

WHEN IT comes to getting through to the Russians, our music apparently has been speaking louder than words. [illegible]

—FRIDAY, JUNE 8, 1956
THE BOSTON DAILY GLOBE

Boston Symphony Accepts Invitation to Tour U. S. S. R.

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The Russian invitation is to spend six days within the Soviet border. Concerts are planned in Leningrad and Moscow. It is understood that the U. S. S. R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation from Helsinki, where a concert is planned Sept. 4; and to its next date in Prague, capital of Czecho-Slovakia, Sept. 11. The U. S. S. R. will also pay a stipend for the concerts in Soviet territory.

Part of Exchange Program

The orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air and to help defray deficits from concerts abroad. Private contributions have also been secured toward costs of the tour.

Both Cabot and Perry expressed gratification when the Soviet invitation was announced, for the cooperation of both governments in making this important cultural visit possible.

Monteux to Share Podium

In December, Soviet violinist David Oistrakh was guest soloist at a Boston Symphony pension fund concert. He made a recording with the orchestra for R. C. A. Victor and is known to have taken back to Russia high praise

The European tour will be under the direction of Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Aug. 12. Munch has invited Pierre Monteux, once conductor of the Boston Symphony, to share the concerts aboard.

Two planes, chartered from K. L. M. Royal Dutch Airlines, will transport most of the symphony's personnel to Europe Aug. 22. Part of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Five [illegible] Aug. 26-30, [illegible] burgh Festival [illegible] will then tour [illegible] ing [illegible] Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,259

JUN 8 1956

Boston Symphony To Perform In Russia

BOSTON (UP) — The Boston Symphony Orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

BOSTON POST, FRIDAY, JUNE 8, 1956

Symphony to Play For Muscovites

The Boston Symphony Orchestra has accepted the invitation of the Russian government to give concerts at Moscow and Leningrad late this summer, it was announced last night by the orchestra's manager, Thomas D. Perry, Jr.

The orchestra already has scheduled a European tour for August and September at the end of the Tanglewood Festival in the Berkshires. The invitation calls for the orchestra to spend six days in Russia.

Symphony officials said the Russian government, "it is understood," will assume all transportation costs for the 104 musicians and their conductor, Charles Munch, during the six-day stay. In addition, the orchestra is expected to receive a stipend.

Six-Day Russian Tour in September

Boston Symphony Accepts Bid to Visit Soviet

The Boston Symphony Orchestra will include a six-day visit to Russia, with concerts in Leningrad, Moscow and possibly other cities, in its European tour during August and September, it was announced last night.

The orchestra yesterday received and immediately accepted a formal invitation to visit Russia from the Ministry of Culture in Moscow, transmitted by Yuri Gouk, cultural attache of the Soviet Embassy in Washington.

In announcing the orchestra's acceptance, Thomas D. Perry, Jr., manager, said it was understood the Soviet government would assume the expenses of transporting the orchestra and its assisting staff from the time it leaves Helsinki, after a concert Sept. 4, until it reaches Prague for a concert on Sept. 11. The Soviets will also pay a fee for the concerts given on Russian territory.

Both Henry B. Cabot, chairman of the symphony's board of trustees, and Perry last night expressed their pleasure at the invitation and for the co-operation of the Soviet and United States governments in making the visit possible.

Perry pointed out that the Boston Symphony Orchestra, directed by Charles Munch, would be the first American orchestra to perform in Russia.

The orchestra will leave for Europe in August. Most of the personnel will leave Aug. 22 on two chartered KLM Royal Dutch Airlines planes. Other members of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Times (e)
BARRE, Vt.
Republican
Circ. 8,248

JUN 8 1956

PLAYS IN RUSSIA

Boston Symphony Accepts Invitation For Tour

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Sentinel (e)
KEENE, N. H.
Independent
Circ. 5,886

JUN 8 1956

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Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 14 1956

Boston Symphony Orchestra Accepts Invitation To Perform In Soviet Union

The Boston Symphony Orchestra has received and immediately accepted a formal invitation from the U. S. S. R. to include Soviet Russia in the tour of Europe the symphony will make during August and September. The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the orchestra's manager, Thomas D. Perry, Jr.

The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the Orchestra, through the president of its board of trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the autumn of 1956.

The Russian invitation to the Boston Symphony Orchestra is to spend six days of its autumn tour within the Soviet border, and although details are not yet worked out, concerts are planned in Leningrad and Moscow. It is understood that the U.S.S.R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation of the 104 members of the orchestra, Music Director Charles Munch and the orchestra's staff and equipment from Helsinki, where a concert is planned on September 4; and to its next date, in Prague, capital of Chechoslovakia, on September 11. The U.S.S.R. will also pay a stipend for the concerts given within Soviet territory.

The Boston Symphony Orchestra's tour of Europe, announced last January, is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air and to help defray deficits to the orchestra from concerts abroad. Private contributions have also been secured to help with the costs of the tour.

Both Mr. Cabot and Mr. Perry expressed their gratification when the Soviet invitation was annouced, for the cooperation of both governments in making this important cultural visit possible.

In December, Soviet violinist, David Oistrakh, was guest soloist at a Boston Symphony Pension Fund Concert. He made a recording with Mr. Munch and the orchestra for RCA Victor and is known to have brought back to Russia high praise for the American orchestra.

The European tour of the Boston Symphony Orchestra will take place under the direction of Charles Munch, its Music Director, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 4 through August 12. Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to share the concerts abroad.

Two planes charted from KLM Royal Dutch Airlines will transport most of the Boston Symphony's personnel to Europe on August 22. A part of the orchestra and the instruments will sail on the Nieuw Amsterdam on August 14.

WINSTON-SALEM, N. C.
JOURNAL
Circ. D. 52 896

JUN 12 1956

Boston to Moscow

WHEN IT comes to getting through to the Russians, our music apparently has been speaking louder than our words.

"Porgy and Bess," playing in Russia in January, drew such tremendous ovations from Soviet audiences that a member of the cast said it was going to be "hard to get used to Western applause again." Just a few weeks ago, too, Violinist Isaac Stern broke a 10-year silence of American solo artists in Russia by playing to what has been termed "the most elegant gathering seen in Moscow in years." Tenor Jan Peerce is over there now. And now comes news that the Boston Symphony Orchestra will play in Russia this fall.

This is all most gratifying. For the United States, despite some foreign opinion to the contrary, does have culture as well as dollars, tools and advice which we can share. And it obviously isn't hurting our bid for friendship one whit to show this culture to the people of other countries. Particularly in Russia, our musicians seem to have struck a responsive chord, so to speak, which in so many instances our diplomats have failed to reach.

For this reason, it is especially good news that the Boston Symphony is going to Russia.

For one thing, the circumstances under which the orchestra was invited couldn't have been friendlier. Last December, David Oistrakh, the great Russian violinist, was guest soloist at a Boston Symphony Pension Fund Concert. He made a recording with Conductor Charles Munch and the orchestra, and reportedly took back to Russia high praise for the American orchestra. Also, at Geneva last summer, the president of the orchestra's board of trustees, Henry B. Cabot, made known the orchestra's willingness to include a visit to Russia during its projected tour of Europe in the fall of 1956.

These overtures from both sides of the Iron Curtain no doubt had much bearing on the invitation which has now come to the Boston Symphony from the Ministry of Culture in Moscow. And such preliminary paving of the way gives us all the more reason to believe that the orchestra will experience the same enthusiastic reception accorded our other artists who have begun to trickle into Russia.

That bodes good for the cause of peace.

And we can be proud, too, that it is the Boston Symphony which may do this good. For, if we are to speak to Russia through our music, there is no spokesman we'd rather have talk for us than the beloved, respected Boston Symphony. We can be sure it will do us proud both in music and in manners.

In fact, so venerated is the Boston Symphony that probably those folks who stopped our Symphony of the Air from going to the Middle East and stopped our paintings from going to the Olympics in Australia haven't given this trip a second thought. Even they most likely wouldn't suspect leftist leanings in the Boston Symphony.

—FRIDAY, JUNE 8, 1956
THE BOSTON DAILY GLOBE

Boston Symphony Accepts Invitation to Tour U. S. S. R.

The Boston Symphony Orchestra [illegible] yesterday a formal invitation from the U. S. S. R. to include Soviet Russia in its tour of Europe during August and September. The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, cultural attache of the Soviet Embassy in Washington, to the orchestra's manager, Thomas D. Perry Jr.

The Boston Symphony, under the direction of Charles Munch, will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the orchestra, through the president of its trustees, Henry B. Cabot, made known its [illegible] include a visit to th[illegible] Republic during its [illegible] tour of Europe in the [illegible] of 1956.

The Russian invitation is to spend six days within the Soviet border. Concerts are planned in Leningrad and Moscow. It is understood that the U. S. S. R., as it did in the case of "Porgy and Bess" when the Gershwin folk [illegible] performed in Russia [illegible], will assume the [illegible] of transportation from Helsinki, where a concert is planned Sept. 4; and to its next date in Prague, capital of Czecho-Slovakia, Sept. 11. The U. S. S. R. will also pay a stipend for the concerts in Soviet territory.

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Two planes, chartered from K. L. M. Royal Dutch Airlines will transport most of the [illegible]'s personnel to Europe [illegible] Part of the orc[illegible] instruments wil[illegible] Nieuw Amsterdam [illegible]

Five [illegible] Aug. 2[illegible] burgh [illegible] will the[illegible] ing concerts [illegible] Northern and West[illegible] Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

JUN 8 1956

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Symphony officials said the Russian government, "it is understood," will assume all transportation costs for the 104 musicians and their conductor, Charles Munch, during the six-day stay. In addition, the orchestra is expected to receive a stipend.

Six-Day Russian Tour in September

Boston Symphony Accepts Bid to Visit Soviet

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In announcing the orchestra's acceptance, Thomas D. Perry, Jr., manager, said it was understood the Soviet government would assume the expenses of transporting the orchestra and its assisting staff from the time it leaves Helsinki, after a concert Sept. 4, until it reaches Prague for a concert on Sept. 11. The Soviets will also pay a fee for the concerts given on Russian territory.

Both Henry B. Cabot, chairman of the symphony's board of trustees, and Perry last night expressed their pleasure at the invitation and for the co-operation of the Soviet and United States governments in making the visit possible.

Perry pointed out that the Boston Symphony Orchestra directed by Charles Munch would be the first American orchestra to perform in Russia.

The orchestra will leave for Europe in August. Most of the personnel will leave Aug. 22 on two chartered KLM Royal Dutch Airlines planes. Other members of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Times (e)
BARRE, Vt.
Republican
Circ. 8,248

JUN 8 1956

PLAYS IN RUSSIA

Boston Symphony Accepts Invitation For Tour

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The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Sentinel (e)
KEENE, N. H.
Independent
Circ. 5,886

JUN 8 1956

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JUN 8 1956

WILL PLAY FOR RUSSIANS

Some few months ago it was [illegible] the Philadelphia Symphony [illegible] would go to Russia this Summer [illegible] and give a series of concerts in [illegible] Moscow and possibly some other [illegible] the Soviet Union. However, complications arose. The orchestra members demurred because of the decision of the management to put three members on the retired list and the concert by the Philadelphia Symphony was called off. Now it is announced that the Boston Symphony has [illegible] a formal invitation to play in the Soviet Union and has accepted.

The Boston orchestra will give [illegible] in Sept. 5 and [illegible] in Leningrad and will be the first major United States symphony orchestra to appear in the Soviet Union. The Soviet Union will take [illegible] expenses including transportation [illegible] Helsinki and to Prague. [illegible] addition will get a fee for playing. [illegible] it is expected that the [illegible] will play in Russia but the Boston will have the edge in that it will [illegible] the first to give concerts.

Before going to Russia the Boston orchestra will play at the Edinburgh Festival and later on in [illegible] thing of course is a good [illegible] music has charm [illegible] federal gover[illegible] of the money [illegible]

Express (e)
NEWPORT, Vt.
Republican
Circ. 4,234

JUN 8 1956

BOSTON SYMPHONY TO PLAY IN RUSSIA

BOSTON, (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U. S. S. R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

JUN 8 1956

Boston Symphony To Play in Russia (04)

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U. S. S. R. during its European tour next August and September.

Boston symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Henry C. Cabot, president of the orchestra board of trustees, and orchestra manager Thomas D. Perry Jr. expressed "gratification for the cooperation of both ((the U. S. and Russian) governments in making this important cultural visit possible."

Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

JUN 8 1956

Boston Symphony Off For Russia This Fall

BOSTON, June 7 (UP)—The Boston Symphony Orchestra tonight accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe' starting in August, Manager Thomas D. Perry Jr., said.

The invitation to the 104-piece orchestra directed by Charles Munch was extended by the Ministry of Culture in Moscow through the Soviet Embassy in Washington, Perry said. He said Orchestra President Henry B. Cabot "made known its willingness" to include Russia on the tour during the Geneva Conference last August.

Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,140

JUN 8 1956

Boston Symphony Accepts Soviet Bid

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,196

JUN 8 1956

Boston Symphony To Visit Russia

BOSTON, June 7 (AP)—The Boston Symphony Orchestra tonight announced acceptance of a Soviet invitation to play in Russia this summer on its European tour.

The world famed orchestra will be the first American symphony to play in Russia.

The Boston Symphony has scheduled a European tour during August and September.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

JUN 8 1956

SOVIET INVITATION ACCEPTED

BOSTON, June 7 (AP)—The Boston Symphony Orchestra tonight announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. The world famed orchestra will be the first American symphony to play in Russia.

The Boston Symphony has scheduled a European tour during August and September. The formal Russian invitation from the Ministry of Culture in Moscow called for the orchestra to spend six days in Russia during the Autumn tour.

CHARLOTTE, N. C. NEWS

1 6 1956

Diplomacy: The Missiles Are Musical

MUSIC'S charm hath recognized beast-soothing potency but what about its effect on the Bear-That-Walks-Like-A-Man? Can it win the Russian to our side?

The answer, of course, is no. Not exactly.

But the performance of American music by American musicians in the Soviet Union can indeed promote better people-to-people understanding.

It is for this reason that we applaud plans to send America's superb Boston Symphony Orchestra to the U.S.S.R. for a series of engagements. Charlotteans who heard the orchestra in Ovens Auditorium during the past concert season can appreciate fully what it can do for the nation's cultural reputation.

Music provides a means of interchange among peoples that is both unique and powerful. Isaac Stern, the violinist, brought this fact home to us the other day when he returned to the United States after giving 21 concerts to capacity audiences in the Soviet Union. Music and the arts, he said, constitute a language that "cannot be perverted to either side" and that shows "the validity of a human being's existence which may not jibe with what either they read about us or what we read about them."

Cultural exchange, said Mr. Stern, "will be far more effective than several thousand diplomatic notes" in promoting international understanding.

He is right. Music rises above mere words, which can lie, to penetrate a higher realm of feeling. The more communication in this way the better for all of us.

ELMIRA, N. Y.
STAR-GAZETTE
Circ. D. 38,453

JUN 1 6 1956

Musical Ambassadors

ARRANGEMENTS HAVE been completed to take the Boston Symphony Orchestra to the Soviet Union for a brief series of engagements as part of the orchestra's tour of Europe.

The Russians made the visit possible and they are to be congratulated. The Boston Orchestra will be the first to appear in the Soviet Union. Let it be hoped that it won't be the last.

The musicians will be excellent spokesmen for America, since theirs is a language all can understand. The Russians won't need an interpreter and there will be no doubt as to what the Americans are saying with their instruments.

We welcome this new contact with the people behind the Iron Curtain. People, as President Eisenhower said in a recent speech, "are what count." The orchestra will reach people.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

JUN 1 2 1956

MUSICAL ENVOYS

The U.S. State Department has been exporting ever greater quantities of music to show the folk of other lands that Americans may not be so material as they have been painted.

The Los Angeles Symphony Orchestra and the U.S. Air Force Band have been playing engagements in the Far East this Spring. Plans have been completed for diverting the Boston Symphony Orchestra, during its own European tour this Summer, to the Soviet Union which will enable Muscovites to hear their Shostakovich played by visitors known for their excellent interpretation of Russian composers.

It hasn't all been smooth [illegible] for the musical envoys. Last year, the State Department sent a symphonic group to the Far East without adequately checking the ideological background of its members. A good part of them displayed such pro-Communist feelings, once overseas, that there were several embarrassing incidents and, on return, the [illegible] nucleus resigned. This ill-fated tour cost the taxpayers more than $1,000,000.

There has also been a question of whether a symphonic orchestra is the best emissary to, for instance, Malaya. Recently, by poor planning, both the Air Force and Los Angeles groups were in Singapore on the same night. The latter orchestra played to a select but sparse audience while down the street a five-man local combination played jazz before twice as many listeners.

Fresh in memory is the triumph scored by veteran Louis Armstrong, exponent of jazz. "Satchmo" is reported to have charmed Britons, including Queen Elizabeth, with his musical style and unfettered personality and he very nearly set all of West Africa to stomping while he was there.

All kinds of music get an ear in the United States and it would seem foolish to pretend otherwise. Fortunately, the lighter melodies and rhythms at which we excel have a vast and appreciative audience among other peoples.

Caledonian Record (e)
ST. JOHNSBURY, Vt.
Independent Republican
Circ. 5,231

JUN 8 - 195

SYMPHONY GOING TO RUSSIA

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 24,020

JUN 8 1956

Boston Symphony To Play in Russia

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Henry C. Cabot, president of the orchestra board of trustees, and orchestra Manager Thomas D. Perry, Jr. expressed "gratification for the cooperation of both (the U. S. and Russian) governments in making this important cultural visit possible."

Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628

JUN 8 1956

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17

SCRANTON, PA.
TIMES
Circ. D. 55,128
JUN 8 1956

WILL PLAY FOR RUSSIANS

Some few months ago it was announced the Philadelphia Symphony Orchestra would go to Russia this Summer or Fall and give a series of concerts in Leningrad, Moscow and possibly some other cities of the Soviet Union. However, complications arose. The orchestra members demurred because of the decision of the management to put three members on the retired list and the concert by the Philadelphia Symphony was called off. Now it is announced that the Boston Symphony has received a formal invitation to play in the Soviet Union and has accepted.

The Boston orchestra will give concerts on Sept. 5 and 10 in Leningrad and will be the first major United States symphony orchestra to appear in the Soviet Union. The Soviet Union will take care of certain expenses, including transportation from Helsinki and to Prague. The orchestra in addition will get a fee for playing. Later on it is expected that the London Philharmonic will play in Russia but the Boston will have the edge in that it will have been the first to give concerts.

Before going to Russia the Boston orchestra will play at the Edinburgh Festival and later on in Paris. The whole thing of course is a good-will gesture—music has charm. Because of that the federal government is putting up some of the money to defray expenses.

CHARLOTTE, N. C. NEWS
JUN 1 6 1956

Diplomacy: The Missiles Are Musical

MUSIC'S charm hath recognized beast-soothing potency but what about its effect on the Bear-That-Walks-Like-A-Man? Can it win the Russian to our side?

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Day (e)
NEW LONDON, Conn.
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Circ. 24,020
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"Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

Express (e)
NEWPORT, Vt.
Republican
Circ. 4,234
JUN 8 1956

BOSTON SYMPHONY TO PLAY IN RUSSIA

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Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,140
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BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

ELMIRA. N. Y.
STAR-GAZETTE
Circ. D. 38,453
JUN 1 6 1956

Musical Ambassadors

ARRANGEMENTS HAVE been completed to take the Boston Symphony Orchestra to the Soviet Union for a brief series of engagements as part of the orchestra's tour of Europe.

The Russians made the visit possible and they are to be congratulated. The Boston Orchestra will be the first to appear in the Soviet Union. Let it be hoped that it won't be the last.

The musicians will be excellent spokesmen for America, since theirs is a language all can understand. The Russians won't need an interpreter and there will be no doubt as to what the Americans are saying with their instruments.

We welcome this new contact with the people behind the Iron Curtain. People, as President Eisenhower said in a recent speech, "are what count." The orchestra will reach people.

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830
JUN 8 1956

Boston Symphony To Play in Russia

047

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U. S. S. R. during its European tour next August and September.

Boston symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

Henry C. Cabot, president of the orchestra board of trustees, and orchestra manager Thomas D. Perry Jr. expressed "gratification for the cooperation of both ((the U. S. and Russian) governments in making this important cultural visit possible."

Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,196
JUN 8 1956

Boston Symphony To Visit Russia

BOSTON, June 7 (AP)—The Boston Symphony Orchestra tonight announced acceptance of a Soviet invitation to play in Russia this summer on its European tour.

The world famed orchestra will be the first American symphony to play in Russia.

The Boston Symphony has scheduled a European tour during August and September.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894
JUN 1 2 1956

MUSICAL ENVOYS

The U.S. State Department has been exporting ever greater quantities of music to show the folk of other lands that Americans may not be so material as they have been painted.

The Los Angeles Symphony Orchestra and the U.S. Air Force Band have been playing engagements in the Far East this Spring. Plans have been completed for diverting the Boston Symphony Orchestra, during its own European tour this Summer, to the Soviet Union, which will enable Muscovites to hear their Shostakovich played by visitors known for their excellent interpretation of Russian composers.

It hasn't all been smooth sailing for the musical envoys. Last year, the State Department sent a symphonic group to the Far East without adequately checking the ideological background of its members. A good part of them displayed such pro-Communist feelings, once overseas, that there were several embarrassing incidents and, on return, the "loyal" nucleus resigned. This ill-fated tour cost the taxpayers more than $1,000,000.

There has also been a question of whether a symphonic orchestra is the best emissary to, for instance, Malaya. Recently, by poor planning, both the Air Force and Los Angeles groups were in Singapore on the same night. The latter orchestra played to a select but sparse audience while down the street a five-man local combination played jazz before twice as many listeners.

Fresh in memory is the triumph scored by veteran Louis Armstrong, exponent of jazz. "Satchmo" is reported to have charmed Britons, including Queen Elizabeth, with his musical style and unfettered personality, and he very nearly set all of West Africa to stomping while he was there.

All kinds of music get an ear in the United States and it would seem foolish to pretend otherwise. Fortunately, the lighter melodies and rhythms at which we excel have a vast and appreciative audience among other peoples.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
JUN 8 1956

Boston Symphony Off For Russia This Fall

BOSTON, June 7 (UP)—The Boston Symphony Orchestra tonight accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe starting in August, Manager Thomas D. Perry Jr., said.

The invitation to the 104-piece orchestra directed by Charles Munch was extended by the Ministry of Culture in Moscow through the Soviet Embassy in Washington, Perry said. He said Orchestra President Henry B. Cabot "made known its willingness" to include Russia on the tour during the Geneva Conference last August.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613
JUN 8 1956

SOVIET INVITATION ACCEPTED

BOSTON, June 7 (AP)—The Boston Symphony Orchestra tonight announced acceptance of a Soviet invitation to play in Russia this summer on its European tour. The world famed orchestra will be the first American symphony to play in Russia.

The Boston Symphony has scheduled a European tour during August and September. The formal Russian invitation from the Ministry of Culture in Moscow called for the orchestra to spend six days in Russia during the Autumn tour.

Caledonian Record (e)
ST. JOHNSBURY, Vt.
Independent Republican
Circ. 5,231
JUN 8 195

SYMPHONY GOING TO RUSSIA

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628
JUN 8 1956

Boston Symphony To Play In Russia

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

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ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719

AUG 19 1956

Hanson Work in Orchestra Tour

DR. HOWARD HANSON'S Elegy in Memory of Serge Koussevitzky is one of the American compositions to be performed by the Boston Symphony Orchestra in its forthcoming tour of 13 European countries. The work was written last year as a tribute to the former famed conductor of the Boston Symphony, a personal friend of Dr. Hanson. The orchestra gave it its premiere performance last winter and it won high praise from audiences and reviewers.

The work was commissioned by the Boston Symphony as a feature of its observance of its 75th anniversary.

Each of the 27 concerts of the orchestra in Europe will feature a symphonic work by a contemporary American composer. Nine United States composers will be represented.

The orchestra's European tour, the longest it has ever made, is in cooperation with the International Exchange Program of the American National Theater and Academy, the professional agency appointed by the United States Department to assist American performing artists to study abroad. The United States compositions have been included on each program in order to demonstrate America's stature in the field of music.

Last year the New York Philharmonic Orchestra was criticized because in its European "good will" tour it played no contemporary American music but instead played mainly works of Russian, German, French and other composers with whom, the critics said, Europe was already familiar.

* * *

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUN 3 1956

HOMAGE: Tomorrow is the fifth anniversary of the death of Serge Koussevitzky. That he has not been forgotten is attested by several signs. One is that the International Music Council of the United Nations Educational, Scientific and Cultural Organization is carrying on the International Music Fund, which he founded in 1948 to aid composers all over the world. The other is that the Boston Symphony has added a second "Homage to Koussevitzky" concert to its European schedule. Besides the one in Paris on Sept. 19, Charles Munch will conduct one at the Edinburgh Festival on Aug. 30. The program in Scotland will include Honegger's Fifth Symphony, which Koussevitzky commissioned, and Howard Hanson's "Elegy in Memory of Serge Koussevitzky."

NEWPORT NEWS, VA.
PRESS
Circ. D. 27,410 - S. 43,920

SEP 16 1956

Boston Orchestra Concerts Memorial

Three of the Boston Symphony Orchestra's concerts in its present European tour have been designated as memorials. One this week in Edinburgh and one in Paris during September will honor its long-time director, Serge Koussewitzky, in the presence of his widow, Mme. Olga Koussewitzky. Later in September Pierre Monteux will direct a concert in memory of Georges Enesco. Yehudi Menuhin, who studied with the famous Romanian composer-violinist-conductor-pianist, will contribute his services in a performance of the Brahms Violin Concerto.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

SEP 2 1956

THREE MEMORIAL CONCERTS PLANNED

New York, Sept. 1—Three of the Boston Symphony Orchestra's concerts in its present European tour have been designated as memorials. One this week in Edinburgh and one in Paris during September will honor its long-time director, Serge Koussevitzky, in the presence of his widow, Mme. Olga Koussevitzky.

Later in September Pierre Monteux will direct a concert in memory of Georges Enesco. Yehudi Menuhin, who studied with the famous Romanian composer-violinist-conductor-pianist, will contribute his services in a performance of the Brahms violin concerto.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

JUL 11 1956

Plan Concert Tour

LENOX, July 11—The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, Manager Thomas D. Perry Jr., announced today.

Under the baton of Dr. Charles Munch the 106 players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival Aug. 12.

A highlight of the tour is the invitation for the Symphony to be the first American orchestra to perform in Russia. From Sept. 5 to 10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts also will be performed in Cork, Dublin, Edinburgh, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Pierre Monteux has been invited by Dr. Munch to conduct 10 of the concerts.

On Sept. 23, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic for the opening of the orchestra's 76th season in Boston's Symphony Hall Oct. 5.

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,986

JUL 11 1956

ALONG . . . THE WHITE WAY

The Junior Legion baseball team went down to a 9-3 defeat at the hands of Fall River at Hayward Field last night in a Zone 9 encounter. Attleboro plays Dartmouth tomorrow night in a return game with Fall River on Friday.

The technical High School in Boston may be as old fashioned and out of repair as some persons say, but when the students learn to work on and repair belt-operated machinery they are becoming well trained for work in some factories here where belt-operated machinery is still considered useful equipment. All factories do not have the very latest yet they do fine work. Shops here could look to graduates of that school for more help should they exhaust the local market.

The Boston Symphony Orchestra's schedule for its European trip has finally been worked out. The Orchestra will play 27 concerts in 13 countries. At the close of the orchestra's Berkshire Festival Aug. 12, conductor Charles Munch and his 106 musicians (with some wives, a staff, newspaper critics, and 16,000 pounds of equipment), will go by plane and boat to Ireland for concerts in Cork and Dublin on Aug. 24 and 25. Five concerts as part of the Edinburgh Festival and four in Scandinavia will be given before leaving Helsinki for Russia. On invitation from the Ministry of Culture in Moscow the orchestra will will give a pair of concerts in both Leningrad and Moscow betwcen Sept. 5 and 10.

Sheldon Rotenberg, formerly of this city, is first violinist with the orchestra.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 11 1956

Book 27 Concerts In 13 Countries For Boston Symphony

The Boston Symphony orchestra will play 27 concerts in 13 countries during its 5½ week tour of Europe in August and September, manager Thomas D. Perry, Jr., announced today.

Under the baton of Charles Munch, its music director for the past seven years, the 106 players of the Boston symphony will fly to Europe immediately following the close of the orchestra's current Berkshire festival at Tanglewood, Lenox, on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher hall, Edinburgh, as part of the Edinburgh festival, Aug. 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres - the orchestra has been invited to play in the famous cathedral, - Leeds and London.

Pierre Monteux, once regular music director of the Boston symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some ten of the orchestra's twenty-seven concerts abroad.

The Boston Symphony orchestra's tour of Europe is to be made in cooperation with the international exchange program of the American National Theatre and Academy, the professional agency appointed by the State department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air, and to help defray deficits to the orchestra from concerts abroad.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 11 1956

Boston Symphony Announces Itinerary Of Trip Abroad

TANGLEWOOD—The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry Jr. announced today.

Under the baton of Charles Munch, its music director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

The itinerary follows:

Cork, Ireland, Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6; Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

JUL 11 1956

Boston Symphony Plans Appearance in Moscow

LENOX, MASS. (UP) — The Boston Symphony Orchestra today announced its itinerary for a fall European tour which will mark the first appearance of an American symphony orchestra in Russia.

The orchestra will leave the U. S. Aug. 14, with 27 concerts in 13 countries scheduled, Manager Thomas D. Perry Jr., announced. On that day, 79 members will fly from Logan International Airport and 40 more will sail with the orchestra's 16,000 pounds of instruments and baggage.

They will head for Shannon, Ireland.

The appearance behind the Iron Curtain followed an invitation by the Ministry of Culture in Moscow.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

JUL 11 1956

Boston Symphony To Play in 13 Countries

LENOX—The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, Manager Thomas D. Perry Jr., announced today.

Under the baton of Charles Munch, the 106 players will fly to Europe immediately following the close of the orchestra's Berkshire Festival here Aug. 12.

The first of two concerts in Ireland will be played in Cork on Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, August 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in Russia. During the six days, September 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

JUL 11 1956

Boston Symphony to Go to Russia

With a visit to Russia as the highlight of its European tour next month, the Boston Symphony Orchestra will play 27 concerts in 13 countries, manager Thomas D. Perry Jr. announced yesterday.

At the close of the orchestra's Berkshire Festival Aug. 12, conductor Charles Munch and his 106 musicians (with some wives, a staff, newspaper critics, and 16,000 pounds of equipment), will go by plane and boat to Ireland for concerts in Cork and Dublin on Aug. 24 and 25. Five concerts as part of the Edinburgh Festival and four in Scandinavia will be given before leaving Helsinki for Russia.

On invitation from the Ministry of Culture in Moscow the orchestra will give a pair of concerts in both Leningrad and Moscow between Sept. 5 and 10. The Boston Symphony will be the first American orchestra to perform in the U.S.S.R., and that nation will assume expenses for the tour in its territory.

Thereafter the orchestra will give concerts in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, the famous Cathedral in Chartres (another invitation), and then to Leeds and London for the windup of the tour t. 25.

SARASOTA-FLA HERALD-TRIBUNE - AUG 5 1956

SOON TO TRAVEL—Charles Munch conducting his Boston Symphony Orchestra in the permanent music shell at Tanglewood. The shell is open at three sides, giving the illusion of an open-air concert, and thousands listen not only in the chairs but outside on the grass.

To Visit 13 Countries During August, September

Boston Symphony Keen For European Tour

By LAWRENCE DAME

TANGLEWOOD, Mass.—If Boston Symphony Orchestra players have shown an added zest in their programs at the Berkshire Festival this year—and I think they have—it may be because they are getting into topmost fettle for the forthcoming European tour. Under the direction of Charles Munch, 106 members of the famed orchestra will give 27 concerts in 13 countries, including Russia, during a five-and-a-half week sweep of the continent in August and September.

But, while most musicians are looking forward to the visit with keen pleasure, it isn't going to be any vacation. And for a few who long ago escaped Soviet tyranny in their homelands, the tour has a certain danger.

International guarantees of safe passage, subscribed to by Moscow, have calmed the initial fears of those who used to be Russian subjects or who came from Russian-dominated lands.

"After all, this is the only chance I'd ever have to revisit my native country," a friend of long standing told me. "I can take the chance. But, believe me, my wife stays in Vienna while I am in Leningrad and Moscow."

Blanks which touring orchestra members have had to fill out for the Russian part of the musical voyage look innocuous enough on one side, which asks name, address and profession. However, on the other side, a demand is made for the names and addresses of all relatives in Russian territory. For exiles in America, giving the names of relatives has always been one of the major taboos. In this case, it is a question of giving all required information or staying behind.

Nobody knows just what programs will be played by the orchestra in Russia. The reason is that the Russians, through their Ministry of Culture in Moscow, asked for a number of sample programs. Presumably, these are being scanned for subversive or anti-Communist thought, and acceptable material will be sanctioned for Conductor Munch's baton.

Nor is it known definitely whether the orchestra will be flown to Leningrad from Helsinki, the terminal of a brief Scandinavian tour, or be forced to take the dreary, long train ride, nearly two days, from the Finnish frontier.

Munch himself, a heavy-set but energetic and determined man who has headed the orchestra for seven years, is delighted about the first foreign tour his players have made in four years. It's the first visit to Russia, and as far as this Frenchman is concerned, he would march in his men like soldiers, on foot, if they could but add this feather to his bonnet of musical achievement. Most of all, of course, he is charmed at the prospect of being back in Paris for two concerts, Sept. 19 and 20, and particularly over the honor of leading his sterling group at a concert in Chartres Cathedral, Sept. 21.

The musicians, many of whom will be seen and heard under the direction of Arthur Fiedler in the Boston Pops Orchestra when it visits Sarasota during the next Community Concert Association season, will play at the Edinburgh Festival Aug. 25-30, and will previously give two concerts in Ireland.

All in all, a considerable measure of international good will is expected to be whipped up, especially in countries where people have been taught that Americans are barbarians who pay little attention to arts above the level of TV clowning.

"We're delighted to be going but we're all very tired," a Czechoslovakian player told me. "We haven't had a vacation for nearly a year and here we have all this performing and all this travel ahead of us. We'll be dead when it's all over. But we'll have some tales to tell, at that."

The orchestra doesn't expect to make money. If it breaks even, it will do well. If it gets into a hole, the State Department has arranged to have the tabs picked up!

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 23 1956

Boston Orchestra Will Perform "Eire Suite" In Cork

CORK, Ireland (UP)—A special rendering of Leroy Anderson's "Eire Suite" will open the Boston Symphony Orchestra's 28-concert tour of Europe program here next Friday.

Before the program starts at the Savoy Theater here Michael T. Kelleher, a member of the board of trustees of the orchestra, will make a short speech. Kelleher's father emigrated from Ireland.

The orchestra will roam Europe as far as Moscow.

On Saturday afternoon the orchestra will play in Dublin's Theater Royal before a distinguished audience including President Sean T. O'Kelly, Premier John A. Costello, opposition parliamentary leader Eamon Devalera and American Ambassador William Howard Taft III.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

AUG 19 1956

BostonSymphony To Visit Soviet

BOSTON—The Boston Symphony Orchestra, which will tour Europe in August and September, has accepted an invitation from the Soviet government to include Russia on the itinerary.

The Boston Symphony thus will be the first American symphony orchestra to perform in Russia. The orchestra will spend six days within the Soviet border with concerts planned at Leningrad and Moscow, as well as possible other cities.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 195,441 - S. 214,380

AUG 19 1956

Bostonians Off to Eire

Symphony Will Play First Irish Concert

BOSTON, Aug. 18.-(Special) Twenty-seven concerts are on the schedule of the Boston Symphony orchestra for its tour of Europe, starting this coming week with two concerts in Ireland.

Because of the large Irish population of Boston, where the orchestra was founded in 1881, it is considered appropriate for the tour to start in Eire.

TWO CONCERTS in Ireland—in Cork August 24 and in Dublin August 25—are the realization of a dream by Michael T. Kelleher, trustee of the orchestra, who has arranged for their sponsorship. His parents came as immigrants to Boston from Cork, where the opening concert will take place with Kelleher giving an address just prior to the orchestra program.

It will mark the first time an American symphony orchestra has ever appeared in Ireland. Its 105 members have just concluded the 1956 season at the Berkshire festival at Tanglewood in Lenox, Mass.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

AUG 23 1956

Symphony to Start Europe Tour in Cork

Fifty nine Boston Symphony Orchestra members, headed by Richard Burgin, associate conductor, neared Shannon, Ireland today after a flight from Logan Airport.

They meet the vanguard of the orchestra in Cork, where the 120-piece opens its European tour which will include concerts in Russia.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 22,452

AUG 13 1956

Boston Symphony To Play In Ireland

The Boston Symphony Orchestra, which concluded its 1956 Berkshire Festival of 24 concerts during six weeks in July and August at Lenox, Mass., yesterday, will commence its tour of Europe immediately, giving 27 concerts during five-and-one-half weeks on the Continent, the first two in Ireland on Aug. 24 and 25.

The Boston Symphony of 195 players, with Charles Munch, its music director during the past seven years, conducting, will become the first American symphony orchestra to play in Eire when it gives a concert in Cork on August 24, and in Dublin on August 25.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

AUG 1 9 1956

MUSIC

Boston Symphony To Open European Tour In Ireland

By GORDON E. ARMSTRONG

Having just concluded another successful Berkshire Music Festival, the Boston Symphony will spend the next several weeks as a cultural *ambassador* of this country in a tour of 13 European countries. Part of the orchestra left these shores by plane and ship last week and the remainder will fly from Boston on Wednesday of this week arriving in time for the first concert of the tour in Cork, Ireland, on Friday evening.

Charles Munch and his Boston musicians were honored with an official send-off in Boston last Monday. The orchestra was presented with an official City of Boston flag which will be hung at all of the concerts abroad. Pierre Monteux, who will again act as the orchestra's guest conductor for 10 of the concerts abroad, received an ebony baton encrusted with gold from acting Mayor Edward J. McCormack. A number of consuls of foreign countries were in attendance at the farewell ceremonies.

This second European tour of the Boston Orchestra is being made in co-operation with the International Exchange Program of the American National Theater and Academy. The latter is the professional agency appointed by the State Department to assist performing artists from this country on tours abroad.

Prior to the opening Cork concert, the orchestra will be entertained on Thursday evening with a buffet at the summer home in Castle Hyde of Henry Laughlin, Boston publisher of Houghton, Mifflin Company. The concert the following evening in the Savoy Theater will be introduced by Michael T. Kelleher, a trustee of the Boston Orchestra, whose parents emigrated to this country from Cork. Kelleher will thank the people of Eire for their welcome and the musicians will show their appreciation of Irish hospitality by including Leroy Anderson's Irish Suite in this first program.

A work by an American composer will be featured in each of the 27 concerts to be given on the tour. Four of the programmed American works by Piston, Hanson, Copland, and Martinu were commissioned for the current 75th anniversary season of the Boston Orchestra and all of them were heard during the recent Berkshire Music Festival. Another composer to be represented is Isadore Freed, chairman of the composition and theory departments of the Hartt School of Music in Hartford. His Festival Overture, composed in 1944 at West Stockbridge, Mass., near the Berkshire Festival headquarters, will be given two performances abroad.

Concerts to be given in Edinburgh and Paris under the baton of Charles Munch will be dedicated to the memory of the late conductor of the Boston Orchestra, Serge Koussevitzky. These concerts have been designed to call attention to the International Music Fund, a project inaugurated by Koussevitzky in 1948 which is now receiving new impetus under the chairmanship of his widow. The Fund has as its objective the promotion of interest in contemporary music on an international level, to be effected through live performances as well as an exchange of broadcasts and recordings.

The itinerary of the coming tour includes the following cities following the first concert in Cork: Dublin, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London. Five concerts will be given at the Edinburgh Festival and the orchestra will give more than one concert in such world centers as Paris and London. Incidentally, the orchestra will make its first appearance in Soviet Russia on this second European tour.

Statistics received so far regarding this year's Berkshire Music Festival do not mention the overall attendance figures. From this one may gather that attendance was down this year as compared with last year's Tanglewood events. I have it on good authority that the three regular concerts in one particular weekend at the Festival were off some 10,000 people from the previous year's figures. However, it is reported that the Wednesday evening chamber music programs had the largest total audience to date.

Three students at the Berkshire Music Center from Connecticut were among the winners of prizes at the school this summer. Robert Lombardo, of Hartford, who received both the B. Mus. and the Master of Music degrees from the Hartt College of Music there, was one of the successful aspirants for the Serge Koussevitzky Composition prize. The other two award winners were Richard Donohue, of Middletown, and Thomas Putsche of West Hartford. Donohue, a student at Wesleyan University, won a choral award while Putsche received a scholarship for his work in composition.

Pro Musica Antiqua At Shakespeare Theater

The first of two concerts by the Pro Musica Antiqua of New York at the Shakespeare Theater in Stratford will be given tomorrow evening at 8:40. The great bard was undoubtedly familiar with much of the music to be heard in this concert which will be devoted to "the golden age of English music"—the days of King Henry VIII, Queen Elizabeth I, and King James I.

The accomplished group of singers and instrumentalists gave eight concerts in New York before sold-out houses last season and a number of successful programs elsewhere. The ensemble has also appeared on numerous TV programs such as the Renaissance program put on last October by the television show, Omnibus, for which the group provided authentic music. The vocal ensemble of Pro Musica Antiqua was engaged for the Broadway production of "The Lark." The singers recorded Leonard Bernstein's difficult vocal score on a sound track which was used in this production.

The musicians of the group play such instruments as recorders, viols, and the harpsichord so that their performances have been widely acclaimed as true to the performing styles of early times. Currently the Pro Musica Antiqua is giving a series of concerts in the Berkshires.

Starlight Festival Approaches Final Program

The final program of the Starlight Festival of chamber music will be given in the courtyard of the Yale Art Gallery on Tuesday evening at 8:30. This delightful series, which was inaugurated only last year, has enjoyed another successful season this summer. This is deservedly so for the concerts have been well planned and executed. The high type of artistry displayed by the young performers and the appropriately intimate atmosphere of the locale of the outdoor programs have proved to be a happy combination for devotees of chamber music here.

Violinist Julius Scheir, who founded and still directs these concerts, has Robert Helps, pianist, and John Riley, cellist, with himself as the regular nucleus of the Starlight players. In Tuesday's final concert, the trio will be joined by violists Ann Barak and Fernald Wentworth, and violinist Barbara La Couline. The program is as follows: Trio in B flat major for strings, Schubert; Viola Quintet in C major (K. 515), Mozart; Piano Quintet in F minor, Opus 34, by Brahms.

Tickets for the concert are available at Cutler's Record Shop, Loomis Temple of Music, David Dean Smith, Whitlock's, and the Music Corner, all in downtown New Haven.

Roger Williams Drew Large Pops Audience

The Pops finally broke an attendance jinx which has plagued the Bowl concerts all season. In last Tuesday's fifth concert, the personable and talented young pianist of "Autumn Leaves" recording fame, Roger Williams, performed for an audience of over 11,000 people. This marked the first time in the current series that attendance figures approached those of the "good old days" when many of the programs had capacity audiences of around 15,000 listeners. The previous high for this season was registered at the "Duke" Ellington program with a crowd slightly under 9,000 people. The season's low and in fact, one of the lowest attendances at a Bowl concert in several years, came with the fourth program when less than 4,000 heard soprano Eileen Farrell. This was more the pity because Miss Farrell is among the greatest artists ever to appear in the Bowl concerts since their inception.

Another great singer is to be the guest artist of the sixth and final concert on August 28. Soprano Rise Stevens, who first appeared in a Bowl concert in the Pops series of 1954, should again draw a large audience to the last of this season's Bowl programs. Though she is a serious singer, whose career has been principally associated with opera and the concert stage, Miss Stevens knows how to charm Pops fans. She can "let her hair down" as those who witnessed her "Rock and Roll" shenanigans on a Martha Raye TV show well know. Charming to look at and a pleasure to hear, she has a versatility that makes her an ideal Pops performer.

SYRACUSE, N.Y.

12 HERALD-JOURNAL, Friday, August 17, 1956

TALKING IT OVER

The Boston to Play American Works In Each European Tour Concert

By Emma Van Wormer

A symphonic composition by a contemporary American composer will be featured on each of the 27 concerts the Boston Symphony will perform in 19 cities during the August-September tour of 13 European countries.

The composers: Walter Piston, Harvard University Professor of Music; Howard Hanson, Director of Eastman School of Music, University of Rochester and Aaron Copland, faculty composition head of the Boston Symphony's Summer Music school in "Tanglewood" and Bohuslav Martinu, New York City. Dr. Charles Munch, musical director of The Boston, will conduct the Piston Symphony No. 6 in the Edinburgh Festival, in Oslo, Stockholm, Helsinki, Leningrad, Moscow and Dublin.

The Hanson "Elegy" will be performed in Dublin, Edinburgh, Prague, Vienna, Stuttgart, Munish and Paris. The Copland "Ode" will be played in Edinburgh. The Martinu work "Fantasies Symphoniques" will be given in concerts in Munich and Paris.

Scheduled for the opening European concert of the Boston Symphony in Cork, Ireland, is the "Erie Suite" by Leroy Anderson: Commissioned by the Eire Society of Boston, the Suite is a long-standing favorite with Boston Pops audiences. Dr. Munch also will conduct a single European performance, in the nave of the XIII Century Gothic Cathedral of Chartres, France, of the Adagio for Strings, a work composed in 1938 by Samuel Barber, widely known American.

Also, on the tour, Pierre Monteux will lead the Orchestra in 8 performances of the Symphony No. 2 written in 1944 by Paul Creston, organist of St. Malachy's Church, New York City. Another American composer represented in the European concert programs is Isadore Freed, chairman of composition and thoery in Hartt School of Music, Hartford, Conn. His "Festival Overture" will be played in Edinburgh and in Paris.

* * *

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 2 8 1956

BSO to Play in Four Scandanavian Cities

The Boston Symphony Orchestra will give concerts in the capital cities of four Scandinavian countries during its current August-September tour of Europe under the direction of Charles Munch, its Music Director for the past seven years.

When the orchestra made its first visit to Europe, a three-week tour during May, 1952, it toured only as deep into the Continent as Brussels and Amsterdam. Now, with five and a half weeks of twenty-seven concerts in nineteen cities in thirteen European countries on its schedule, the Boston Symphony is performing for the first time in Copenhagen, Friday, in Oslo, Saturday in Stockholm, Monday, September 3; in Helsinki, Tuesday, September 4. Charles Munch will conduct the concerts in Norway, Sweden and Finland. His long-time friend and colleague Pierre Monteux, conductor of the orchestra from 1919-1924 and a frequent guest on its podium in recent years, will lead the ensemble in Denmark.

The Scandinavian portion of the Boston Symphony Orchestra's tour immediately follows the orchestra's five-day appearance at the Edinburgh Festival, August 26-August 30; and will immediately precede a journey into the U. S. S. R., that is unprecedented for any American orchestra.

Extract from
The Irish Press
DUBLIN
Date ....

SYMPHONY ORCHESTRA

47
67

THE Boston Symphony Orchestra begins its European tour by visiting Ireland for the first time. Since it was founded in 1881 by the American banker and Civil War veteran, Henry Lee Higginson, the Orchestra under a series of famous directors has become one of the greatest in the world. For Irish music-lovers its visit has additional interest because of the bonds between Ireland and Boston. Five works by Irish composers, selected by an international jury in a competition sponsored by the Cultural Relations Committee, will be presented in Dublin to the Music Director of the Orchestra. They have already been performed abroad and their place on the Orchestra's repertoire will be an honour to Irish music.

The visit of the Boston Symphony Orchestra is a measure of the development in the appreciation of good music in Ireland in the post-war years. The Friday night concerts in the Phoenix Hall, with free admission to the public, the Gaiety Proms, the good music broadcast by Radio Eireann and the visits of the Radio Eireann Symphony Orchestra to provincial centres all met with a most encouraging public reception. We have been too often inclined to pride ourselves on our musical taste and tradition without doing enough to justify that pride. But the developments of the last ten or twelve years show that a widespread public taste for good music exists and that the public appreciates that we have musicians capable of linking the traditions of our own past with great contemporary modern music. The visits from other countries of famous orchestras, artistes or guest conductors help to stimulate and broaden that appreciation.

Good music, too, has been the main component of the festivals that have brought new cultural activity to many European towns. Our own Wexford festival has had a short history, but in six years it has done a great deal for the cultural life of Ireland and there are signs that its reputation abroad is growing. The building of a wide international fame is a slow process and it can only be carried out on the foundation of a well-developed, cultivated taste here at home.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 23 1956

Concert In Cork Opens Symphony's Tour Tomorrow

What is believed to be the first time a purely orchestral concert has ever been performed in the celebrated Gothic Cathedral of Chartres, France, will be played by the Boston Symphony Orchestra, Charles Munch conducting, on Friday, Sept. 21, towards the close of the American orchestra's five-and-a-half week tour of thirteen European countries during which it is giving 27 concerts.

Charles Munch, the distinguished music director of the Boston Symphony for the past seven years, has been invited to bring his orchestra of 105 pieces to the cathedral city 60 miles from Paris. The evening concert the orchestra will give within the long nave of the 13th century cathedral will open with the Adagio for Strings, a work of the late 1930's by American composer Samuel Barber; the Symphony No. 3 ("Liturgique") of the late Arthur Honegger; and Beethoven's Symphony No. 3, the "Eroica." The Honegger work, dedicated to Dr. Munch, was performed by the Boston Symphony conductor at its world premiere in Zurich in 1946, and Dr. Munch played it as a guest of the New York Philharmonic - Symphony Orchestra in 1947.

The Chartres orchestral program will be preceded by a sacred work sung by Les Chanteurs de St. Eustache of Paris's St. Eustache Church, a choral piece performed under the direction of their leader.

The invitation to the Boston Symphony to perform as part of the fifth season of musical Fridays in Chartres — soloists and chamber music ensembles give intimate concerts in the Italian room of the city Museum, housed in the Episcopal Palace — came through the Syndicat d'Initiative of Chartres, and the orchestral concert will benefit the maintenance fund of the Cathedral. To accommodate the orchestra, special platforms will be erected, in the main part of the cathedral, just inside the 12th century Royal Portal or main entrance, and during the concert special exterior lighting will illuminate the beautiful medieval stained glass windows, which date from the 12th and 13th centuries, and whose surface extends over more than 3,000 square yards.

A second concert in aid of a church fund will be played by the Boston Symphony during its European tour. In the Irish capital city of Dublin, at an afternoon concert on Saturday, Aug. 25, the orchestra will give a concert under the auspices of Our Lady's Choral Society, in aid of the fund for rebuilding the 97-year-old archdiocesan Seminary of the Holy Cross, at Clonliffe. The Dublin concert is under the patronage of Most Rev. Dr. John C. McQuade, C.S. Sp., archbishop of Dublin and primate of Ireland, and will be attended by Sean T. Kelly, President of Ireland, that day observing his birthday.

Charles Munch will conduct a program of works by Haydn, Richard Strauss, Schumann, and one of the works commissioned by the Boston Symphony for its current, 75th anniversary year, the Elegy to the Memory of Serge Koussevitzky by Howard Hanson, director of the Eastman School of Music, University of Rochester, N. Y.

The Boston Symphony Orchestra's tour of Europe opens in Cork, Ireland, tomorrow, and will conclude in London, England, on Sept. 25. Other cities to be visited, besides Dublin and Chartres, are Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Zurich, Berne, and Paris. Upon the tour's completion, the Boston Symphony returns to its home in Symphony Hall, to open its 76th season on Oct. 5.

[20]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

AUG 19 1956

MUSIC

Boston Symphony To Open European Tour In Ireland

By GORDON E. ARMSTRONG

Having just concluded another successful Berkshire Music Festival, the Boston Symphony will spend the next several weeks as a cultural *ambassador* of this country in a tour of 13 European countries. Part of the orchestra left these shores by plane and ship last week and the remainder will fly from Boston on Wednesday of this week arriving in time for the first concert of the tour in Cork, Ireland, on Friday evening.

Charles Munch and his Boston musicians were honored with an official send-off in Boston last Monday. The orchestra was presented with an official City of Boston flag which will be hung at all of the concerts abroad. Pierre Monteux, who will again act as the orchestra's guest conductor for 10 of the concerts abroad, received an ebony baton encrusted with gold from acting Mayor Edward J. McCormack. A number of consuls of foreign countries were in attendance at the farewell ceremonies.

This second European tour of the Boston Orchestra is being made in co-operation with the International Exchange Program of the American National Theater and Academy. The latter is the professional agency appointed by the State Department to assist performing artists from this country on tours abroad.

Prior to the opening Cork concert, the orchestra will be entertained on Thursday evening with a buffet at the summer home in Castle Hyde of Henry Laughlin, Boston publisher of Houghton, Mifflin Company. The concert the following evening in the Savoy Theater will be introduced by Michael T. Kelleher, a trustee of the Boston Orchestra, whose parents emigrated to this country from Cork. Kelleher will thank the people of Eire for their welcome and the musicians will show their appreciation of Irish hospitality by including Leroy Anderson's Irish Suite in this first program.

A work by an American composer will be featured in each of the 27 concerts to be given on the tour. Four of the programmed American works by Piston, Hanson, Copland, and Martinu were commissioned for the current 75th anniversary season of the Boston Orchestra and all of them were heard during the recent Berkshire Music Festival. Another composer to be represented is Isadore Freed, chairman of the composition and theory departments of the Hartt School of Music in Hartford. His Festival Overture, composed in 1944 at West Stockbridge, Mass., near the Berkshire Festival headquarters, will be given two performances abroad.

Concerts to be given in Edinburgh and Paris under the baton of Charles Munch will be dedicated to the memory of the late conductor of the Boston Orchestra, Serge Koussevitzky. These concerts have been designed to call attention to the International Music Fund, a project inaugurated by Koussevitzky in 1948 which is now receiving new impetus under the chairmanship of his widow. The Fund has as its objective the promotion of interest in contemporary music on an international level, to be effected through live performances as well as an exchange of broadcasts and recordings.

The itinerary of the coming tour includes the following cities following the first concert in Cork: Dublin, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London. Five concerts will be given at the Edinburgh Festival and the orchestra will give more [illegible]

ISTER ROBERTS
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THE PICTURE THAT'S ASTOUNDING THE WORLD!
— PLUS —
FRANK SINATRA as Johnny Concho
Released thru United Artists
THE SCREEN'S HOTTEST STAR TURNS ON THE HEAT IN HIS FIRST WESTERN!
OPEN AT 7 — HU 8-4818 — SHOW TIME 8:10

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 17 1956

ston Symphony to Feature American Works in Europe

Each of the 27 concerts to be played by the Boston Symphony during its six-weeks European tour will include a symphonic work by a contemporary American composer.

Among them are four works commissioned by the orchestra to commemorate its 75th anniversary.

These are Walter Piston's Symphony No. 6; Howard Hanson's Elegy in Memory of Serge Koussevitzky, former Boston Symphony conductor; Aaron Copland's Symphonic Ode, and Fanstaisies Symphoniques by Bohuslav Martinu.

Other American works to be played are Bela Bartok's Concerto for orchestra; Leroy Anderson's Eire Suite; Samuel Barber's Adagio for Strings; Paul Creston's Symphony No. 2., and Isadore Freed's Festival Overture.

SYRACUSE, N.Y.
12 HERALD-JOURNAL, Friday, August 17, 1956

TALKING IT OVER

The Boston to Play American Works In Each European Tour Concert

By Emma Van Wormer

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 28 1956

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When the orchestra made its first visit to Europe, a three-week tour during May, 1952, it toured only as deep into the Continent as Brussels and Amsterdam. Now, with five and a half weeks of twenty-seven concerts in nineteen cities in thirteen European countries on its schedule, the Boston Symphony is performing for the first time in Copenhagen, Friday, in Oslo, Saturday in Stockholm, Monday, September 3; in Helsinki, Tuesday, September 4. Charles Munch will conduct the concerts in Norway, Sweden and Finland. His long-time friend and colleague Pierre Monteux, conductor of the orchestra from 1919-1924 and a frequent guest on its podium in recent years, will lead the ensemble in Denmark.

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Extract from
The Irish Press
DUBLIN 56
Date ....

47
67

SYMPHONY ORCHESTRA

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 23 1956

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A second concert in aid of a church fund will be played by the Boston Symphony during its European tour. In the Irish capital city of Dublin, at an afternoon concert on Saturday, Aug. 25, the orchestra will give a concert under the auspices of Our Lady's Choral Society, in aid of the fund for rebuilding the 97-year-old archdiocesan Seminary of the Holy Cross, at Clonliffe. The Dublin concert is under the patronage of Most Rev. Dr. John C. McQuade, C.S. Sp., archbishop of Dublin and primate of Ireland, and will be attended by Sean T. Kelly, President of Ireland, that day observing his birthday.

Charles Munch will conduct a program of works by Haydn, Richard Strauss, Schumann, and one of the works commissioned by the Boston Symphony for its current, 75th anniversary year, the Elegy to the Memory of Serge Koussevitzky by Howard Hanson, director of the Eastman School of Music, University of Rochester, N. Y.

The Boston Symphony Orchestra's tour of Europe opens in Cork, Ireland, tomorrow, and will conclude in London, England, on Sept. 25. Other cities to be visited, besides Dublin and Chartres, are Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Zurich, Berne, and Paris. Upon the tour's completion, the Boston Symphony returns to its home in Symphony Hall, to open its 76th season on Oct. 5.

[20]

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

AUG 26 1956

Foreign-Born Members of Symphony Visit Homelands on European Tour

Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the orchestra's August and September five-and-a-half week tour of Europe.

The largest group of returning natives will be the French-born members of the orchestra, who are looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral at Chartres on Sept. 21. Included in this group are four violinists: Emil Kornsand (born in Colmar), Norbert Lauga (Aix-les-Bains), Pierre Mayer (Paris) and Roger Shermont (Paris).

Albert Bernard (Seine) and Jean Cauhape (Toulouse) are French-born violinists. Leon Marjollet (Chalons-sur-Marne) and Alfred Zighera (Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (Boulogne-sur-Mer), Gaston Dufresne (Lille) and Henri Girard (Montlhery). Other French-born Boston Symphony players are Jean Devergie (Marseille), oboe; Louis Speyer (Paris), English horn; Roger Voisin, principal trumpet (Angers); Marcel Lafoss (Marly-le-Roi), trumpet; and Bernard Zighera (Paris), harp.

FRENCH-BORN CONDUCTORS

Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris, and Dr. Munch will be on the podium in the Cathedral of Chartres.

Three Russian-born violinists have been polishing up their Russian for the orchestra's four concerts in Leningrad on Sept. 6 and 7, and Moscow on Sept. 8. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (Prague) and Josef Zimbler (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

SIGHT-SEERS

The concert in Vienna on Sept. 12 will find Irving Frankel (Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sightseeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (Berlin) and Einar Hansen (Copenhagen). The orchestra will play in Copenhagen on Aug. 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on Sept. 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

SAN ANGELO, TEX.,
STANDARD-TIMES

JUL 22 1956

Musical World Busy Planning

There'll be no dull spots for the Boston Symphony Orchestra this summer. Now engaged in its annual Tanglewood activities in the Berkshire hills of Massachusetts, the 106-man organization will take off immediately on their completion for a European tour extending from Cork in Ireland to Moscow in the U. S. S. R. Along the way the orchestra will take part in the annual Edinburgh festival, and, after it leaves Russia, it will perform in Prague before coming back to France. Appropriately, Charles Munch has invited Pierre Monteux —who was, though it is generally forgotten, principal conductor of the Boston Symphony immediately before Serge Koussevitzky — to share the 27-concert tour with him.

Admirers of the great jazz pianist Art Tatum will be grieved to hear that he has canceled an appearance at the Stratford, Ontario, musical festival in August because of ill-health. The nature of his illness is not mentioned, but it must be incapacitating for Tatum — who has overcome the handicap of being sightless to rise to a place of pre-eminence in the jazz world — to bow out. His place will be taken by another great Negro piano master, Oscar Peterson, who is also a Canadian.

As well as promising unusual quality on the musical side, the forthcoming tour of the NBC Opera Company can be anticipated for unconventional staging of its two-opera repertory: "Madama Butterfly" and "Marriage of Figaro." Responsibility for the scenic work has been entrusted to William and Jean Eckart, who are well known to Broadway for their contributions to "Damn Yankees," "Mister Johnson" and "The Golden Apple." The tour is now scheduled to open in South Bend, Indiana, on October 11. Bookings have been so heavy that the company will be "out," as the theatrical term has it, until December 8.

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LOS ANGELES, CALIF.
TIMES
Circ. D. 412,167 - S. 808,669

AUG 26 1956

Boston Symphony to Tour Europe

A symphonic work by a contemporary American composer will be presented on each of the 27 concerts the Boston Symphony Orchestra will perform in 19 cities during its August-September tour of 13 European countries. Nine United States composers will be represented in the European tour repertory.

The orchestra's European tour, the longest it has ever made, is in co-operation with the International Exchange Program of the American National Theater and Academy.

Charles Munch, the Boston Symphony's music director for seven years, will include on his programs abroad four American works commissioned for the orchestra to commemorate its current, 75th anniversary season.

They are the Symphony No. 6 of Walter Piston, the Elegy in Memory of Serge Koussevitzky by Howard Hanson, Symphonic Ode by Aaron Copland, and Fantaisies Symphoniques by Bohuslav Martinu.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,259

AUG 22 1956

Boston Symphony To Play In Russia

Will Also Give Concert At French Cathedral

The Boston Symphony Orchestra will have two "firsts" to its long list of meritorious performances next month.

The orchestra, currently on a European tour of 13 countries, will be the first American orchestra to play in the famed Chartres Cathedral in France Sept. 21. Charles Munch, director of music of the orchestra, has been invited to bring the 105-piece orchestra to the cathedral city which is situated 60 miles from Paris. The invitation was extended by the Syndicat d'Initiative of Chartres and the concert will benefit the maintenance fund of the cathedral. Special platforms will be erected in the long nave just inside the Royal Portal.

The other "first" will be experienced on Sept. 6 when the orchestra will play the first concert by an American orchestra in the USSR. The group will play in Leningrad on Sept. 6 at the Conservatory under Dr. Munch and on Sept. 7 under Pierre Monteaux. On Sept. 8, Dr. Munch will conduct a concert in the afternoon in the Conservatory in Moscow, and Mr. Monteaux will conduct the evening concert.

The orchestra will give another concert for the benefit of a church fund this Saturday in Dublin, Eire, under the auspices of Our Lady's Choral Society to aid the fund for rebuilding the 97-year-old archdiocesan Seminary of the Holy Cross at Clonliffe.

At all European concerts, a work by an American composer will be included in the program.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550

AUG 26 1956

Boston Ork To Play Soviet With Four Concerts There

BOSTON, Aug. 25 (Special) —The Boston Symphony Orchestra will become the first American orchestra ever to perform in Russia, indeed the first symphony from the Western world to perform in the U.S.S.R. when, during the course of its August-September tour of thirteen countries in Europe, it plays two concerts in Leningrad and two in Moscow during the three days, September 6-8.

★ ★ ★

THE BOSTON Symphony thus becomes the first ensemble of American instrumental artists to visit the Soviet Union. Last January the American folk opera "Porgy and Bess" was performed in Leningrad and Moscow by an American troupe. In May violinist Isaac Stern, a frequent soloist with the Boston Symphony (he will perform the Beethoven Violin Concerto at its Edinburgh Festival concert of August 28) made an extensive tour of Russia. In June the American Metropolitan tenor Jan Peerce sang in concert and opera performances in the Soviet Union. An English orchestra, the London Philharmonic, is scheduled to visit Russia in October.

★ ★ ★

MUCH AS it did in the case of the tour of "Porgy and Bess," the Russian Government will make arrangements for bringing the orchestra, its staff and equipment into its territory from Finland, where the orchestra performs on Tuesday, September 4; will provide accommodations and meals during six days, September 5-10, spent in the U.S.S.R., and will again move the orchestra from Moscow to its next date in Prague, capital of Czechoslovakia, on Tuesday, September 11. It will also pay the orchestra a fee for each concert, and sell tickets at a price it will itself set.

LUBBOCK, TEX.
AVALANCHE JOURNAL

AUG 19 1956

IRELAND HAS FIRST HEARING

Boston Symphony Sets Out On Lengthy European Tour

The Boston Symphony Orchestra, which concluded its 1956 Berkshire Festival of 24 concerts during six weeks in July and August at Lenox, Mass., Aug. 12, will commence its tour of Europe immediately, giving 27 concerts during five and one half weeks on the Continent.

The first two concerts will be given in Ireland on Aug. 24-25. The Boston Symphony of 105 players, with Charles Munch, its music director during the past seven years, conducting, will become the first American symphony orchestra to play in Eire when it gives a concert in Cork Friday and in Dublin on Saturday.

Because of the large Irish population of Boston, where the orchestra was founded in 1881, it is considered particularly appropriate that the symphony's tour should commence in the land from when the families of so many of its native sons emigrated. The concerts in Ireland are the realization of a particular dream by Michael T. Kelleher, a trustee of the orchestra, who has arranged for their sponsorship. Vice President of Marsh and McClennan, Inc., a national firm of insurance brokers with offices at 140 Federal St., Boston, Kelleher is active in Irish societies and church and fraternal organiaztion in Boston, and his parents came from Cork as immigrants to Boston. Kelleher will give an address to the Irish people preceding the Cork concert in the Savoy Theater, paying tribute to Irish - Americans and thanking the people of Erie for their welcome to one of the world's fine orchestras.

The Cork program Dr. Munch will conduct opens appropriately with the "Irish Suite" by Leroy Anderson, a native of Cambridge, Mass., an A.B. magna cum laude in Music from Harvard, former director of the Harvard Band and tutor in music at Radcliffe College, church organist and choirmaster, who has also played double bass and conducted orchestras in Boston. Since 1935 Anderson has made many appearances as guest conductor with the Boston Pops Orchestra, and has long been associated with it as arranger and orchestrator. Arthur Fiedler, director of the Pops, encouraged Anderson to compose by featuring many of his works on Pops programs, including the popular "Blue Tango," "Fiddle Faddle," "Horse and Buggy," "The Penny Whistle Song," "Plink, Plank, Plunk," "Sleigh Ride," "The Typewriter" and "The Waltzing Cat."

Personnel Arrives This Week

On the eve of the Cork concert, the Boston Symphony Orchestra, its conductor and staff will be guests of honor of Henry Laughlin, publisher of Houghton, Mifflin Company, 2 Park St., Boston, in his summer home, Castle Hyde, near Cork. The orchestra will arrive in Ireland, accompanied by the wives of some 35 players, by chartered KLM Royal Dutch Airlines Super-Constellation, arriving at Shannon Airport Wednesday; at Shannon Thursday, and via the Holland-American Lines' Nieuw Amsterdam, arriving at Cork Monday.

The second concert in Ireland, in Eire's historic capital of Dublin, will be given at the Theater Royal, as a matinee on Saturday. The concert is a benefit for the archdiocesan seminary of the Holy Cross at Clonliffe, and will be under the patronage of the Most Rev. Dr. John C. McQuade, C.S.Sp., Archbishop of Dublin and Primate of Ireland. The concert will be the first event in a program to raise $560,000 to rebuilt the seminary, which is 97 years old. The concert is being presented by Our Lady's Choral Society.

Sean T. Kelly, President of Ireland, that day observing his birthday will be in the audience.

Hanson Work Included

Charles Munch will also conduct the Dublin concert, which as with every concert the Boston Symphony will give during its European tour, will include an American work, in this case Howard Hanson's Elegy to the Memory of Serge Koussevitzky. The tribute to the conductor of the orchestra for 25 years was composed by the Director of the Eastman School of Music, University of Rochester, N. Y., for the current 75th anniversary of the orchestra, and was played in Boston and other Eastern cities during the past winter, and will also be performed at concerts in

See BOSTON Page 5

(Continued From Page 4)

Edinburgh, Prague, Vienna, Stuttgart, Munich and Paris.

The complete Boston Symphony programs for Ireland are:

Friday—Savoy Theater, Cork

Anderson	Irish Suite (Movements 1, 2 and 4)
Haydn	Symphony No. 102
Dukas	The Sorcerer's Apprentice
Brahms	Symphony No. 2
Conductor: Charles Munch	
Haydn	Symphony No. 102
Hanson	Elegy in Memory of Serge Koussevitsky
Strauss	Don Juan
Schumann	Symphony No. 2
Conductor: Charles Munch	

Following its afternoon concert in Dublin, the Boston Symphony goes to Edinburgh where it will perform five concerts, Sunday through Thursday, Aug. 30, in Usher Hall, appearing for the first time with the celebrated Edinburgh Festival, now in its 10th year.

Monteux Conducts

Pierre Monteux, the noted leader who was regular conductor of the Boston Symphony from 1919-1924 and who has since made frequent guest appearances with the orchestrat in this country, in Europe, at Tanglewood and in recordings, will join his colleague Dr. Munch, to conduct two of the Edinburgh concerts.

The orchestra will then travel to Copenhagen, Oslo, Stockholm, Helsinki, into the U.S.S.R., to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris Chartres and London.

The Boston Symphony Orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theater and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

Extract from
Egyptian Gazette, Cairo.

2[illegible] AUG [illegible]

Boston orchestra goes to Europe

IN August, the Boston Symphony Orchestra (120 musicians) will fly by K.L.M. (in 2 chartered planes) from the U.S.A. to Europe for a six-week tour of 13 European countries. The orchestra under the well-known conductor Charles Munch, is to perform in 18 cities; the first concert will be given in Cork, Ireland, on August 24. The Orchestra will also perform in Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Zurich, Berne, Paris, Leeds and London, where the last concert will be given.

Pierre Monteux, who was conductor of the Boston Symphony Orchestra from 1919 to 1924, will conduct the same orchestra in 10 of its 27 European performances.

The whole orchestra with all the instruments, weighing a total of 8 tons, will fly from London to Boston in three K.L.M. planes (two passenger planes and one freighter) on September 27 and October 1 respectively.

This orchestra is the third big American orchestra to fly by K.L.M. from America to Europe and back. Last year both the New York Philharmonic Orchestra and the Philadelphia Symphony Orchestra also chartered three K.L.M. planes for a trip to Europe.

In addition to the two charter flights for the Boston Symphony Orchestra on August 14 and 21 (on the outward journey the instruments will be sent by boat), K.L.M. will carry out another 43 charter flights on the North Atlantic route alone during August.

Bird-watcher is blind

BIRD-watcher in Berkshire is a totally blind man — Mr. V. Pottinger, of Reading. He does his "watching" by ear, spending many hours in the countryside round his home. He identifies the birds solely by the noises they make.

He has accumulated a knowledge that is the envy of many ornithologists.

SAHAFY

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

AUG 12 1956

Boston Symphony Players Will Visit Native Soil

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By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris on September 19 and 20, and in the Cathedral at Chartres on September 21. Included in this group are Emil Kornsand (born in Colmar), Norbert Lauga (born in Aix-les-Bains), Pierre Mayor (born in Paris) and Roger Shermont (born in Paris), violinists Albert Yves Bernard (born in Seine) and Jean Cauhape (born in Toulouse) are French-born violinists. Leon Marjollet (born in Chalons-sur-Marne) and Alfred Zighera (born in Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (born in Boulogne-sur-Mer), Gaston Dufresne (born in Lille) and Henri Girard (born in Montlhery). Other French-born Boston Symphony players are Jean Devergie (born in Marseille), oboe; Louis Speyer (born in Paris), English horn; Roger Voisin, principal trumpet (born in Angers); Marcel Lafosse (born in Marly-le-Roi), trumpet; and Bernard Zighera (born in Paris), harp.

Both Charles Munch, the orchestra's Music Director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourgand Mr. Monteux in Paris. Each will conduct a concert in Paris.

Three Russian - born violinists have been polishing up their Russian for the orchestra's concerts in Leningrad on September 5 and 6, and Moscow on September 8 and 9. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod), and Manuel Zung (born in Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimbler (born in Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on September 11.

The concert in Vienna on September 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (born in Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (born in Berlin) and Einar Hansen (born in Copenhagen). The orchestra will play in Copenhagen on August 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on September 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

Helen Keller Life Inspires Ballet

A major new work, inspired by incidents in the life of Helen Keller, will be introduced by Pauline Koner during the Ninth American Dance Festival at Connecticut College, New London, Conn. next week. Miss Koner and her dance company will open the four-day festival, Aug. 16-19 at Palmer Auditorium.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 150,452 - S. 299,263

SEP 2 1956

In the Realm of Music

European Tour to Take Boston Musicians 'Home'

By KENNETH GILL

ON TOUR—Twenty-five members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the orchestra's current 5½-week tour of Europe.

By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral of Chartres on Sept. 21.

Included in this group are four violinists: Emil Kornsand (born in Colmar), Norbert Lauga (Aix-les-Bains), Pierre Mayer (Paris) and Roger Shermont (Paris). Albert Yves Bernard (Seine) and Jean Cauhape (Toulouse) are French-born violists. Leon Marjollet (Chalons-sur-Marne) and Alfred Zighera (Paris) are native French cellists.

The bass section includes Georges Moleux, principal bass (Boulogne-sur-Mer), Gaston Dufresne (Lille) and Henri Girard (Montlhery).

Other French-born Boston Symphony players are Jean Devergie (Marseille), oboe; Louis Speyer (Paris), English horn; Roger Voisin (Angers), principal trumpet; Marcel Lafosse (Marly-le-Roi), trumpet; and Bernard Zighera (Paris), harp.

TO CONDUCT IN PARIS—Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris, and Dr. Munch also will conduct in the Cathedral of Chartres.

Three Russian-born violinists have been polishing up their Russian for the orchestra's four concerts in Leningrad on Sept. 6 and 7, and Moscow on Sept. 8. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimbler (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

The concert in Vienna on Sept. 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

HONORS—Symphony of the Air includes Josef Krips as one of its guest conductors for the winter season. Ralph Black, former Buffalo Philharmonic Orchestra Manager and now Manager of the National Symphony of Washington, has been elected first vice president of the American Symphony Orchestra League for the coming year.

CHOIR REHEARSALS — The Senior Choir & Polyphonic Chorale of St. Mary of Sorrows Church resumes rehearsals on Wednesday. Applicants for either choir or chorale should contact the director, Robert Schulz, or come directly to rehearsal at 7:30 p.m.

REOPENING—The Community Music School will reopen on Tuesday for registration of students. Lessons resume on Monday, Sept. 10.

PARK CONCERT — Carroll C. Geiger will conduct the 20th Century Symphony Band in a concert tomorrow at Sheridan Park. The concert is a joint sponsorship of the Township of Tonawanda Parks and Recreation Division and the Buffalo Musicians Assn., through a grant from the Music Performance Trust Fund of the Recording Industry.

C. C. Geiger

The band will play works by Bizet, Lavalle, King and Grofe. Assisting artists in the concert are Franklin Dow, trumpeter; the "K" Trio of Betty Gibson; Nancy Reid and Gayel Panke, and Raymond Fiutak, clarinetist.

ON EDUCATION — Michael Aaron, author, lecturer and well-known piano teacher circles, will hold a clinic at Denton, Cottier & Daniels, 32 Court St., on Wednesday, Sept. 12, morning and afternoon. Currently on a nation wide tour, Aaron will lecture on the latest trend in piano teaching and basic principles of piano technique.

Michael Aaron

ON VACATION — With this edition, "In the Realm of Music" departs for three weeks of vacation. It will be a pleasure to return on Sunday, Sept. 30.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

AUG 23 1956

Munch, Monteux To Lead BSO In 5 Concerts at Edinburgh

For the first time the Boston Symphony Orchestra will be a part of the annual Edinburgh Festival during its tour of Europe. Five of the 27 concerts the orchestra will give abroad will be played in Usher Hall in the Scottish capital starting Sunday. Dr. Charles Munch will share the podium on two occasions with Pierre Monteux.

Dr. Munch will conduct the first Edinburgh concert Sunday evening as well as concerts on Tuesday and Thursday. Mr. Monteux will lead the orchestra Monday and Saturday.

BBC Broadcasts

On the Aug. 28 program, Isaac Stern, the American violinist, will be the soloist in Beethoven's Violin Concerto. French pianist Robert Casadesus will perform Ravel's Concerto for the left hand and Franck's Symphonic Variations in the concert on Aug. 29. English pianist Clifford Curzon will play the Schumann Piano Concerto in A minor on Aug. 30.

The British Broadcasting Corp. will broadcast live concerts on Aug. 26, 28 and 29, and there are plans to televise the concert by Mr. Stern on Aug. 28.

The final Edinburgh concert will be a tribute to Serge Koussevitzky conductor of the BSO for 25 years.

The Boston Symphony will be formally welcomed to the Edinburgh Festival by the Lord Provost of the city, Sir John G. Banks, and a ceremonial meeting will probably be held between him, Dr. Munch, Mr. Monteux, BSO manager Thomas D. Perry Jr. and two trustees of the orchestra, Henry B. Cabot and Edward A. Taft.

Following its five days in Edinburgh the Boston Symphony makes a swing through the Scandinavian capitals of Copenhagen, Oslo, Stockholm and Helsinki; then becomes the first American orchestra ever to visit Russia, giving two concerts in Leningrad and two in Moscow. Visits follow ot Prague, Stuttgart, Munch, Zurich, Berne, Paris, Chartres and London, before the orchestra returns to commence its 76th season in Boston on Oct. 5.

The complete Edinburgh programs are as follows:

SUNDAY EVENING, AUG. 26
Usher Hall, Edinburgh
Boston Symphony

Symphony No. 102	Haydn
Symphony No. 6	Piston
Don Juan	Strauss
L'Apprenti Sorcier	Dukas

Conductor: Charles Munch.

MONDAY EVENING, AUG. 27
Usher Hall, Edinburgh
Boston Symphony

Symphony No. 2	Creston
Concerto for Orchestra	Bartok
Symphony No. 7	Schubert

Conductor: Pierre Monteux.

TUESDAY MORNING, Aug. 28
Freemason's Hall, Edinburgh
Brass Ensemble

Canzon Septimi Toni	Gabrieli
Toccata	Bonelli
Sonata	Poulenc
Quintet in B flat	Sanders
Brass Suite	Berezowsky

Director: Roger Voisin.

TUESDAY EVENING, Aug. 28
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Symphonic Ode	Copland
Violin Concerto	Beethoven

Soloist: Isaac Stern, violin.

Symphony No. 2	Schumann

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WEDNESDAY EVENING, Aug. 29
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Festival Overture	Freed
Symphony No 3	Brahms
Symphonic Variations	Franck
Concerto for the left hand	Ravel

Soloist: Robert Casadesus, piano.

Suite from Der Rosenkavalier	Strauss

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Boston Symphony
(Homage to Serge Koussevitzky)

Elegy in memory of Serge Koussevitzky.	Hanson
Piano Concerto	Schumann

Soloist: Clifford Curzon, piano.

Symphony No. 5	Honegger
La Mer	Debussy

Conductor: Charles Munch.

News (e)
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Fashion Note

A look around town at the store windows displaying clothing indicates that the predominating color this fall will be brown in various shades. Last year's charcoal, untastefully combined with pink, has evidently died the death in the fashion world it deserved. Another trend this year, in children's clothing, is the swing to styling for comfort rather than fashion. Youngsters' clothing was meant to be played in and the tots make no distinction between "school" clothes and "Sunday" clothes when they play.

Salute to the Women

"Salute the ladies," is the call issued to all men in politics in Massachusetts by Governor's Councilor George A. Wells. The fact that Wells happens to be running for state office is only incidental, of course.

Wells wants the ladies saluted on Aug. 26 because, on that day "the nation marks the anniversary of the momentous day in 1920 when, by passage of the 19th amendment, women were first granted the right to vote in the United States."

Extract from
Egyptian Gazette, Cairo.

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A Salute to Clarence

A well known Newburyporter reached another milestone Wednesday. We refer to Clarence Davis.

Clarence is a "young 83 and we emphasize the "young." There are few men half or a third his age who are such willing workers, who work so hard or well, or are so willing to give full value for their pay.

Clarence, who does the janitorial work here in the Daily News, leases land where he operates parking lots, he does gardening work at several properties and owns a sidewalk and driveway snow plowing service.

He has a young outlook on life, with progressive ideas. Strongly independent, Clarence insists he doesn't want any government handouts or care of any kind. He has true Yankee independence.

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TO CONDUCT IN PARIS—Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris, and Dr. Munch also will conduct in the Cathedral of Chartres.

Three Russian-born violinists have been polishing up their Russian for the orchestra's four concerts in Leningrad on Sept. 6 and 7, and Moscow on Sept. 8. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimbler (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

The concert in Vienna on Sept. 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

HONORS—Symphony of the Air includes Josef Krips as one of its guest conductors for the winter season. Ralph Black, former Buffalo Philharmonic Orchestra Manager and now Manager of the National Symphony of Washington, has been elected first vice president of the American Symphony Orchestra League for the coming year.

CHOIR REHEARSALS — The Senior Choir & Polyphonic Chorale of St. Mary of Sorrows Church resumes rehearsals on Wednesday. Applicants for either choir or chorale should contact the director, Robert Schulz, or come directly to rehearsal at 7:30 p.m.

REOPENING—The Community Music School will reopen on Tuesday for registration of students. Lessons resume on Monday, Sept. 10.

PARK CONCERT — Carroll C. Geiger will conduct the 20th Century Symphony Band in a concert tomorrow at Sheridan Park. The concert is a joint sponsorship of the Township of Tonawanda Parks and Recreation Division and the Buffalo Musicians Assn., through a grant from the Music Performance Trust Fund of the Recording Industry.

C. C. Geiger

The band will play works by Bizet, Lavalle, King and Grofe. Assisting artists in the concert are Franklin Dow, trumpeter; the "K" Trio of Betty Gibson; Nancy Reid and Gayel Panke, and Raymond Fiutak, clarinetist.

ON EDUCATION — Michael Aaron, author, lecturer and well-known piano teacher circles, will hold a clinic at Denton, Cottier & Daniels, 32 Court St., on Wednesday, Sept. 12, morning and afternoon. Currently on a nation wide tour, Aaron will lecture on the latest trend in piano teaching and basic principles of piano technique.

Michael Aaron

ON VACATION — With this edition, "In the Realm of Music" departs for three weeks of vacation. It will be a pleasure to return on Sunday, Sept. 30.

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUL 7 1956

The Symphony Abroad

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On its last trip to Europe, the famous musical organization was acclaimed in a dozen capitals—in fact, everywhere it played.

It would be surprising if the people of Leningrad and Moscow did not display the same enthusiasm.

There is magic in music, and power beyond comprehension. It speaks to every mind and heart. It vaults the barriers of politics, suspicion and bitterness. It is fundamental, elemental and everlasting.

We're betting on our Symphony to be a truly forceful ambassador of good will behind the Iron Curtain.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JUL 1 4 1956

Let Visiting Orchestra or Local Band Prolong Esplanade Concert Season

To the Editor—It is truly a pity that after only two short weeks our beautiful esplanade concerts should come to an end, because the Boston Symphony Orchestra is going on a tour of Europe.

Why isn't it possible to have a visiting orchestra or local band perform for the rest of the Summer, so that more people can have the pleasure of enjoying the cool breezes from the Charles River during the hot Summer nights and at the same time listen to beautiful music emanating from the Hatch Memorial Shell?

To quote from Longfellow:

And the night shall be filled
with music,
And the cares, that infest the
day,
Shall fold their tents, like the
Arabs,
And as silently steal away.

I know that I speak for countless other people in the Boston area, who would enjoy continued Summer concerts, even though they aren't of the same caliber as the Boston Symphony Orchestra.

JOEL C. GLASER.
Brookline.

AKRON, OHIO
BEACON JOURNAL
Circ. D. 154,840 - S. 161,172
AUG 1 9 1956

Music Notes

Comedy, Light Opera Scheduled For 'Pops'

By OSCAR SMITH

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Works of Victor Herbert, Sigmund Romberg and Kurt Weill will be grouped in one program of musical comedy and light opera for the Wednesday evening concert.

Vocal soloists include Saramae Endich, soprano; Norman Atkins, baritone and Robert Nagy, tenor.

Miss Endich and Atkins are well known to "pops" audiences. Nagy, making his "pops" debut, was judged the best male singer of the 1955 Chicagoland Music Festival.

He has appeared on the Ed Sullivan Show. This Spring he was a winner of the Cleveland Metropolitan Opera auditions and of a $2,000 scholarship in the New York Metropolitan Opera Auditions of the Air.

Another Wednesday night soloist will be Ernst Silberstein, solo 'cellist of the Cleveland Orchestra, who will be heard with the Cleveland Summer Orchestra conducted by Louis Lane in Herbert's Concerto for Violoncello No. 2 in E Minor.

The "Pops" Chorus will sing at the midweek concert.

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A TCHAIKOVSKY night is planned for Saturday.

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Anshel Brusilow, assistant concertmaster of the orchestra, also will take part in this program, playing Tchaikovsky's Violin Concerto in D Major.

The orchestra will play Polonaise from "Eugene Onegin," "Italian Caprice," "March Miniature" and the finale from the Fifth Symphony.

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U. S. compositions have been included on each program in order to demonstrate America's stature in the field of music.

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CHARLES MUNCH, the Boston Symphony's music director for the last seven years, will include on his programs abroad four American works commissioned for the orchestra to commemorate its current, 75th anniversary season.

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Others are Symphony No. 6 by Walter Piston; Elegy in memory of Serge Koussevitzky, former Boston Symphony conductor, by Howard Hanson, and "Symphonic Ode" by Aaron Copland.

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Bach, Haydn, Schumann, Franck, Debussy, Richard Strauss, Rossini, Honegger, Dukas and Enesco are among other composers with works on the programs.

Cities to be visited by the Bostonians include Edinburgh, Oslo, Stockholm, Copenhagen, Helsinki, Leningrad, Moscow, London, Dublin, Prague, Vienna, Stuttgart, Munich and Paris. The first concert is to be in Cork, Ireland.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

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It will be a great relief to thousands in these countries to find that Americans are not wholly dedicated to rock 'n' roll and similar perversions of traditional music.

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JOEL C. GLASER.

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Comment

Americans and Russians

(George Kennan, writing in the New Republic. Mr. Kennan was the U.S. ambassador to Russia in 1952, climaxing long tenure in the State Department where he was considered one of America's foremost Russian experts.)

No one is more pleased and encouraged than I am about the changes that have recently occurred in Russia. They have unquestionably helped to reduce world tension. They represent, I think, the beginning of that mellowing process which overtakes sooner or later all military movements and which has been the source of hope for many of us who refused in the darker moments, to take a despairing view of the Soviet problem. These changes point the way to a lifting, in considerable degree, of the Iron Curtain, to the restoration of a more normal and hopeful relationship of the Russian people to their world environment, and to us in particular. I think all this has important and even, in some respects, exciting possibilities. But we should not exaggerate them. We would be ill advised to ignore the very real differences of historical experience and tradition and outlook that still divide us from the Russian people and would continue to divide us even under the most liberal conceivable Russian regime. We Americans have a tendency to hazy and exalted dreams of intimacy with other peoples; and the farther away those people are from us both in physical distance and in historical tradition the more we like to picture ourselves as associated with them in some sort of rosy nirvana of intimacy and comradeship. This has applied particularly, over the past hundred years, to our feelings about the Russians and Chinese.

I sometimes wonder whether these dreams of intimacy with what we regard as the humble and oppressed peoples of the earth do not represent a form of rebellion against the older European peoples who were, in a sense, the parents of this country. Perhaps we Americans, having once been the child of older nations, have a subconscious yearning, now, to play the father to someone else, in order to prove to ourselves the reality of our maturity and the finality of our liberation from the apron strings of old Europe. However this may be, our dreams of possible association with the Russian and Chinese peoples have been unrealistic and a little silly: unjust to those peoples because we attributed to them by implication a helplessness and weakness and dependence that really did not exist.

Great damage can be done in international life, as in personal life, by the attempt to push intimacy beyond the point warranted by the real prerequisites of taste and outlook and experience. There are ways of looking at things and reacting to things about the Russian people which will always be strange to Americans and will always tend to arouse our resentment if we become too closely involved in their affairs. The same is no less true conversely. If, on the other hand, we keep our distance and concede to them the privilege of their privacy and their differentness, as we would like to have it conceded to us, being prepared to reserve judgment on that which we cannot understand and which need not concern us, I can see no reason why a satisfactory and hopeful relationship should not be established between the United States and Russia, even though the respective social systems and political philosophies remain theoretically in conflict.

But then we must both take care to be modest in the demands we place on each other. If we can move in this direction, I am of good heart about the possibilities for the remote future in our relations with Russia.

SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUL 1 - 1956

Editorial Comment

Lenox and Leningrad

Although the big pavilion at Tanglewood known as the Music Shed was dedicated in 1938, this year's festival marks the 20th time that the grounds of the former Brooks-Tappan estate have been open as the summer music mecca in the Berkshires. In 1937 the first concerts there were held in a big pumpkin-colored tent, the same one that had been used the year before at the Emerson estate, Holmwood.

It was not until the summer of 1940 that the Berkshire Music Center came into being, with the Theater-Concert Hall being built in 1941. Since then, except for the war years when the ban on pleasure driving made it necessary to limit the festival to chamber music programs, Tanglewood has continued to expand. As usual, beginning this week, there will be Bach-Mozart concerts, operas, choral works, and various student activities, as well as performances by the Boston Symphony Orchestra with numerous outstanding soloists.

When all is said and done, it is this great orchestra that forms the keystone of the whole Tanglewood edifice. The Boston Symphony is now in its 75th anniversary season, and there is no finer musical ensemble. Through the years it has attained and maintained rank among the three or four best anywhere. For the next few weeks at Lenox, under Charles Munch and several guest conductors, it will be heard again in the compositions of the old masters, and of some more modern.

Then, as soon as Tanglewood closes, the orchestra is to leave for its tour of Europe, and will become the first American symphony to perform in Soviet Russia, having recently accepted a formal invitation to spend six days there. Concerts are planned in Moscow and Leningrad, where this [illegible] visit will be a long-anticipated treat. Relatively few in the Russian audiences are likely ever to hear the Boston Symphony in its native heath, like for [illegible] New Englanders, but in th[illegible] our musicians will f[illegible] as ambas[illegible] of

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AKRON, OHIO
BEACON JOURNAL
Circ. D. 154,840 - S. 161,172

AUG 19 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

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Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,196

AUG 13 1956

Boston Symphony Orchestra Sails

BOSTON, Aug. 12, (AP) — The Boston Symphony Orchestra tonight prepared to embark on a six week European tour during which it will entertain in 19 cities, including Moscow.

City Councilor Edward J. McCormack, acting mayor of Boston, tomorrow will fete orchestra officials at ceremonies in city hall.

Orchestra officials will be presented an ebony baton encrusted in gold, the official city flag, to be displayed at all concerts abroad, and copies of an illustrated book, "Boston, America's Home Port," to be presented to foreign mayors.

Many of the orchestra's 104 members will sail on Tuesday. The remainder will fly. The first concert is scheduled for August 24 at Cork, Ireland.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 13 1956

Festival Over, Orchestra Ready For Europe

The Boston Symphony Orchestra's internationally famous Berkshire Festival concluded its 1956 season yesterday afternoon with a concert conducted by Charles Munch, the orchestra's music director, in the great Music Shed at Tanglewood in Lenox, Massachusetts. An overflow audience heard the concert which was devoted to two monuments in the symphonic and operatic repertoires: Beethoven's "Eroica" Symphony and the opening and final scenes from Wagner's "Die Meistersinger." Assisting in the Wagner work were the Festival Chorus of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival, and the following vocal soloists: James Pease, bass, as Hans Sachs; Albert Da Costa, tenor, as Walther von Stolzing; Marguerite Willauer, soprano, as Eva; Rosalind Hupp, soprano, as Magdalene; Robert Nagy, tenor, as David, and John McCurdy, bass, as Pogner.

The Festival concluded, the next item of business on the Boston Symphony Orchestra's agenda is its five-week tour of 13 European countries, which will begin in Cork, Ireland, on Aug. 24, and which will be highlighted by five appearances at the Edinburgh Festival from August 26-30 and four concerts within the Soviet Union between Sept. 5 and 10. Tomorrow afternoon a KLM Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport, Boston, to Shannon Airport, Ireland. Some 40 persons will sail also tomorrow (Aug. 14), along with the orchestra's 16,000 pounds of instruments, scores and baggage, aboard the Nieuw Amsterdam of the Holland-American line from Boston to Cobh, Ireland. A 59-passenger KLM Constellation will bring the rear-guard of the orchestra to Ireland on August 22. Included in the total part will be a staff of 10, some wives of orchestra members, and newspaper critics.

Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468

AUG 13 1956

BOSTON SYMPHONY SET FOR EUROPE TOUR

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Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,611

AUG 13 1956

Boston Symphony Starts 6-Week European Tour

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

AUG 12 1956

Bon Voyage, B.S.O.

Today at Tanglewood the Boston Symphony Orchestra concludes its regular summer season. On Tuesday, most of the members will leave Boston, by boat and plane, for Ireland. The rest of the musicians will catch up with them next week, to begin an extensive and unusual European tour.

On Friday, Aug. 24, they will give their first concert at Cork, Ireland. Dublin will hear our musicians the next day. From Aug. 26-30, their music will please and stir lucky listeners at the Edinburgh Festival.

Before they get back here late in September for the regular fall and winter season, the 102 Bostonians who make up this greatest of orchestras will have played in 13 countries, including Soviet Russia—which invited them somewhat reluctantly.

On both the artistic and the human level, these 100 men and two women are ambassadors of good will for Boston and for the nation. We wish them a happy and successful tour.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 13 1956

Boston Symphony Prepares for European Tour

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Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

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Boston Symphony Prepares To Embark On European Tour

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Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790

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Orchestra Set For European, Russian Tour

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Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,537

AUG 13 1956

Boston Symphony Orchestra Leaving On Europe Tour

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2 The Burlington Free Press Monday, August 13, 1956

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Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809

AUG 13 1956

World News Briefs

By UNITED PRESS

BOSTON—Fourteen prospective jurors were eliminated today as a trial of eight Brink's robbery defendants ground into its second week with a still-empty jury box.

* * *

CHICAGO—Mrs. Eleanor Roosevelt said Sunday that Adlai E. Stevenson is "better qualified" to take over the presidency than former President Harry S. Truman was when her husband died.

* * *

WASHINGTON — Secretary of State John Foster Dulles will go to the 22-nation London conference on the Suez crisis Thursday with solid bi-partisan support, administration sources said today.

* * *

CHICAGO—Supporters of Adlai E. Stevenson claimed today they were holding their own in the fight to keep the lion's share of New England's 104 votes for the Democratic presidential nomination.

* * *

LONDON—British has begun to pull its troops and equipment out of West Germany to replenish strategic reserves during the Suez Canal crisis, a German government spokesman announced today in Bonn.

* * *

BOSTON—Official "bon voyage" ceremonies were scheduled today for the Boston Symphony Orchestra, which starts its second European tour this month.

* * *

NEW BEDFORD—House Minority Leader Joseph W. Martin, Jr., (R) Mass said Sunday the United States intends "to see that the Suez Canal is for the use of all nations."

* * *

DALLAS, Tex.—Vice President Richard M. Nixon said today "we are sure to win" the struggle between Democracy and Communism and achieve peace.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

AUG 12 1956

Boston Symphony Leaves Soon For Tour Of Europe

Leaving in a short time for a history-making tour of Europe, the Boston Symphony Orchestra, a longtime favorite with Hartford music-lovers, will open its series abroad with a concert Aug. 24 in Cork, Ireland. A concert will be played in Dublin the following day, according to a detailed description of the forthcoming tour sent to Managing Director William H. Mortensen of the Bushnell Memorial by the Boston manager.

The Boston Symphony has played 40 concerts on the Bushnell stage since the first one in 1930, and will return during the coming season as one of the major orchestras in the 1956-1957 Bushnell Symphony Series.

After its Ireland concerts, the 106-piece ensemble with Charles Munch and Pierre Monteux sharing conducting duties, will play in the following cities: Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Munich, Vienna, Stuttgart, Zurich, Berne, Paris, Chartres, Leeds and London. The tour is historical in the fact that its concerts in Russia will be the first performed by an American symphony orchestra behind the Iron Curtain. The return trip to this country will be made late in September and the Bostonians will open their 76th home season October 5.

In addition to the Boston, the following other orchestras will make up the Bushnell Symphony Series, for which applications are now being accepted: New York Philharmonic - Symphony with Dimitri Mitropoulos; Cleveland with George Szell; Minneapolis Symphony with Antal Dorati; Philadelphia with Eugene Ormandy.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

AUG 13 1956

PREPARE TO EMBARK

BOSTON, Aug. 12 (AP) — The Boston Symphony Orchestra tonight prepared to embark on a six week European tour during which it will entertain in 19 cities, including Moscow. City Councilor Edward J. McCormack, acting mayor of Boston, tomorrow will fete orchestra officials at ceremonies in City Hall.

Orchestra officials will be presented an ebony baton encrusted in gold, the official city flag, to be displayed at all concerts abroad, and copies of an illustrated book, "Boston, America's Home Port," to be presented to foreign mayors.

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 35,376

AUG 1 3 1956

Boston Symphony Europe-Bound

BOSTON, Aug. 12 (AP)—The Boston Symphony orchestra tonight prepared to embark on a six week European tour during which it will entertain in 19 cities, including Moscow.

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Orchestra officials will be presented an ebony baton encrusted in gold, the official city flag, to be displayed at all concerts abroad, and copies of an illustrated book, "Boston, America's Home Port," to be presented to foreign mayors.

Many of the orchestra's 104 members will sail on Tuesday. The remainder will fly. The first concert is scheduled for August 24 at Cork, Ireland.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,208

AUG 13 1956

BOSTON SYMPHONY LEAVES FOR EUROPE

BOSTON, Aug. 12 (AP)—The Boston Symphony Orchestra tonight prepared to embark on a six week European tour during which it will entertain in 19 cities, including Moscow.

City Councilor Edward J. McCormack, acting mayor of Boston, tomorrow will fete orchestra officials at ceremonies in City Hall.

Orchestra officials will be presented an ebony baton encrusted in gold, the official city flag, to be displayed at all concerts abroad and copies of an illustrated book, 'Boston, America's Home Port," o be presented to foreign mayors

Many of the orchestra's 104 nembers will sail on Tuesday. The emainder will fly. The first concert is scheduled for August 24 at ork, Ireland.

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,986

AUG 13 1956

Boston Symphony Bound for Europe

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Many of the orchestra's 10 members will sail on Tuesday. Th remainder will fly. The first con cert is scheduled for August 24 a Cork,' Ireland.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

AUG 1 3 1956

Boston Symphony Europe-Bound

BOSTON, Aug. 12 (AP)—The Boston Symphony orchestra tonight prepared to embark on a six week European tour during which it will entertain in 19 cities, including Moscow.

City Councilor Edward J. McCormack, acting mayor of Boston, tomorrow will fete orchestra officials at ceremonies in City Hall.

Orchestra officials will be presented an ebony baton encrusted in gold, the official city flag, to be displayed at all concerts abroad, and copies of an illustrated book, "Boston, America's Home Port," to be presented to foreign mayors.

Many of the orchestra's 104 members will sail on Tuesday. The remainder will fly. The first concert is scheduled for August 24 at Cork, Ireland.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

AUG 13 1956

Boston Orchestra Off Tomorrow on Six-Week Tour

The Boston Symphony Orchestra is leaving tomorrow on a six-week concert tour of Europe, during which it will perform in 19 cities, including **five performances** behind the iron curtain.

Orchestra officials today will be presented with an ebony **baton and the official city flag, to be flown at all** concerts **abroad, by City Councilor Edward J. McCormack,** acting **mayor of Boston.**

Most of the orchestra's 104 **members will fly from Logan Airport, but 40 people** will sail **from Boston to care** for the **eight tons of** baggage and **equipment.**

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

AUG 13 1956

Symphony Bid Bon Voyage At City Hall

The City of Boston today bids an official "Bon Voyage" to the Boston Symphony Orchestra as the famed musical group prepares to leave tomorrow on a series of concerts abroad, including the first appearance of an American orchestra in Soviet Russia since before World War II.

City Councilor Edward J. McCormack, Jr., acting for Mayor Hynes at City Hall ceremonies at 3 p. m., presents a municipal flag to the orchestra to be flown at all the concerts, in addition to an ebony baton encrusted with gold to the present conductor Pierre Monteux. He conducted the orchestra from 1919 to 1924 and will assist the regular conductor Charles Munch, now in Paris.

Monteux and Henry R. Cabot, president of the orchestra trustees, will accompany about half the members of the band and their wives when they leave Boston tomorrow at 11 abroad the Netherlands liner Nieuw Amsterdam. The first concert will be in Cork, Ireland.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283

AUG 13 1956

Boston Symphony Honored by City

Boston — (AP) — The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,623

AUG 13 1956

Boston Symphony Honored Before European Tour

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

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Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628

AUG 13 1956

HUB HONORS ORCHESTRA

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

AUG 13 1956

HubSymphony Given Sendoff

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

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Item (e)
CLINTON, Mass.
Independent
Circ. 3,274

AUG 13 1956

ORCHESTRA OFF ON TOUR

BOSTON (INS) — The Boston Symphony Orchestra, one of the world's great musical organizations was given its official sendoff today at city hall for a European tour, including Russia.

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

AUG 1

ORCHESTRA FAREWELL

BOSTON. — (UP) — Official "bon voyage" ceremonies were scheduled today for the Bostn Symphony orchestra, which starts its second European tour this month. Acting Mayor Edward J. McCormack, Jr., presented Asst. Conductor Pierre Monteux with an ebony baton encrusted with gold and the city flag for display at concerts, including engagements in Russia.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 13 1956

CITY HALL IN SENDOFF FOR SYMPHONY TODAY

The Boston Symphony Orchestra will be given its official sendoff on its European tour by the City of Boston in special ceremonies in City Hall at 3 p. m. today.

Acting for Mayor Hynes, City Councilman Edward J. McCormack, Jr., will present conductor Pierre Monteux an ebony baton encrusted with gold for use abroad. Monteux, conductor of the orchestra from 1919 to 1924 will assist conductor Charles Munch, now resting in Paris, during concerts on the tour.

McCormack will also present Monteux the city flag for display at each concert and copies for each orchestra member of the book, "Boston, America's Home Port," illustrated by Herald artist **Jack Frost.**

Led by Monteux and Henry B. Cabot, president of the orchestra trustees, 45 members of the band and their wives will leave the city from Commonwealth Pier aboard the Netherlands' ilner Nieuw Amsterdam at 11 a.m. Tuesday.

With them will go 16,000 pounds of instruments and baggage.

The remainder of the orchestra, 59 members, will leave from Boston Airport aboard a KLM Super-Constellation Wednesday at 4 p.m.

Appropriately enough, for a Boston orchestra, the first concert will be held in Cork, Ireland, on Aug. 23 in the Savoy Theater. On the program will be the Irish Suite by Leroy Anderson.

The tour will take the orchestra through most of Europe and into the Soviet Union, the first American orchestra to perform in Russia since before World War II.

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

AUG 13 1956

Boston Symphony To Tour Europe

BOSTON (AP) — The Boston Symphony Orchestra today was honored by the City of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the city hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 13 1956

Symphony Gets Official Sendoff Today From City

The Boston Symphony Orchestra will depart by ship and plane this week for a European tour that includes a visit to the Soviet Union.

It will be the first American symphony orchestra to visit Russia since before World War II.

Today the City of Boston is giving the orchestra an official sendoff at City Hall.

City Councilman Edward J. McCormack Jr. will present associate conductor Pierre Montenx an ebony baton encrusted with gold. Conductor Charles Munch will join the orchestra abroad.

A city flag, to be displayed at each concert, also is being presented to the symphony.

At 11 a.m. tomorrow 45 members of the orchestra and their wives will sail from Commonwealth Pier on the liner Nieuw Amsterdam.

They will take along 16,000 pounds of instruments and baggage.

The other 59 members of the orchestra will leave by plane from Boston Airport at 4 p.m. Wednesday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

AUG 13 1956

City of Boston Honors Orchestra

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

[25]

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

AUG 13 1956

home. His name is

Boston Symphony Honored By City

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The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

News (e)
ATHOL, Mass.
Independent
Circ. 4,556

AUG 13 1956

Boston Honors Departing Orchestra

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

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Times (e)
BEVERLY, Mass.
Republican
Circ. 6,892

AUG 13 1956

SYMPHONY GETS SEND-OFF

BOSTON, Aug. 13 (INS)—The Boston ~~Symphony~~ Orchestra, one of the world's great musical organizations, was given its official send-off today at City hall for an European tour, including Russia.

Boston Herald Aug 13 '56

CITY HALL IN SENDOFF FOR SYMPHONY TODAY

The Boston Symphony Orchestra will be given its official sendoff on its European tour by the City of Boston in special ceremonies in City Hall at 3 p. m. today.

Acting for Mayor Hynes, City Councilman Edward J. McCormack, Jr., will present conductor Pierre Monteux an ebony baton encrusted with gold for use abroad. Monteux, conductor of the orchestra from 1919 to 1924 will assist conductor Charles Munch, now resting in Paris, during concerts on the tour.

McCormack will also present Monteux the city flag for display at each concert and copies for each orchestra member of the book, "Boston, America's Home Port," illustrated by Herald artist Jack Frost.

Led by Monteux and Henry B. Cabot, president of the orchestra trustees, 45 members of the band and their wives will leave the city from Commonwealth Pier aboard the Netherlands' ilner Nieuw Amsterdam at 11 a.m. Tuesday.

With them will go 16,000 pounds of instruments and baggage.

The remainder of the orchestra, 59 members, will leave from Boston Airport aboard a KLM Super-Constellation Wednesday at 4 p.m.

Appropriately enough, for a Boston orchestra, the first concert will be held in Cork, Ireland, on Aug. 23 in the Savoy Theater. On the program will be the Irish Suite by Leroy Anderson.

The tour will take the orchestra through most of Europe and into the Soviet Union, the first American orchestra to perform in Russia since before World War II.

Boston Daily Globe Aug 14 '56

(Globe Photo by Paul Connell)

EBONY AND GOLD BATON is presented to Pierre Monteux who will conduct some of the European performances of the Boston Symphony, by City Council Pres. Edward J. McCormack Jr. Looking on are Oliver Wolcott and Justice Raymond Wilkins, trustees of the orchestra.

Symphony Off to Europe; City Bids "Bon Voyage"

By CYRUS DURGIN

The City of Boston said an official goodbye to the Boston Symphony Orchestra yesterday afternoon, and wished it well on its forthcoming tour of Europe.

The city was represented by Edward J. McCormack, president of the City Council and Acting Mayor while Mayor John B. Hynes attends the Democratic National Convention in Chicago. The orchestra was represented by Pierre Monteux, who will share the conducting during the tour, and by trustees Oliver Wolcott and Mass. Supreme Court Justice Raymond S. Wilkins. (Charles Munch, the Symphony's music director, is now in Paris, having flown there after the Berkshire Festival at Tanglewood.)

Acting Mayor McCormack presented to Mr. Monteux, for the orchestra, a silver-mounted baton of ebony, a Boston flag to be displayed at all the concerts in Europe, and copies of the book, "Boston, America's Home Port." A small engraved plate on the baton identifies it as a gift from Mayor Hynes to the Boston Symphony. Copies of the book, which was illustrated by Jack Frost, will be given to the mayor of each city visited and to Queen Elizabeth II of England, who is expected to be present when the orchestra plays at Festival Hall in London Sept. 24.

By Ship and by Air

The first contingent to leave will depart at 11 this morning aboard the Holland-American Line's Nieuw Amsterdam from Commonwealth Pier. On the ship will be Mr. and Mrs. Monteux; Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot; 45 members of the Symphony, and eight tons of instruments, scores and baggage.

At 6:15 tonight, a second group will take off from Logan Airport aboard a chartered K.L.M. Royal Dutch Airlines Super-Constellation. This party of 79, due to arrive at Shannon Airport, Ireland, at 10:30 tomorrow morning, will include manager Thomas D. Perry Jr.; Gail W. Rector, assistant manager, and others of a staff of 10; an official photographer and newspapermen, including the Globe's Cyrus Durgin.

The remainder of the orchestra, numbering 59, will leave Logan for Shannon at 4 Wednesday afternoon, Aug. 22.

Thursday, Aug. 23, all will be guests of Henry Laughlin, head of the Boston publishing firm of Houghton, Mifflin Co., at a buffet at his Summer home, Castle Hyde.

Open in Cork

The first concert will be Aug. 24 in the Savoy Theatre, Cork, Ireland. Charles Munch will conduct portions of the Irish Suite by Leroy Anderson; the Symphony No. 102, by Haydn; The Apprentice Sorcerer, by Dukas, and Brahms' Second Symphony. Michael T. Kelleher, orchestra trustee, Boston insurance man and former fire commissioner, will in an address, thank the people of Eire for their welcome. Mr. Kelleher's parents emigrated from Cork to the United States.

After Cork, the Symphony will go to Dublin, then to the Edinburgh, Scotland, Festival for five days, and to Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, S' tgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London. The Orchestra will return to Boston for the opening of the 76th season at Symphony Hall, Oct. 5.

The European tour is being made in cooperation with the International Exchange program of the American National Theatre and Academy, the professional agency appointed by the United States Department of State to help American performing artists tour abroad. This tour will be the second in Europe for the Boston Symphony, and its longest there.

Standard-Times (e)
IEW BEDFORD, Mass.
Independent
Circ. 61,300

AUG 13 1956

Famed Boston Symphony Feted

BOSTON, Aug. 13 (AP)—The Boston Symphony Orchestra today ~~was honored~~ by the City of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councillor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's home port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

AUG 13 1956

Boston Symphony To Get Send-Off

BOSTON, Aug. 13 (UP)—Official "bon voyage" ceremonies were scheduled today for the Boston Symphony Orchestra, which starts its second European tour this month.

Acting Mayor Edward J. McCormack Jr. will present assistant Conductor Pierre Monteux with an ebony baton encrusted with gold and the city flag for display at concerts, including engagements in Russia.

Monteaux, Henry B. Cabot, president of the orchestra trustees, and 45 orchestra members will leave aboard the liner Nieuw Amsterdam from here tomorrow.

The remaining 59 members leave by plane from Logan Airport Wednesday.

The symphony's first concert is scheduled for Aug. 23 in Cork, Ireland. The Russian visit will be the first by an American orchestra since before World War II.

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

AUG 13 1956

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* * *

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Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640

AUG 13 1956

Boston Symphony Wins Tribute From City

BOSTON (AP)—The Boston Symphony Orchestra today ~~was honored by the city of~~ Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 13 1956

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MUSIC TRADE
NEW YORK, N. Y.

SEP 1956

NAMM Pres. Attends Send-Off For Boston Symphony

The city of Boston recently gave an official send-off to the Boston Symphony Orchestra on its grandest of grand tours to Europe and the British Isles under the auspices of the Department of State. Among those present for the occasion were Paul Murphy, president of the National Association of Music Merchants and treasurer of Mr. Steinert & Sons; Edward J. McCormack, Jr., acting mayor of Boston; Oliver Walcott, trustee, Boston Symphony Orchestra; Pierre Monteux, guest conductor, Boston Symphony Orchestra; and Justice Raymond Wilkins, Massachusetts Supreme Court, and trustee of the Boston Symphony Orchestra.

MUSIC TRADE
NEW YORK, N. Y.

SEP 1956

AT BOSTON SYMPHONY OFFICIAL SEND-OFF: (left to right) Paul Murphy, president, National Association of Music Merchants, and treasurer of M. Steinert & Sons; Acting Mayor of Boston Edward J. McCormack, Jr.; Oliver Walcott, trustee, Boston Symphony Orchestra; Pierre Monteux, guest conductor, Boston Symphony Orchestra; Justice Raymond Wilkins, Massachusetts Supreme Court, and trustee of Boston Symphony.

Item (e)
LYNN, Mass.
Republican
Circ. 21,915

AUG 13 1956

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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,300

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Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

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NEW YORK, N. Y.

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ATHOL, Mass.
Independent
Circ. 4,556

AUG 13 1956

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

AUG 13 1956

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MUSIC TRADE
NEW YORK, N. Y.

SEP 1956

AT BOSTON SYMPHONY OFFICIAL SEND-OFF: (left to right) Paul Murphy, president, National Association of Music Merchants, and treasurer of M. Steinert & Sons; Acting Mayor of Boston Edward J. McCormack, Jr.; Oliver Walcott, trustee, Boston Symphony Orchestra; Pierre Monteux, guest conductor, Boston Symphony Orchestra; Justice Raymond Wilkins, Massachusetts Supreme Court, and trustee of Boston Symphony.

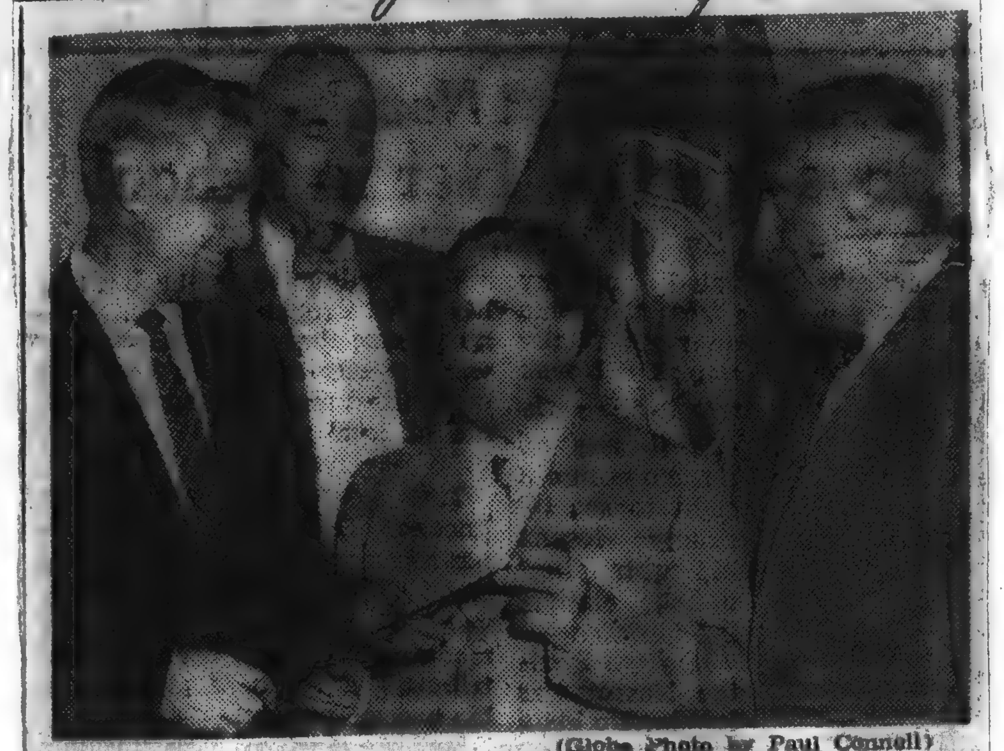
Times (e)
BEVERLY, Mass.
Republican
Circ. 6,892

AUG 13 1956

SYMPHONY GETS SEND-OFF

BOSTON, Aug. 13 (INS)—The Boston Symphony Orchestra, one of the world's great musical organizations, was given its official send-off today at City hall for an European tour, including Russia.

Boston Daily Globe Aug 14 '56



(Globe Photo by Paul Connell)

EBONY AND GOLD BATON is presented to Pierre Monteux who will conduct some of the European performances of the Boston Symphony, by City Council Pres. Edward J. McCormack Jr. Looking on are Oliver Wolcott and Justice Raymond Wilkins, trustees of the orchestra.

Symphony Off to Europe; City Bids "Bon Voyage"

By CYRUS DURGIN

The City of Boston said an official goodbye to the Boston Symphony Orchestra yesterday afternoon, and wished it well on its forthcoming tour of Europe.

The city was represented by Edward J. McCormack, president of the City Council and Acting Mayor while Mayor John B. Hynes attends the Democratic National Convention in Chicago. The orchestra was represented by Pierre Monteux, who will share the conducting during the tour, and by trustees Oliver Wolcott and Mass. Supreme Court Justice Raymond S. Wilkins. (Charles Munch, the Symphony's music director, is now in Paris, having flown there after the Berkshire Festival at Tanglewood.)

Acting Mayor McCormack presented to Mr. Monteux, for the orchestra, a silver-mounted baton of ebony, a Boston flag to be displayed at all the concerts in Europe, and copies of the book, "Boston, America's Home Port." A small engraved plate on the baton identifies it as a gift from Mayor Hynes to the Boston Symphony. Copies of the book, which was illustrated by Jack Frost, will be given to the mayor of each city visited and to Queen Elizabeth II of England, who is expected to be present when the orchestra plays at Festival Hall in London Sept. 24.

By Ship and by Air

The first contingent to leave will depart at 11 this morning aboard the Holland-American Line's Nieuw Amsterdam from Commonwealth Pier. On the ship will be Mr. and Mrs. Monteux; Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot; 45 members of the Symphony, and eight tons of instruments, scores and baggage.

At 6:15 tonight, a second group will take off from Logan Airport aboard a chartered K.L.M. Royal Dutch Airlines Super-Constellation. This party of 79, due to arrive at Shannon Airport, Ireland, at 10:30 tomorrow morning, will include manager Thomas D. Perry Jr.; Gail W. Rector, assistant manager, and others of a staff of 10; an official photographer and newspapermen, including the Globe's Cyrus Durgin.

The remainder of the orchestra, numbering 59, will leave Logan for Shannon at 4 Wednesday afternoon, Aug. 22.

Thursday, Aug. 23, all will be guests of Henry Laughlin, head of the Boston publishing firm of Houghton, Mifflin Co., at a buffet at his Summer home, Castle Hyde.

Open in Cork

The first concert will be Aug. 24 in the Savoy Theatre, Cork, Ireland. Charles Munch will conduct portions of the Irish Suite by Leroy Anderson; the Symphony No. 102, by Haydn; The Apprentice Sorcerer, by Dukas, and Brahms' Second Symphony. Michael T. Kelleher, orchestra trustee, Boston insurance man and former fire commissioner, will in an address, thank the people of Eire for their welcome. Mr. Kelleher's parents emigrated from Cork to the United States.

After Cork, the Symphony will go to Dublin, then to the Edinburgh, Scotland, Festival for five days, and to Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London. The Orchestra will return to Boston for the opening of the 76th season at Symphony Hall, Oct. 5.

The European tour is being made in cooperation with the International Exchange program of the American National Theatre and Academy, the professional agency appointed by the United States Department of State to help American performing artists tour abroad. This tour will be the second in Europe for the Boston Symphony, and its longest there.

Boston Herald Aug 13 '56

CITY HALL IN SENDOFF FOR SYMPHONY TODAY

The Boston Symphony Orchestra will be given its official sendoff on its European tour by the City of Boston in special ceremonies in City Hall at 3 p. m. today.

Acting for Mayor Hynes, City Councilman Edward J. McCormack, Jr., will present conductor Pierre Monteux an ebony baton encrusted with gold for use abroad. Monteux, conductor of the orchestra from 1919 to 1924 will assist conductor Charles Munch, now resting in Paris, during concerts on the tour.

McCormack will also present Monteux the city flag for display at each concert and copies for each orchestra member of the book, "Boston, America's Home Port," illustrated by Herald artist Jack Frost.

Led by Monteux and Henry B. Cabot, president of the orchestra trustees, 45 members of the band and their wives will leave the city from Commonwealth Pier aboard the Netherlands' liner Nieuw Amsterdam at 11 a.m. Tuesday.

With them will go 16,000 pounds of instruments and baggage.

The remainder of the orchestra, 59 members, will leave from Boston Airport aboard a KLM Super-Constellation Wednesday at 4 p.m.

Appropriately enough, for a Boston orchestra, the first concert will be held in Cork, Ireland, on Aug. 23 in the Savoy Theater. On the program will be the Irish Suite by Leroy Anderson.

The tour will take the orchestra through most of Europe and into the Soviet Union, the first American orchestra to perform in Russia since before World War II.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640

AUG 13 1956

Boston Symphony Wins Tribute From City

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 13 1956

Boston Orchestra Off For Europe

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

News (e)
SALEM, Mass.
Independent
Circ. 28,865

AUG 13 1956

Boston Honors Its Orchestra, Europe-Bound

BOSTON, Aug. 13 (AP)—The Boston Symphony orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councillor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork, Ireland.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

AUG 16 1956

BOSTON SYMPHONY TO COMMENCE EUROPEAN TOUR

The Boston Symphony Orchestra, which concluded its 1956 Berkshire Festival of 24 concerts during six weeks in July and August at Lenox, Massachusetts, Sunday, August 12, will commence its tour of Europe immediately, giving 27 concerts during five-and-one-half weeks on the Continent, the first two in Ireland on August 24 and 25. The Boston Symphony of 105 players with Charles Munch, its Music Director during the past seven years, conducting, will become the first American symphony orchestra to play in Eire when it gives a concert in Cork on Friday evening, August 24, and in Dublin on Saturday afternoon, August 25.

Because of the large Irish population of Boston, where the orchestra was founded in 1881, it is considered particularly appropriate that the symphony's tour should commence in the land from whence the families of so many of its native sons emigrated. The concerts in Ireland are the realization of a particular dream by Michael T. Kelleher, a trustee of the orchestra, who has arranged for their sponsorship. Vice President of Marsh and McClennan, Inc., a national firm of insurance brokers with offices at 140 Federal Street, Boston, Mr. Kelleher is active in Irish societies and church and fraternal organizations in Boston, and his parents came from Cork as immigrants to Boston. Mr. Kelleher will give an address to the Irish people preceding the Cork concert in the Savoy Theatre, paying tribute to the Irish-Americans and thanking the people of Eire for their welcome to one of the world's fine orchestras.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

AUG 14 1956

ORCHESTRA DEPARTS

BOSTON, (AP) — The Boston Symphony Orchestra departs today for a six-week concert tour of Europe. Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel Nieuw Amsterdam.

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,986

AUG 13 1956

Boston Symphony Leaves for Europe

BOSTON (AP)—The Boston Symphony Orchestra today was honored by the city of Boston as the orchestra prepared to embark on a six-week European tour of 19 cities, including Moscow.

The program at the City Hall ceremonies with City Councilor Edward J. McCormack, the acting mayor, presiding, included the presentation of an ebony baton, the official city flag and copies of an illustrated book, "Boston, America's Home Port," to orchestra officials.

Spokesmen for the orchestra said the flag will be displayed at all concerts abroad and copies of the book would be given to foreign mayors.

Many of the orchestra's 104 members will sail tomorrow. Others will fly. The first concert is scheduled for Aug. 24 at Cork Ireland.

News (e)
ATHOL, Mass.
Independent
Circ. 4,556

AUG 14 1956

Symphony Leaves Today For Europe

BOSTON (AP)—The Boston Symphony Orchestra departs today for a 6-weeks concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug. 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between Sept. 5 and 10.

The orchestra is scheduled to return to Boston in two groups from London by Oct. 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 14 1956

Boston Symphony Leaves for Europe

BOSTON (AP) — The Boston Symphony Orchestra departs today by air and sea, for a six-weeks concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores baggage, leave Boston this morning on the "New Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, hrough Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10.

Concerts in Czechoslovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

Only five days in the orchestra's packed schedule of Travel, rehearsal and concerts have been designated as "rest" days.

And, when the group returns to Boston, there will be little more than a week off before the opening of the Symphony's 76th season at Symphony Hall.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

AUG 13 1956

Symphony To Play In Cork Aug. 23

Boston, Aug. 13—(UP)—Official "bon voyage" ceremonies were scheduled today for the Boston Symphony Orchestra, which starts its second European tour this month.

Acting-Mayor Edward J. McCormack, Jr. will present Asst. Conductor Pierre Monteux with an ebony baton encrusted with gold and the city flag for display at concerts, including engagements in Russia.

Monteux, Henry B. Cabot, president of the orchestra trustees, and 45 orchestra members will leave aboard the liner Nieuw Amsterdam from here tomorgw.

The remaining 59 members leave by plane from Logan Airport Wednesday.

The symphony's first concert is scheduled for Aug. 23 in Cork, Ireland. The Russian visit will be the first by an American orchestra since before World War II.

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

AUG 15 1956

ORCHESTRA HEAD LEAVING FOR TOUR ON FOREIGN SOIL

Boston, Aug. 15—Conductor Pierre Monteux and members of the Boston Symphony orchestra have left for a six weeks European tour, including a series of performances in Russia and behind the iron curtain.

Monteux, his wife, Symphony President Henry B. Cabot, and 45 orchestra musicians and their wives sailed on the Nieuw Amsterdam for Ireland. Two other contingents of the symphony were scheduled to leave by airliner tonight and Wednesday.

The orchestra, the first American symphony to play in Russia, will open its tour of 13 countries with a performance Aug. 24 at Cork, Ireland. Four concerts will be given in Russia Sept. 5-10.

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

AUG 14 1956

BOSTON. — (AP) — The Boston Symphony Orchestra departed today for a 6-week concert tour of Europe. Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage left aboard the vessel "Nieuw Amsterdam." Later, a party of 79 will leave on a chartered plane. A final plane load of 59 passengers will leave Aug. 22.

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800
AUG 13 1956

OFF FOR EUROPE

BOSTON (INS) — The Boston Symphony Orchestra, one of the world's great musical organizations was given its official send-off today at City Hall for a European tour, including Russia.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100

AUG 14 1956

Boston Symphony Begins Six-Week European Tour

BOSTON, Aug. 14.—(AP)—The Boston Symphony Orchestra departs today for a 6-week concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave August 22.

The orchestra will assemble on August 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between September 5 and 10.

The orchestra is scheduled to return to Boston in two groups from London by October 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

AUG 30 1956

Boston Symphony Begins Extended European Tour

The Boston Symphony Orchestra, which concluded its 1956 Berkshire Festival of 25 concerts during six weeks in July and August at Lenox, Massachusetts, on Sunday, August 12, will commence its tour of Europe immediately, giving 27 concerts during five-and-one-half weeks on the Continent, the first two in Ireland on August 24 and 25. The Boston Symphony of 105 players, with Charles Munch, its music director during the past seven years, conducting, will become the first American symphony orchestra to play in Eire when it gives a concert in Cork on Friday evening, August 24, and in Dublin on Saturday afternoon, August 25.

Following its afternoon concert in Dublin the Boston Symphony goes to Edinburgh, where it will perform five concerts, Sunday, August 26, through Thursday, August 30, in Usher Hall, appearing for the first time with the celebrated Edinburgh Festival, now in its tenth year. Pierre Monteux, the noted leader who was regular conductor of the Boston Symphony from 1919-1924 and who has since made frequent guest appearances with the orchestra in this country, in Europe, at Tanglewood and in recordings, will join his colleague Dr. Munch to conduct two of the Edinburgh concerts.

The orchestra will then travel to Copenhagen, Oslo, Stockholm, Helsinki, into the U.S.S.R., to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London.

The Boston Symphony Orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,208

AUG 14 1956

BOSTON SYMPHONY LEAVES FOR EUROPE

Cork, Ireland Hosts First Of 27 Concerts

BOSTON, Aug. 13 (AP)—The Boston Symphony Orchestra departs tomorrow, by air and sea, for a six-weeks concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston tomorrow morning on the "Nieuw Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 pasengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10.

Concerts in Czechoslovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758
AUG 14 1956

Hub Symphony Leaves Today On Foreign Tour

BOSTON, Aug. 13 (AP)—The Boston Symphony Orchestra departs tomorrow, by air and sea, for a six-weeks concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the Symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston tomorrow morning on the "Nieuw Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 passengers, will leave Aug. 22.

The rochestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before travelnig to Russia for four concerts between Sept. 5 and 10.

Concerts in Czechoslovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

When the guest in a medieval French chateau overstayed his welcome he was given a "cold shoulder" of beef or mutton—hence the phrase—"giving him the cold shoulder.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

AUG 12 1956 (Sun.)

To Visit 13 Countries

Boston Symphony Off For European Tour

Normally at the conclusion of the Berkshire Festival members of the Boston Symphony Orchestra take a well-deserved rest after the most strenuous concert schedule of any orchestra in the country. This year, instead of taking a vacation, the orchestra undertakes its second European tour, playing 27 concerts in 13 countries during its five-and-a-half-week jaunt.

Two features which set this tour apart are the appearance at the Edinburgh Festival and the five performances behind the Iron Curtain.

Moving such an organization over so much territory is a major problem in logistics. The final concert at Tanglewood is next Sunday afternoon; on Tuesday, Aug. 14, a K. L. M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport to Shannon, Ireland. Simultaneously, some 40 persons will sail along with the orchestra's eight tons of instruments and scores and baggage, aboard the Nieuw Amsterdam, of the Holland-American Line, from Boston to Cobh, Ireland.

A 59-passenger K.L.M. Constellation will bring the rear-guard of the orchestra to Ireland on Aug. 22. The earlier plane offers some members of the orchestra a week in Europe before the concert gets under way. Similarly, at the conclusion of the tour, one plane leaves a week later than the other, giving others a chance for sight-seeing before resuming the regular season.

As an example of the close timing which has been worked out by T. D. Perry, the manager of the B. S. O., this final plane gets into Boston on a Friday and the fall season commences the following Monday.

One Sunday afternoon, just before a Tanglewood performance, Mr. Perry was discussing the tour in some details with me. He looked like a very relieved young man. The previous week he had flown back from London after completing final arrangements.

"We engaged Ian Hunter to plan all the details. He knows all the local managers, the halls we play in, the currency problems, and the visa difficulties we might encounter. Since he retired from the stage and the movies, he has built up the largest management bureau in Europe. We are leaving details up to him," Mr. Perry happily confided.

"As of the moment we know nothing definite about the Russian arrangements except that we are going and the dates we are playing. The Ministry of Culture will take care of everything else. We have received no passports, no schedules, and no replies concerning programs we have submitted. We present ourselves at the Finnish border and say 'What'll we do now?'

"Mr. Munch has invited Gilels and Oistrakh to play a concerto with the orchestra but we have heard nothing so far. We have also submitted several programs we are prepared to play but no preference has been shown.

"However, I think that this is a magnificent opportunity not only for the Boston Symphony but Americans in general to show that we too have artistic organizations and a musical heritage of our own. Europeans often think of us as re-

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 14 1956

TIME'S LITTLE IRONIES

The price of survival is nonconformity, for nonconformity is the soil of origination. If you are going to do something brand new, it follows that you cannot be like everybody else.

This interesting scientific-humanistic fact is being discovered by the United States Government. Now, at the expiry of its present season at Tanglewood, the Boston Symphony Orchestra goes on a ~~tour of Europe, to be back~~ in October. The government pays part of the freight, but our own orchestra is by no means the sole beneficiary of this enlightened beneficence; it is shared with other orchestras, theatrical companies and individual performers.

Armies are sent to inforce, diplomatists to negotiate and bargain; but when force has become too dangerous, and we want to make a favorable impression, want to prove that we are human beings after all, can do something besides grow wheat, invent mechanical gadgets and H-bombs; that we can produce men and women with genuine power of origination, whom do we call in? The artists.

* * *

Odd, isn't it? But not new. This has been going on, haltingly, for thousands of years. Nations are as mortal as men; our earth is strewn with their corpses, and, when they die, as die they must, the world does not care what they owned; all it cares is what they created. It was complained in ancient times that the Athenians spent in a single year more on their drama than on their navy. Who cares where their navy is now? Their drama after twenty-five centuries is still going strong. Probably the most indestructible achievement of the English-speaking peoples are the plays of an obscure Elizabethan poet, so obscure in his own lifetime that his very authorship is now in dispute. And what of it? We have "Shakespeare's plays," haven't we?

It is quite simple. The arts unite mankind; property divides us. If there is only one loaf of bread, the more you have, the less for me. But we can both enjoy a work of art to the full without interfering with each other. Thus it is that the possessive instincts set us quarreling over property, but the faculty which unites us into one great—and temporarily—happy family is the will and power to create.

* * *

We have now produced weapons which are mutually exterminatory. So where do we go from here?

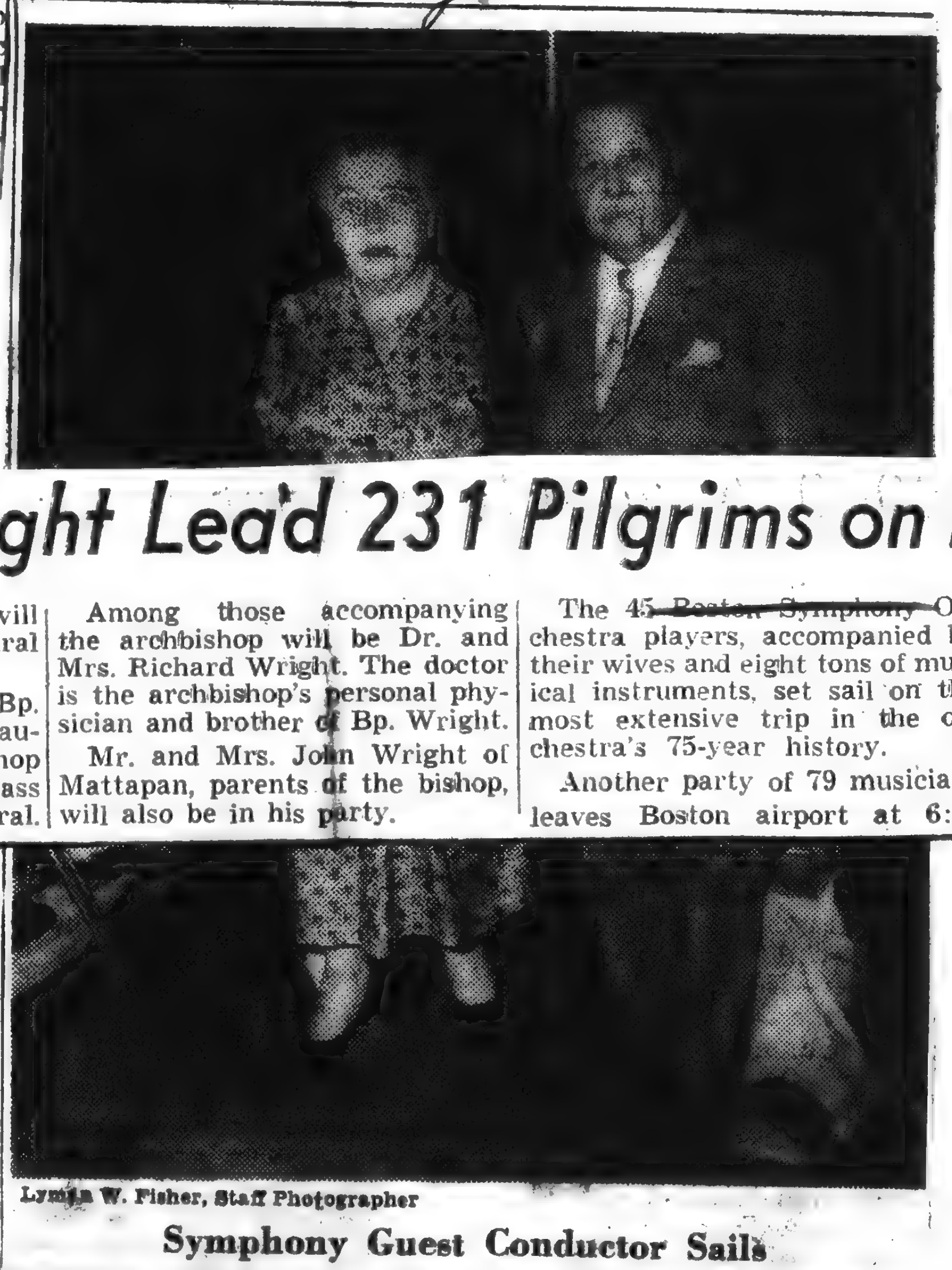
In the history of the world, the prize has not gone to those species which specialized in methods of violence, or even in defensive armor. In fact, Nature began with producing animals encased in hard shells for defense against the ills of life. It also experimented in size. But smaller animals, without external armor, warm-blooded (and warmer-hearted), sensitive, and alert, have cleared these monsters off the face of the earth. Also, the lions and tigers are not the successful species. Nature, too, makes mistakes; learns by experiment, by trial and error, and try again.

There is something in the ready use of force which defeats its own object. Its main defect is that it bars cooperation, for it is by cooperation that we live and survive. Every organism requires an environment of friends, partly to shield it from violent change, and partly to supply it with its wants.

The Gospel of Force is incompatible with a social life.

UNCLE DUDLEY.

Boston
C.S.Monitor Aug. 14 '56



Lyman W. Fisher, Staff Photographer

Symphony Guest Conductor Sails

Pierre Monteux, a guest conductor and leader of the Boston Symphony Orchestra for five years following World War I, sailed with Mrs. Monteux and their French poodle Fifi on the Holland-America liner Nieuw Amsterdam today. The orchestra will make a six-week concert tour in 13 European countries, including the Soviet Union, performing 27 concerts under the baton of Charles Munch, its music director for the past seven years. Ten of the concerts in the British Isles and on the Continent will be conducted by Dr. Munch's long-time friend and colleague, Pierre Monteux.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

AUG 14 1956

Abp. Cushing, Bp. Wright Lead 231 Pilgrims on Europe Tours

[illegible] goodwill ambassadors, including 231 Catholic pilgrims and a vanguard of 45 Boston Symphony Orchestra members, left Boston today, aboard the S. S. Nieuw Amsterdam, for extended European tours.

The pilgrims, led by Archbishop Cushing and Bishop Wright, will have varied religious, cultural and social experiences.

Upon invitation of Chancellor Konrad Adenauer, 150 travelers will be conducted by Abp. Cushing through West Germany. The group, including at least eight clergymen, will also visit Holland, Switzerland and France during the month-long trip.

Abp. Cushing will celebrate his 61st birthday Aug. 24, when he will be a guest of the Cardinal Archbishop of Cologne.

The 81 pilgrims accompanying Bp. Wright will tour Catholic shrines in conjunction with the 500th anniversary of the recognition of St. Joan of Arc. Before returning Sept. 22, the group will also visit religious and cultural shrines of Italy.

Pilgrims accompanying Bp. Wright have been invited by Maurice Cardinal Feltin, Archbishop of Paris, to attend a special mass in historic Notre Dame cathedral.

Among those accompanying the archbishop will be Dr. and Mrs. Richard Wright. The doctor is the archbishop's personal physician and brother of Bp. Wright.

Mr. and Mrs. John Wright of Mattapan, parents of the bishop, will also be in his party.

The 45 Boston Symphony Orchestra players, accompanied by their wives and eight tons of musical instruments, set sail on the most extensive trip in the orchestra's 75-year history.

Another party of 79 musicians leaves Boston airport at 6:15 p. m. today aboard a chartered KLM Royal Dutch Airlines plane, and 59 others enplane a week from tomorrow.

They will play in 13 European countries and Russia during their six-week tour. First concert will be in Cork, Ireland, Aug. 23,

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 14 1956

ALD, TUESDAY, AUG. 14, 1956

Abp. Cushing, Bishop Wright Leaders

Symphony Group, 231 Pilgrims Sail for Europe Tours Today

Two groups of Catholic pilgrims, led by Archbishop Cushing and Bishop Wright, and part of the Boston Symphony Orchestra will depart from Boston today aboard the S.S. Nieuw Amsterdam

Eighty-one pilgrims will accompany Bishop Wright on a tour of Catholic shrines in France in conjunction with the 500th anniversary of the recognition of St. Joan of Arc. Before returning Sept. 22, the group will also visit Italy.

The Boston Symphony Orchestra, in the role of cultural ambassador, will perform 27 concerts in 13 countries, including Russia, during a six-week tour. It will be the longest and most complex undertaking in the orchestra's 75-year history.

Forty-five musicians and their wives will leave today aboard the flagship of the Holland-America Line. It will sail from Commonwealth Pier at 11 a. m.

A party of 79 will leave Boston Airport at 6:15 p. m. aboard a chartered KLM Royal Dutch Airlines Constellation and 59 others will depart by plane a week from tomorrow.

The invitation to Archbishop

ushing was extended by Chan-
llor Adenauer during his visit
Boston last year.

ISHOP'S PARENTS

Among those accompanying e archbishop will be Dr. and rs. Richard Wright. The doc- r is the archbishop's personal physician and brother of Bishop Wright.

In the latter's group will be his parents, Mr. and Mrs. John Wright of Mattapan.

Clergymen on tour of Germany will include the Very Rev. Msgr. Francis J. Lally, editor of The Pilot; the Rt. Rev. Mhgr. Christopher P. Griffin, chaplain of the Knights of Columbus and administrator of Our Lady of the Railways Chapel in South Station, and the Rev. Joseph T. Brennan of Watertown.

Also the Rev. Joseph P. Christopher of Catholic University in Washington, the Rt. Rev. Msgr. Hargendon of Marblehead the Rev. John F. X. Harney of Newton, the Rev. John Sullivan, pastor of St. Camillus Church in Arlington, and the Rt. Rev. Msgr. Joseph E. Schieder, head of the youth department of the National Catholic Welfare Conference in Washington.

It will be Archbishop Cushing's first goodwill pilgrimage to Germany. The itinerary includes an audience with Pope Pius. The two groups will be reunited in Rome.

NOTRE DAME RITES

The pilgrims accompanying Bishop Wright have been invited by Maurice Cardinal Feltin, archbishop of Paris, to attend a special mass in the historic Notre Dame Cathedral.

Bishop Wright will celebrate mass in the Cathedral of Rouen. St. Joan of Arc was burned at the stake in Rouen.

Seventeen of the Boston Symphony Orchestra's concerts will be under the direction of Charles Munch and the remainder under the baton of Pierre Monteux, a former conductor of the orchestra.

Members of the orchestra will assemble in Cork, Ireland, Aug. 23 and will be honored at a buffet supper at the summer home of Henry Laughlin, Boston publisher of Houghton, Mifflin Co.

CORK CONCERT

The first concert will be held in Cork the following night. Michael T. Kelleher, a trustee of the orchestra, whose parents came to this country from Cork, will deliver an address.

Other concerts will be at Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

BON VOYAGE TO THE SYMPHONY—Pierre Monteux, conductor of the Boston Symphony Orchestra from 1919 to 1924, was presented with a baton yesterday, a gift of the city during sendoff ceremonies for the orchestra which sails for Europe today. Left to right are, Councilman Edward J. McCormack, Trustee Oliver Wolcott, Monteux, and Trustee Judge Raymond Wilkins.

Four concerts will be given in Russia.

The Nieuw Amsterdam will arrive in Cobh, Ireland, from Boston next Monday.

On the eve of their departure yesterday, members of the orchestra were honored by the City of Boston during ceremonies at City Hall. Acting Mayor Edward J. McCormack presented an ebony baton to Monteux and the orchestra was given a City of Boston flag to be displayed during concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

AUG 12 1956 (Sun.)

To Visit 13 Countries

Boston Symphony Off For European Tour

Normally at the conclusion of the Berkshire Festival members of the Boston Symphony Orchestra take a well-deserved rest after the most strenuous concert schedule of any orchestra in the country. This year, instead of taking a vacation, the orchestra undertakes its second European tour, playing 27 concerts in 13 countries during its five-and-a-half-week jaunt.

Two features which set this tour apart are the appearance at the Edinburgh Festival and the five performances behind the Iron Curtain.

Moving such an organization over so much territory is a major problem in logistics. The final concert at Tanglewood is next Sunday afternoon; on Tuesday, Aug. 14, a K. L. M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport to Shannon, Ireland. Simultaneously, some 40 persons will sail along with the orchestra's eight tons of instruments and scores and baggage, aboard the Nieuw Amsterdam, of the Holland-American Line, from Boston to Cobh, Ireland.

A 59-passenger K.L.M. Constellation will bring the rear-guard of the orchestra to Ireland on Aug. 22. The earlier plane offers some members of the orchestra a week in Europe before the concert gets under way. Similarly, at the conclusion of the tour, one plane leaves a week later than the other, giving others a chance for sight-seeing before resuming the regular season.

As an example of the close timing which has been worked out by T. D. Perry, the manager of the B. S. O., this final plane gets into Boston on a Friday and the fall season commences the following Monday.

One Sunday afternoon, just before a Tanglewood performance, Mr. Perry was discussing the tour in some details with me. He looked like a very relieved young man. The previous week he had flown back from London after completing final arrangements.

"We engaged Ian Hunter to plan all the details. He knows all the local managers, the halls we play in, the currency problems, and the visa difficulties we might encounter. Since he retired from the stage and the movies, he has built up the largest management bureau in Europe. We are leaving details up to him," Mr. Perry happily confided.

"As of the moment we know nothing definite about the Russian arrangements except that we are going and the dates we are playing. The Ministry of Culture will take care of everything else. We have received no passports, no schedules, and no replies concerning programs we have submitted. We present ourselves at the Finnish border and say 'What'll we do now?'

"Mr. Munch has invited Gilels and Oistrakh to play a concerto with the orchestra but we have heard nothing so far. We have also submitted several programs we are prepared to play but no preference has been shown.

"However, I think that this is a magnificent opportunity not only for the Boston Symphony but Americans in general to show that we too have artistic organizations and a musical heritage of our own. Europeans often think of us as re-

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 14 1956

TIME'S LITTLE IRONIES

The price of survival is nonconformity, for nonconformity is the soil of origination. If you are going to do something brand new, it follows that you cannot be like everybody else.

This interesting scientific-humanistic fact is being discovered by the United States Government. Now, at the expiry of its present season at Tanglewood, the Boston Symphony Orchestra goes on a ~~tour of Europe, to be back~~ in October. The government pays part of the freight, but our own orchestra is by no means the sole beneficiary of this enlightened beneficence; it is shared with other orchestras, theatrical companies and individual performers.

Armies are sent to inforce, diplomatists to negotiate and bargain; but when force has become too dangerous, and we want to make a favorable impression, want to prove that we are human beings after all, can do something besides grow wheat, invent mechanical gadgets and H-bombs; that we can produce men and women with genuine power of origination, whom do we call in? The artists.

* * *

Odd, isn't it? But not new. This has been going on, haltingly, for thousands of years. Nations are as mortal as men; our earth is strewn with their corpses, and, when they die, as die they must, the world does not care what they owned; all it cares is what they created. It was complained in ancient times that the Athenians spent in a single year more on their drama than on their navy. Who cares where their navy is now? Their drama after twenty-five centuries is still going strong. Probably the most indestructible achievement of the English-speaking peoples are the plays of an obscure Elizabethan poet, so obscure in his own lifetime that his very authorship is now in dispute. And what of it? We have "Shakespeare's plays," haven't we?

It is quite simple. The arts unite mankind; property divides us. If there is only one loaf of bread, the more you have, the less for me. But we can both enjoy a work of art to the full without interfering with each other. Thus it is that the possessive instincts set us quarreling over property, but the faculty which unites us into one great—and temporarily—happy family is the will and power to create.

* * *

We have now produced weapons which are mutually exterminatory. So where do we go from here?

In the history of the world, the prize has not gone to those species which specialized in methods of violence, or even in defensive armor. In fact, Nature began with producing animals encased in hard shells for defense against the ills of life. It also experimented in size. But smaller animals, without external armor, warm-blooded (and warmer-hearted), sensitive, and alert, have cleared these monsters off the face of the earth. Also, the lions and tigers are not the successful species. Nature, too, makes mistakes; learns by experiment, by trial and error, and try again.

There is something in the ready use of force which defeats its own object. Its main defect is that it bars cooperation, for it is by cooperation that we live and survive. Every organism requires an environment of friends, partly to shield it from violent change, and partly to supply it with its wants.

The Gospel of Force is incompatible with a social life.

UNCLE DUDLEY.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 14 1956

ALD, TUESDAY, AUG. 14, 1956

Abp. Cushing, Bishop Wright Leaders

Symphony Group, 231 Pilgrims Sail for Europe Tours Today

Two groups of Catholic pilgrims, led by Archbishop Cushing and Bishop Wright, and part of the Boston Symphony Orchestra will depart from Boston today aboard the S.S. Nieuw Amsterdam bound for goodwill tours of Europe.

At the invitation of Chancellor Konrad Adenauer, Archbishop Cushing will lead 150 travelers, including at least eight clergymen, on a visit to West Germany. They will also travel to Holland, Switzerland and France during the month-long trip.

ST. JOAN ANNIVERSARY

Eighty-one pilgrims will accompany Bishop Wright on a tour of Catholic shrines in France in conjunction with the 500th anniversary of the recognition of St. Joan of Arc. Before returning Sept. 22, the group will also visit Italy.

The Boston Symphony Orchestra, in the role of cultural ambassador, will perform 27 concerts in 13 countries, including Russia, during a six-week tour. It will be the longest and most complex undertaking in the orchestra's 75-year history.

Forty-five musicians and their wives will leave today aboard the flagship of the Holland-America Line. It will sail from Commonwealth Pier at 11 a. m.

A party of 79 will leave Boston Airport at 6:15 p. m. aboard a chartered KLM Royal Dutch Airlines Constellation and 59 others will depart by plane a week from tomorrow.

The invitation to Archbishop Cushing was extended by Chancellor Adenauer during his visit to Boston last year.

BISHOP'S PARENTS

Among those accompanying the archbishop will be Dr. and Mrs. Richard Wright. The doctor is the archbishop's personal physician and brother of Bishop Wright.

In the latter's group will be his parents, Mr. and Mrs. John Wright of Mattapan.

Clergymen on tour of Germany will include the Very Rev. Msgr. Francis J. Lally, editor of The Pilot; the Rt. Rev. Mhgr. Christopher P. Griffin, chaplain of the Knights of Columbus and administrator of Our Lady of the Railways Chapel in South Station, and the Rev. Joseph T. Brennan of Watertown.

Also the Rev. Joseph P. Christopher of Catholic University in Washington, the Rt. Rev. Msgr. Hargendon of Marblehead the Rev. John F. X. Harney of Newton, the Rev. John Sullivan, pastor of St. Camillus Church in Arlington, and the Rt. Rev. Msgr. Joseph E. Schieder, head of the youth department of the National Catholic Welfare Conference in Washington.

It will be Archbishop Cushing's first goodwill pilgrimage to Germany. The itinerary includes an audience with Pope Pius. The two groups will be reunited in Rome.

NOTRE DAME RITES

The pilgrims accompanying Bishop Wright have been invited by Maurice Cardinal Feltin, archbishop of Paris, to attend a special mass in the historic Notre Dame Cathedral.

Bishop Wright will celebrate mass in the Cathedral of Rouen. St. Joan of Arc was burned at the stake in Rouen.

Seventeen of the Boston Symphony Orchestra's concerts will be under the direction of Charles Munch and the remainder under the baton of Pierre Monteux, a former conductor of the orchestra.

Members of the orchestra will assemble in Cork, Ireland, Aug. 23 and will be honored at a buffet supper at the summer home of Henry Laughlin, Boston publisher of Houghton, Mifflin Co.

CORK CONCERT

The first concert will be held in Cork the following night. Michael T. Kelleher, a trustee of the orchestra, whose parents came to this country from Cork, will deliver an address.

Other concerts will be at Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Four concerts will be given in Russia.

The Nieuw Amsterdam will arrive in Cobh, Ireland, from Boston next Monday.

On the eve of their departure yesterday, members of the orchestra were honored by the City of Boston during ceremonies at City Hall. Acting Mayor Edward J. McCormack presented an ebony baton to Monteux and the orchestra was given a City of Boston flag to be displayed during concerts.

BON VOYAGE TO THE SYMPHONY—Pierre Monteux, conductor of the Boston Symphony Orchestra from 1919 to 1924, was presented with a baton yesterday, a gift of the city during sendoff ceremonies for the orchestra which sails for Europe today. Left to right are, Councilman Edward J. McCormack, Trustee Oliver Wolcott, Monteux, and Trustee Judge Raymond Wilkins.

Boston C.S.Monitor Aug. 14 '56

Lyman W. Fisher, Staff Photographer

Symphony Guest Conductor Sails

Pierre Monteux, a guest conductor and leader of the Boston Symphony Orchestra for five years following World War I, sailed with Mrs. Monteux and their French poodle Fifi on the Holland-America liner Nieuw Amsterdam today. The orchestra will make a six-week concert tour in 13 European countries, including the Soviet Union, performing 27 concerts under the baton of Charles Munch, its music director for the past seven years. Ten of the concerts in the British Isles and on the Continent will be conducted by Dr. Munch's long-time friend and colleague, Pierre Monteux.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

AUG 14 1956

...by Archbishop Cushing and Bishop Wright, will have varied religious, cultural and social experiences.

Upon invitation of Chancellor Konrad Adenauer, 150 travelers will be conducted by Abp. Cushing through West Germany. The group, including at least eight clergymen, will also visit Holland, Switzerland and France during the month-long trip.

Abp. Cushing will celebrate his 61st birthday Aug. 24, when he will be a guest of the Cardinal Archbishop of Cologne.

The 81 pilgrims accompanying Bp. Wright will tour Catholic shrines in conjunction with the 500th anniversary of the recognition of St. Joan of Arc. Before

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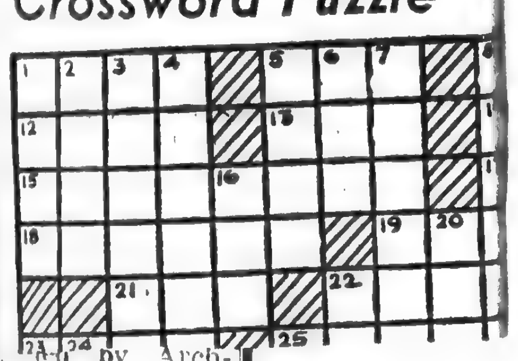
Crossword Puzzle

ACROSS
1—Quote
5—Fruit of dogrose
8—Counterfeit
12—Single individuals
13—Peruvian plant
14—Comfort
15—Forebodings
17—Away from the weather
18—Aggregates



[28]

CIENCE MONITOR, BOSTON, TUESDAY, AUGUST 14, 1956

Joe Petrovec

Pierre Monteux, who will conduct some of the concerts of the Boston Symphony Orchestra during its European tour, receives his tickets from T. K. Hebert, district passenger manager of the Holland-America Line, with Thomas D. Perry, manager of the Boston Symphony. Forty-five orchestra members and their wives sailed on the Nieuw Amsterdam this morning.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 14 1956

Symphony Members Leave Hub Today For Europe

The Boston Symphony's sea-air move to Europe for a six-weeks tour began today with departure of the first contingent on the Nieu Amsterdam.

The sea-borne party consisted of 45 members of the orchestra and their wives. The ship is carrying eight tons of instruments, scores and baggage.

TOUR STARTS IN CORK

At 6:15 p.m. a party of 79 will leave on a chartered KLM Royal Dutch Airlines plane for Shannon, Ireland.

Another chartered KLM Constllation will take off with the final group of 59 at 4 p.m. Aug. 22, arriving in Shannon the next day.

The tour starts Aug. 24 in Cork. Conductor Charles Munch left by plane for France yesterday for a wek of rest prior to the tour.

Among those sailing from Commonwealth Pier on the Nieuw Amsterdam were Pierre Monteux, associate conductor, and Henry B. Cabot, president of the orchestra trustees. They were accompanied by their wives.

FOUR CONCERTS IN RUSSIA

The tour, longest in the orchestras 75 years, will include four concerts in Russia, Sept. 5-10.

This will be the first American symphonic orchestra to appear in the Soviet Union since before the war. Appearances will be made in Leningrad and Moscow.

Other cities to be visited are Dublin, Edinburgh (five concerts at the festival, Copenhagen, Oslo, Stockholm, Helsinki, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Chartered planes and an air freighter will return members of the orchestra and their instruments from London Sept. 27 and Oct. 1.

BOSTON POST, AUGUST 14, 1956

MAESTRO RECEIVES A BATON—Conductor Pierre Monteux, right, receives an ebony baton from Boston City Councilor and Acting Mayor Edward J. McCormack, Jr., left, before Monteux's departure for European tour with Boston Symphony Orchestra. Monteux will assist Conductor Charles Munch, now in Paris, on the tour. Oliver Wolcott, trustee of the orchestra, looks on.

Hub Symphony Orchestra Leaves for Europe Today

The Boston Symphony Orchestra will leave by air and sea today for a six-weeks concert tour in 13 European countries including Russia. It will be the most extensive trip in the 75-year history of the orchestra.

As a prelude to its European journey, Pierre Monteux, a guest conductor and the symphony's leader for five years following World war II, was presented an engraved baton yesterday by acting Mayor Edward J. McCormack, Jr. in City Hall ceremonies.

A vanguard of 45 members of the orchestra and their wives will leave Boston today aboard the liner, S. S. Nieuw Amsterdam, with eight tons of instruments, for a six-day voyage to England.

Later today, another party of 79 members will leave Logan airport aboard a chartered plane for Europe. On August 22, the remaining members of the symphony will leave the Hub.

To Assemble in Cork

A spokesman said the orchestra will assemble in Cork, Ireland, for its first concert on August 23. Other concerts are scheduled in Dublin and Edinburgh, Scotland, before the orchestra embarks for the continent.

The orchestra is scheduled to play in Norway, Denmark, Sweden, Finland, Russia, Czechoslovakia, Germany, and France before returning to London for two final performances and the return trip to the United States.

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

AUG 14 1956

Hub Symphony Leaves For Tour Of Europe Today

BOSTON, Aug. 13 (AP)—The Boston Symphony Orchestra departs tomorrow, by air and sea, for a six-weeks concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston tomorrow morning on the "Nieuw Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10.

Concerts in Czechoslovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

Only five days in the orchestra's packed schedule of travel, rehearsal and concerts have been designated as "rest" days.

And, when the group returns to Boston, there will be little more than a week off before the opening of the symphony's 76th season at Symphony Hall.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

AUG 14 1956

Boston Symphony Orchestra on Tour

BOSTON, Aug. 14 (AP)—The Boston Symphony orchestra departs today for a six-week concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug. 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between Sept. 5 and 10.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 14 1956

SYMPHONY OFF FOR EUROPE

BOSTON (AP)—The Boston Symphony Orchestra departs today for 6-weeks concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, wil leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between Sept. 5 and 10.

The orchestra is scheduled to return to Boston in two groups from London by Oct. 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 14 1956

Boston Symphony Leaves for Europe

Boston — (UP) — Conductor Pierre Monteux and members of the Boston Symphony Orchestra left today for a six-week European tour, including a series of performances in Russia and behind the Iron Curtain.

Mr. Monteux, his wife, symphony president Henry B. Cabot, and 45 orchestra musicians and their wives sailed on the Nieuw Amsterdam for Ireland. Two other contingents of the symphony were scheduled to leave by airliner tonight and tomorrow.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

AUG 14 1956

Boston Symphony Leaves Today for Europe Tour

BOSTON, Aug. 14 (AP)—The Boston Symphony Orchestra departs today for a 6-week concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug. 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia

The orchestra is scheduled to return to Boston in two groups from London by Oct. 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800

AUG 14 1956

SAIL TODAY

BOSTON (INS) — Boston Symphony Orchestra and 231 Catholic pilgrims left today for European tours. The pilgrims aboard the SS Niew Amsterdam were led by Archbishop Cushing and will tour West Germany, Holland, Switzerland and France. The 45 orchestra players, their wives and eight tons of instruments were enroute to 13 countries including Russia on a six weeks tour.

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

AUG 14 1956

Boston Symphony Leaves For Europe

BOSTON (UP) — Conductor Pierre Monteux and members of the Boston Symphony Orchestra left today for a six week European tour, including a series of performances in Russia and behind the Iron Curtain.

Monteux, his wife, symphony President Henry B. Cabot, and 45 orchestra musicians and their wives sailed on the Nieuw Amsterdam for Ireland. Two other contingents of the symphony were scheduled to leave by airliner tonight and Wednesday.

The orchestra, the first American symphony to play in Russia, will open its tour of 13 countries with a performance Aug. 24 at Cork, Ireland. Four concerts will be given in Russia Sept. 5-10.

[29]

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259
AUG 14 1956

Boston Symphony Starts Trip To Europe

BOSTON, Aug. 14—The Boston Symphony Orchestra ~~left this morning~~ for Europe by chartered plane and by ship on the longest tour and one of the most complex undertakings in its 75-year history.

Cultural Ambassador

In the next six weeks the orchestra will be a cultural ambassador to 13 countries abroad, performing 27 concerts under the baton of Charles Munch, its music director for the past seven years. Ten of the concerts in the British Isles and on the Continent will be conducted by Dr. Munch's longtime friend and colleague, Pierre Monteux, who was conductor of the symphony for five years following World War I and who has been a frequent guest on its podium in recent years.

This morning, the Nieuw Amsterdam sailed from Commonwealth Pier, with Mr. and Mrs. Monteux; Henry B. Cabot, president of the trustees of the orchestra, and his wife; 45 members of the orchestra and their wives; and 16,000 pounds of instruments, scores and baggage. The Nieuw Amsterdam will arrive in Cobh, Ireland, on Aug. 20.

Early this evening a party of 79 will depart from Logan Airport, arriving tomorrow at Shannon Airport, Ireland. In the party will be the orchestra's manager Thomas D. Perry Jr., Gail W. Rector, assistant manager and others of the staff of 10 which will accompany the orchestra abroad, newspaper critics and a photographer.

A final planeload will bring the rear guard of the orchestra, numbering 59, leaving Logan Airport Aug. 22, and arriving at Shannon Aug. 23.

Charles Munch, the orchestra's conductor, flew yesterday afternoon from New York directly to his home in Paris, for a week of rest before the start of the European tour.

All the orchestra's personnel will assemble in Cork, Ireland, Aug 23, on the eve of the first concert abroad, to be honored at a buffet at his summer home in Castle Hyde by Henry Laughlin, Boston publisher of Houghton, Mifflin Company.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746
14 1956

HUB ORCHESTRA OFF TODAY ON TOUR OF EUROPE

Boston Symphony to Give 27 Concerts in 13 Countries

Boston, Aug. 13 (AP)—The Boston Symphony Orchestra ~~departs tomorrow, by air~~ and sea, for a six-weeks concert tour in 13 European countries.

Record Length Tour

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston tomorrow morning on the "Nieuw Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

To Play in Russia

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10.

Concerts in Czecholovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
AUG 14 1956

p. 12:55, 4:20, 7:55.

SYMPHONY TAKES OFF FOR EUROPE

The Boston Symphony Orchestra departs today by chartered plane and by ship for the most complex undertaking in its 75-year history.

In the next six weeks the proud American orchestra will be a cultural ambassador to thirteen countries abroad, performing twenty-seven concerts under the baton of Charles Munch, its music director.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809
AUG 14 1956

World News Briefs

By UNITED PRESS

CHICAGO—Mrs. Eleanor Roosevelt told the Democratic Party Monday night to put Franklin D. Roosevelt's "New Deal" into the past and find a young leader with a bold new program of his own.

* * *

LONDON—Labor Party Leader Hugh Gaitskell demanded a showdown conference with Prime Minister Anthony Eden today on British plans to use force in the Suez Canal dispute.

* * *

BOSTON—The nation's largest robbery (Brink's) trial slogged into the seventh day with the jury box still empty.

* * *

CHICAGO—Supporters of Gov. Averell Harriman today claimed that "less than 75 votes" now separate their man and front running Adlai Stevenson.

* * *

BROCKTON, Mass.—The Massachusetts Supreme Court may hear an appeal in October by Domenick L. Bonomi, sentenced to die in the electric chair for the murder of his wife.

* * *

CHICAGO—Rep. John W. McCormack of Massachusetts said today he may stay through the second ballot as "favorite son" candidate for the Democratic presidential nomination.

* * *

WASHINGTON — Military men today expected a new clamp-down on release of defense information to halt leaks of military secrets—particularly regarding new weapons.

* * *

BOSTON — Conductor Pierre Monteux and members of the Boston Symphony Orchestra left today ~~for a six-week Euro~~pean tour, including a series of performances in Russia behind the Iron Curtain. tain.

* * *

MIAMI—Hurricane Betsy pounded the Bahamas with 120-mile-an-hour winds today and thundered toward the heavily populated Florida east coast less than 300 miles away.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020
AUG 15 1956

1000 Give Farewell To Pilgrims

More than 1000 assembled on Commonwealth Pier yesterday to wave farewell to Archbishop Cushing and Bishop John J. Wright of Worcester who left aboard the flagship, S.S. Nieuw Amsterdam, with two pilgrimage parties to visit religious shrines in Europe.

The archbishop will lead 150 travelers, including eight clergymen, to shrines in West Germany, Holland, Switzerland and France. The invitation to West Germany came from Chancellor Konrad Adenauer during his visit to Boston last year.

In a farewell message, the archbishop said that many had been concerned about his health and had urged him to rest and relax.

"At long last I have decided to go away for a month. For that reason I decided on a boat trip. Once you are on the boat, you must stay there," he said.

Eighty-One With Bishop

Eighty-one pilgrims will accompany Bishop Wright on a tour of Catholic shrines in France and Italy. The tour in France will be conducted in conjunction with the 500th anniversary of the recognition of St. Joan of Arc.

Also leaving were 45 musicians of the Boston Symphony Orchestra and their wives. The orchestra will perform 27 concerts in 13 countries, including Russia, during a six-week tour. It will be under the direction of Charles Munch and Pierre Monteux, a former conductor.

Another pilgrimage party of 79 left Logan airport last night aboard a chartered KLM Royal Dutch Airlines Constellation. A fourth party of 59 will depart by plane a week from today.

Archbishop Cushing's party will disembark at Rotterdam, Aug. 22. The itinerary includes an audience with Pope Pius. The two groups will be reunited in Rome.

Among those accompaning the archbishop were Dr. and Mrs Richard Wright. The doctor is his personal physician and brother of Bishop Wright. In the latter group were the bishop's parents, Mr. and Mrs. John Wright of Mattapan.

Clergymen on the tour to Germany included the Right Rev. Francis J. Lally, editor of the Pilot, and the Right Rev. Christopher P. Griffin, State K. of C. chaplain.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640
AUG 14 1956

Boston Symphony Off For Tour Of Europe

BOSTON (AP)—The Boston Symphony Orchestra ~~departs today for~~ a 6-weeks concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug. 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between Sept. 5 and 10.

The orchestra is scheduled to return to Boston in two groups from London by Oct. 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
AUG 15 1956

BOSTON SYMPHONY OFF FOR E

(Picture Page 34)

The Boston Symphony Orchestra left yesterday by sea and air for a European concert tour which will include four concerts in Russia.

Herald Columnist Rudolph Elie joined a group of 45 players and their wives who embarked on the Nieuw Amsterdam and he will chronicle the tour for Herald readers. His columns will appear on The Herald editorial page beginning next week.

The Dutch liner carried not only the players but eight tons of instruments, musical scores and baggage.

At 6:15 p. m. a second party of 79 players and orchestra officials took off from Logan airport aboard a chartered KLM, Royal Dutch ariliner.

Conductor Charles Munch was a day ahead of both groups. He flew to France Monday for a rest before the start of the tour on Aug. 24 in Cork, Ireland.

Sailing yesterday were Associate Conductor iPerre Monteux

and Henry B.
of the symphon
their wives.

The concerts
and Moscow wil
appearance of
syhphoney orch
Iron Curtain sin
War II.

A third group
will fly from Bo
an dall are sche
from London o
Oct. 1.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259
AUG 14 1956

Boston Symphony Off for Europe

Boston — (AP) — The Boston Symphony Orchestra departs today, by air and sea, for a six-week concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years after World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston today on the Nieuw Amsterdam for England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final planeload, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10. Concerts in Czechoslovakia, Germany and France will be given later.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
AUG 15 1956

OFF TO RUSSIA—Following the tour of the Boston Symphony through Europe and into the Soviet Union are Cyrus Durgin, Globe music critic; Rosario Mazzeo, personal manager for the orchestra; Mrs. Serge Koussevitzky, and Mr. and Mrs. Thomas D. Perry Jr.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259
AUG 14 1956

Boston Symphony Starts Trip To Europe

BOSTON, Aug. 14—The Boston Symphony Orchestra left this morning for Europe by chartered plane and by ship on the longest tour and one of the most complex undertakings in its 75-year history.

Cultural Ambassador

In the next six weeks the orchestra will be a cultural ambassador to 13 countries abroad, performing 27 concerts under the baton of Charles Munch, its music director for the past seven years. Ten of the concerts in the British Isles and on the Continent will be conducted by Dr. Munch's longtime friend and colleague, Pierre Monteux, who was conductor of the symphony for five years following World War I and who has been a frequent guest on its podium in recent years.

This morning, the Nieuw Amsterdam sailed from Commonwealth Pier, with Mr. and Mrs. Monteux; Henry B. Cabot, president of the trustees of the orchestra, and his wife; 45 members of the orchestra and their wives; and 16,000 pounds of instruments, scores and baggage. The Nieuw Amsterdam will arrive in Cobh, Ireland, on Aug. 20.

Early this evening a party of 79 will depart from Logan Airport, arriving tomorrow at Shannon Airport, Ireland. In the party will be the orchestra's manager Thomas D. Perry Jr., Gail W. Rector, assistant manager and others of the staff of 10 which will accompany the orchestra abroad, newspaper critics and a photographer.

A final planeload will bring the rear guard of the orchestra, numbering 59, leaving Logan Airport Aug. 22, and arriving at Shannon Aug. 23.

Charles Munch, the orchestra's conductor, flew yesterday afternoon from New York directly to his home in Paris, for a week of rest before the start of the European tour.

All the orchestra's personnel will assemble in Cork, Ireland, Aug. 23, on the eve of the first concert abroad, to be honored at a buffet at his summer home in Castle Hyde by Henry Laughlin, Boston publisher of Houghton, Mifflin Company.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746
14 1956

HUB ORCHESTRA OFF TODAY ON TOUR OF EUROPE

Boston Symphony to Give 27 Concerts in 13 Countries

Boston, Aug. 13 (AP)—The Boston Symphony Orchestra departs ~~tomorrow, by air~~ and sea, for a six-weeks concert tour in 13 European countries.

Record Length Tour

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years following World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston tomorrow morning on the "Nieuw Amsterdam" for the six-day trip to England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final plane load, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

To Play in Russia

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10.

Concerts in Czecholovakia, Germany and France will be given before the orchestra returns to London for two final performances and the trip home.

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
AUG 14 1956

p. 12:55, 4:20, 7:55.

SYMPHONY TAKES OFF FOR EUROPE

The Boston Symphony Orchestra departs today by chartered plane and by ship for the most complex undertaking in its 75-year history.

In the next six weeks the proud American orchestra will be a cultural ambassador to thirteen countries abroad, performing twenty-seven concerts under the baton of Charles Munch, its music director.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640
AUG 14 1956

Boston Symphony Off For Tour Of Europe

BOSTON (AP)—The Boston Symphony Orchestra ~~departs today for~~ a 6-weeks concert tour of Europe.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, musical scores and baggage, will leave aboard the vessel "Nieuw Amsterdam."

Later, a party of 79 will leave on a chartered plane. A final plane load with 59 passengers will leave Aug. 22.

The orchestra will assemble on Aug. 23 in Cork, Ireland, on the eve of its first concert.

The tour includes four concerts in Russia between Sept. 5 and 10.

The orchestra is scheduled to return to Boston in two groups from London by Oct. 1, less than a week before the opening of the Boston Symphony's 76th season in Symphony Hall.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259
AUG 14 1956

Boston Symphony Off for Europe

Boston — (AP) — The Boston Symphony Orchestra departs today, ~~by air and~~ sea, for a six-week concert tour in 13 European countries.

The orchestra will give 27 performances during the tour, longest in its 75-year history. Seventeen concerts will be directed by Charles Munch, music director for the past seven years. The others will be under Pierre Monteux, conductor of the symphony for five years after World War I.

Forty-five members of the orchestra and their wives, with 16,000 pounds of instruments, scores and baggage, leave Boston today on the Nieuw Amsterdam for England.

Later a party of 79 will leave Logan Airport aboard a chartered plane. A final planeload, with 59 passengers, will leave Aug. 22.

The orchestra will assemble in Cork, Ireland, on Aug. 23, the eve of its first foreign concert.

Then, on succeeding nights, concerts are scheduled for Dublin, and Edinburgh, Scotland, through Aug. 30.

The orchestra will play in Norway, Denmark, Sweden and Finland before traveling to Russia for four concerts between Sept. 5 and 10. Concerts in Czechoslovakia, Germany and France will be given later.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809
AUG 14 1956

World News Briefs

By UNITED PRESS

CHICAGO—Mrs. Eleanor Roosevelt told the Democratic Party Monday night to put Franklin D. Roosevelt's "New Deal" into the past and find a young leader with a bold new program of his own.

* * *

LONDON—Labor Party Leader Hugh Gaitskell demanded a showdown conference with Prime Minister Anthony Eden today on British plans to use force in the Suez Canal dispute.

* * *

BOSTON—The nation's largest robbery (Brink's) trial slogged into the seventh day with the jury box still empty.

* * *

CHICAGO—Supporters of Gov. Averell Harriman today claimed that "less than 75 votes" now separate their man and front running Adlai Stevenson.

* * *

BROCKTON, Mass.—The Massachusetts Supreme Court may hear an appeal in October by Domenick L. Bonomi, sentenced to die in the electric chair for the murder of his wife.

* * *

CHICAGO—Rep. John W. McCormack of Massachusetts said today he may stay through the second ballot as "favorite son" candidate for the Democratic presidential nomination.

* * *

WASHINGTON — Military men today expected a new clamp-down on release of defense information to halt leaks of military secrets—particularly regarding new weapons.

* * *

BOSTON — Conductor Pierre Monteux and members of the Boston Symphony Orchestra left today ~~for a six-week~~ European tour, including a series of performances in Russia behind the Iron Curtain. tain.

* * *

MIAMI—Hurricane Betsy pounded the Bahamas with 120-mile-an-hour winds today and thundered toward the heavily populated Florida east coast less than 300 miles away.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020
AUG 15 1956

1000 Give Farewell To Pilgrims

More than 1000 assembled on Commonwealth Pier yesterday to wave farewell to Archbishop Cushing and Bishop John J. Wright of Worcester who left aboard the flagship, S.S. Nieuw Amsterdam, with two pilgrimage parties to visit religious shrines in Europe.

The archbishop will lead 150 travelers, including eight clergymen, to shrines in West Germany, Holland, Switzerland and France. The invitation to West Germany came from Chancellor Konrad Adenauer during his visit to Boston last year.

In a farewell message, the archbishop said that many had been concerned about his health and had urged him to rest and relax.

"At long last I have decided to go away for a month. For that reason I decided on a boat trip. Once you are on the boat, you must stay there," he said.

Eighty-One With Bishop

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
AUG 15 1956

BOSTON SYMPHONY OFF FOR EUROPE

(Picture Page 34)

The Boston Symphony Orchestra left yesterday by sea and air for a European concert tour which will include four concerts in Russia.

Herald Columnist Rudolph Elie joined a group of 45 players and their wives who embarked on the Nieuw Amsterdam and he will chronicle the tour for Herald readers. His columns will appear on The Herald editorial page beginning next week.

The Dutch liner carried not only the players but eight tons of instruments, musical scores and baggage.

At 6:15 p. m. a second party of 79 players and orchestra officials took off from Logan airport aboard a chartered KLM, Royal Dutch ariliner.

Conductor Charles Munch was a day ahead of both groups. He flew to France Monday for a rest before the start of the tour on Aug. 24 in Cork, Ireland.

Sailing yesterday were Associate Conductor iPerre Monteux and Henry B. Cabot, president of the symphony trustees, and their wives.

The concerts in Leningrad and Moscow will mark the first appearance of an American syhphoney orchestra behind the Iron Curtain since before World War II.

A third group of 59 musicians will fly from Boston on Aug. 22 an dall are scheduled to return from London on Sept. 27 and Oct. 1.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
AUG 15 1956

OFF TO RUSSIA—Following the tour of the Boston Symphony through Europe and into the Soviet Union are Cyrus Durgin, Globe music critic; Rosario Mazzeo, personal manager for the orchestra; Mrs. Serge Koussevitzky, and Mr. and Mrs. Thomas D. Perry Jr.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

AUG 16 1956

MAESTRO RECEIVES BATON—Conductor Pierre Monteux, right, receives an ebony baton from Boston City Councillor and Acting Mayor Edward J. McCormack, Jr., left, before Monteux's departure for European tour with Boston Symphony Orchestra. Monteux will assist Conductor Charles Munch, now in Paris, on the tour. Oliver Wolcott, trustee of the orchestra, looks on.

STAY-AT-HOMER ...

M'Cormack Acting Mayor For Democrats Conclave

Boston City Council President Edward J. McCormack, Jr., who has been campaigning for the Democratic nomination for Attorney General stayed home from the Democratic National Convention in Chicago in order to attend to his "official duties". With Mayor Hynes attending the conclave in the "windy city" as a delegate-at-large, the responsibility for directing Boston municipal government falls on McCormack.

Should any emergency arise in the city from an August hurricane or any other unexpected development, it would be Acting Mayor McCormack who would marshal the municipal facilities for the protection of the city's 780,000 residents.

One of the acting Mayor's chores was to sign a $5,000,000 short term loan this week in order to provide the Hub with the necessary funds to meet payrolls and expenses pending the collection of taxes.

Acting Mayor McCormack also issued a reminder to persons not yet enrolled as voters that Friday is the last day on which they may qualify themselves to cast ballots in the September primary. He declared that the election offices on the ground floor of City Hall Annex will be open from 9 a.m. to 10 p.m. on Friday and that an outside office for the registration of voters will be operated from 6 to 10 p.m. in each ward of the city.

"I sincerely hope that those persons who haven't as yet registered will do so before Friday's deadline," McCormack stated.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,000

AUG 16 1956

M'Cormack Acting Mayor For Democrats Conclave

MAESTRO RECEIVES BATON—Conductor Pierre Monteux, right, receives an ebony baton from Boston City Councillor and Acting Mayor Edward J. McCormack, Jr., left, before Monteux's departure for European tour with Boston Symphony Orchestra. Monteux will assist Conductor Charles Munch, now in Paris, on the tour. Oliver Wolcott, trustee of the orchestra, looks on.

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979
AUG 19 1956

'TED' CABLES ABP. CUSHING

ABOARD THE NIEUW AMTERDAM—A cablegram from Ted Williams reached Archbishop Cushing yesterday on his Good-Will Pilgrimage to holy places in Europe.

The prelate, heading a group of pilgrims on this Dutch liner, reported Williams wired him. "Best wishes for your trip and regards to all."

The archbishop said he hoped Williams would keep swinging and win the batting title.

A member of the pilgrimage, Mrs. M. C. Priest of Brookline, suffered a leg fracture in a fall and was treated by the ship's doctor. She was said to be resting comfortably.

Also aboard the vessel is the Boston Symphony Orchestra, which gave an afternoon concert under the direction of Pierre Monteux. The orchestra will give a series of concerts in Europe.

In his cablegram, the archbishop said perfect sailing weather was continuing and he toured the entire ship, pausing to talk with Dutch university students who serve as crew members during their summer vacations.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
CONCORD, Mass.
Weekly Non-Partisan
Circ. 1,800

AUG 16 1956

BRIEFS

The Boston Symphony Orchestra is off on its European tour. The members will assemble in Cork, Ireland for their first concert on August 24 and will be entertained at a buffet supper at the summer home nearby of Mr. and Mrs. Henry Laughlin of Monument street. Other concerts are scheduled at Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

PORTLAND, ME.
PRESS-HERALD
Circ. D. 48,118

AUG 18 1956

Off To Convince Europe Of America's Cultural Claims

Arrival of the great Boston Symphony Orchestra to play 27 concerts in nine European nations — and Russia — is certain to revive the debate argued on the one hand by those who claim a European monopoly of culture and on the other by those who insist that America has taken over in most fields.

We predict with certainty that Europe will like the Boston Symphony, acclaim it is one of the best in the world. But when the disputants look at the names of the players, including those of directors Munch and Monteux, they will gleefully gloat: "Aha, all those families came from Europe. American musical culture would be nothing without us."

And all we could say would be, "Touche."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

AUG 19 1956

Pilgrims Hear Concert Under Monteux Baton

By WILLIAM H. WALDRON

ABOARD THE SS NIEUW AMSTERDAM, Aug. 18—A group of 18 members of the Boston Symphony Orchestra gave a ship concert this afternoon after somewhat ruffled feelings had been smoothed by the diplomacy of the ship's captain.

Seems there had been an announcement on leaving Boston that the orchestra would give concerts aboard.

Only trouble was nobody had asked the orchestra first. So the players balked.

But they said they would be glad to play if asked in the right way.

So the captain sent a diplomatic invitation, the players responded graciously and the concert was posted for this afternoon.

Pierre Monteux, former Boston Symphony Orchestra conductor who will conduct during part of the orchestra's European tour, wielded the baton.

Proceeds went to the Seamen's Fund, with a second concert devoted solely to the ship's crew.

Again today it was perfect sailing weather.

This morning, Archbishop Cushing toured the liner, visiting the kitchen, laundry and the ship's bridge, etc.

He chatted with a goodly number of the 730 who keep the ship running. He was especially interested in the Dutch university students who are crew members. They told him they work on board during their Summer holidays to make money for tuition expenses.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728

AUG 19 1956

THE Boston Symphony orchestra embarked last week on its most elaborate European tour yet. The orchestra will play 27 concerts in 13 countries in the next six weeks. The cities to be visited are Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

The Nieuw Amsterdam, which is due in Cobb, Ireland, tomorrow, carries 16,000 pounds of the orchestra's instruments, scores and baggage and Pierre Monteux, who will assist Charles Munch as conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courier-Gazette
ROCKLAND, Maine
Tri-Wkly. Ind. Rep.
Circ. 6,547

AUG 23 1956

Realm OF music

By
GLADYS HEISTAD

The chamber music season in Blue Hill came to a close on Wednesday, Aug. 22, when Artur Balsam presented a recital of piano music. This also marked the end of the two series of summer concerts presented this year in support of Kneisel Hall's Scholarship Fund. At these concerts have appeared members of the music school staff as well as visiting artists who have given generously of their time and talent from the violin and piano ensemble training that Kneisel Hall is able to offer each July and August.

A final student recital of the season is announced by Marianne Kneisel, director, to take place Saturday evening, Aug. 25 at 8 o'clock; also one for Sunday afternoon, Aug. 26 at 3:30. These student recitals are open to the public—in fact, music lovers are urged to attend so they may hear the various ensemble groups in works they have studied during the eight weeks' summer course just ending.

* * *

Apropos of the above it is of interest to refer to a letter just at hand from Edith Besse Greene of Augusta who attended Colby College's Summer Open House on Aug. 9 which featured Kneisel Hall String Ensemble from the Summer Music School at Blue Hill, with Gerald Warburg conducting. I will show the program presented and then speak of Mrs. Greene's letter.

Sonata for Solo Cello and String Orchestra, Benedetto Marcello (1686-1739)
Largo-Allegro-Largo-Allegro
Gerald Warburg, cello
Marianne Kneisel, conducting
Concerto in B minor, Op 3, No. 10
Antonio Vivaldi (1675-1743)
Allegro-Largo-Larghetto-Allegro
For four violins with string Orchestra
Solo violins: Martha Marshall Yolande Wynn, Carol Stein, Clarice Gostinsky
(edited by Franz Kneisel)
Introduction from Bachianas Braslieiras No. 1,
Kector Villa-Lobos 1930-)
For Nine Violoncelli
Ted Brys, Alden Ring, Harold Zilch, Judith Davidoff, Barbara Stein, Joan Brockway, Damaris Smith, Sandy Spencer, Martha Bridge.
Concerto Grosso, No. 2,
Ernest Bloch
Maestoso-Allegro-Andante
Allegro-Variations

Mrs. Greene writes: "I am enclosing this very outstanding program given at Colby's Open House last Thursday. I have never heard such an interesting, talented group of young musicians—all equally gifted. Marianne (Miss Kneisel) told me afterward they had too many students this year, but could not turn any of them away, they were all so unusual.

"Mr. Warbury was a very fine soloist and conductor."

A part of Colby's Open House was an exhibition of "Art in Maine — 1956" and glancing through the folder, also sent me by Mrs. Greene, I note the names of several who have become familiar to us through our own Farnsworth Art Museum—for example—Stephen Etnier, Dahlov Ipear, Waldo Peirce, William Thon, Andrew Wyeth, William Zorach.

* * *

I deeply regretted that I had to miss the Warren Concert of Aug. 16—Chester Wyllie's 25th. I always feel sorry when unable to attend any one of Chester's concerts, but this one in particular, for it was an anniversary occasion and a gala event for Chester and those who have gone along with him over the period of 25 years. It came back to me so strongly how the first concert was incepted. The then Universalist Church Quartet — consisting of Chester Wyllie, tenor; Katherine Veazie, soprano; Gladys Jones, contralto, and John Robinson, bass, with Margie Stahl as the accompanist. From then on each year brought out additional singers for chorus work as well as solo work, both vocal and instrumental, and gradually this summer concert became so firmly established that it was looked forward to with eagerness by music lovers in all this area.

Chester has infused something into this annual event that sets it apart from all other musical activities. Into it he has poured his own warmth and friendliness and affection, his loyality and integrity. The response given by both participants and those attending is tribute to Chester himself, and the great affection and esteem held for him. We all hope that he will go on with these concerts. The summer would seem incomplete without Chester Wyllie's concert.

* * *

In a recent issue of the Saturday Review, my pet magazine, appears an article written by Cedric Larson, entitled "In and Out of 'Who's Who'" which tells the history of the Big Red Book, Volume 29 recently off the press—the most name-laden and copious edition yet to appear in the 58-year-life of this publication. In this new edition more than 54,800 biographical listings appear, against 48,716 in the previous edition. Mr. Larson tells us that (believe-it-or-not) approximately 45 persons from Volume 1 are still listed in Volume 29. One of these is Josef Hofmann, the pianist, born in Crawcow, Poland, January 29, 1876. We all know that at the age of seven Hofmann attracted the attention of Anton Rubinstein, and that at the age of 11 he was going on concert tours, launched on a career that has stamped him as one of the greatest pianists of our times — some even state that he is the greatest, his equal not yet met. Today Hofmann at the age of 80 lives on the West Coast, busy and active, and still with music as his first love.

* * *

George Carr, formerly of Warren, now of Clearwater, Florida, has announced his concert season for 1957, and it is a good one. Here it is: January 4, The Chanticleers, Male Quartet. January 18, Brian Sullivan, Tenor. February 8, The Festival Symponette, Robert Rudie, conductor. February 26, Blanche Thebom, Metropolitan mezzo-soprano. March 8, The American Piano Trio (Stephen Kovacs, Esther Fernandez, and Naomi Weiss). March 26, Mimi Benzell, Metropolitan lyric coloratura soprano. The announcement is made on an attractive folder—anyone interested in receiving a copy may obtain one by writing the George Carr New York Concerts, Inc., Ogg Studio, 417 Cleveland Street, Clearwater, Florida. It may be that some of the Florida sojourners from Maine may have a chance to attend one or more of these concerts.

* * *

The Boston Symphony is off on its European tour, having left on August 14—that is the greater part of the personnel—79 persons left on a KLM Royal Dutch Airlines chartered Super-Constellation from Logan Airport for Shannon, Ireland. Simultaneously some 40 persons sailed along with the orchestra's eight tons of instruments and scores and baggage, aboard the Nieuw-Amsterdam of the Holland-American Line, from Boston to Cobb, Ireland. A 59-passenger KLM Constellation will bring the rearguard of the orchestra to Ireland on August 22.

* * *

I have just learned through letters from Rolf and Lilly Heistad that Milton Katims is to stay on as conductor of the Seattle Symphony for another year which gives joy all around since he has done a wonderful piece of work with the orchestra and also has established himself and lovely family in the hearts of Seattle citizens.

In the August issue of Musical America, in Mephisto's Musings, appears this about the Seattle Symphony and Mr. Katims:

"The Family Neighborhood Concerts of the Seattle Symphony began this season in one of the Seattle suburbs, Mercer Island, located on Lake Washington. An audience of 1,000 islanders packed the community's one large recreation hall to hear Milton Katims conduct the orchestra in an hour-long program of familiar classics and then stayed on to dance to music provided by a dozen symphony players who also happened to be Seattle's top dance musicians.

"During the concert several preschool children listened while perched on kindergarten chairs almost in the laps of the first-chair players. So close were the moppets that one observant four year old raised her hand just as the perspiring conductor was to introduce a work and informed him in tones loud enough for the entire audience to hear: "You're wet!" As the laughter subsided, Mr. Katims neatly replied: "I'm glad you didn't say I'm all wet!"

* * *

It was such a joy to have Harris Shaw stop by to see me on a recent afternoon. We had not met for a long time and naturally had much to say—most of the time devoted to "questions and answers". Harris is still organist at Grace (Episcopal) Church, Salem, Mass., teaches (he is an expert in the teaching of harmony), and is active in the American Guild of Organists, holding a position he has had for 15 years on the official board. He looks extremely well, the years have given him dignity and poise, and he still has that wonderful sense of humor which was decidedly individuals, back in the old days. And still is!

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 150,452 - S. 299,263

AUG 19 1956

In the Realm of Music—By Kenneth Gill

Boston Symphony Orchestra Members Leave on Longest European Tour

BOSTON TRAVELS—The Boston Sympathy Orchestra departed last week by chartered plane and ship for the longest tour and one of the most complex undertakings in its 75-year history. In the next six weeks the orchestra will be a cultural ambassador to 13 countries, performing 27 concerts under the baton of Charles Munch, its music director for the last seven years.

P. Monteux

Ten of the concerts in the British Isles and on the continent will be conducted by Dr. Munch's long-time friend and colleague, Pierre Monteux, who was conductor of the symphony for five years after World War I. He has been a frequent guest on its podium in recent years.

Last Tuesday, the Holland-American Line's "Nieuw Amsterdam" sailed from Boston, with Mr. and Mrs. Monteux; Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, and his wife; 45 members of the orchestra and their wives; and 16,000 pounds of instruments, scores and baggage. The ship will arrive at Cobh, Ireland, tomorrow.

OTHERS FLY — Later last Tuesday a party of 79 departed from Logan Airport, Boston, aboard a chartered plane arriving the next morning at Shannon Airport, Ireland. In the party were the orchestra's manager, Thomas D. Perry Jr.; assistant manager Gail W. Rector; and others of the staff of 10 which will accompany the orchestra abroad, newspaper critics and a photographer.

A final plane will bring the rear guard of the orchestra, numbering 59, leaving Logan Airport Wednesday and arriving at Shannon Thursday morning.

Charles Munch flew from New York directly to his home in Paris for a week of rest before the start of the European tour.

CONCERT IN CORK—The orchestra's personnel will assemble in Cork, Ireland, Thursday evening on the eve of the first concert abroad, to be honored at a buffet at the summer home of Henry Laughlin, a Boston book publisher.

The Cork concert in the Savoy Theater will find Charles Munch conducting the "Irish Suite" of Leroy Anderson (movements 1, II and IV), Haydn's "Symphony No. 102," Dukas' "The Sorcerer's Apprentice" and Brahms' "Symphony No. 2." Michael T. Kelleher, a trustee of the orchestra, whose parents emigrated to the United States from Cork, will give an address thanking the people of Ireland for their welcome.

The City of Boston gave the symphony an official send-off at City Hall. Acting Mayor Edward J. McCormack presented Pierre Monteux with an ebony baton encrusted with gold. It will be kept in the orchestra's museum as a memento of the tour.

The orchestra was also presented with an official City of Boston flag to be hung at all concerts abroad, and with autographed copies of "Boston, America's Home Port," to be presented to mayors of the 19 cities the orchestra will visit.

ITINERARY—After its opening concert in Cork, the symphony will play in Dublin, at the Edinburgh Festival, in Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

The European tour is being made in cooperation with the international exchange program of the American National Theater and Academy, the agency appointed by the State Department to assist American performing artists tour abroad.

Three chartered planes will return the orchestra and its equipment from London, Sept. 27 and Oct. 1, for the opening of the Boston Symphony's 76th season in Symphony Hall on Friday, Oct. 5.

CHAUTAUQUA CONCLUDES — Rise Stevens, Metropolitan Opera mezzo-soprano, singing in recital in the Chautauqua Amphitheater on Saturday evening, will climax the eighth week of program activities at Chautauqua Institution.

Rise Stevens

Other attractions scheduled for the final week include a performance of the opera, "Rigoletto," and three Chautauqua Symphony Orchestra concerts.

The Chautauqua Symphony Orchestra, conducted by Walter Hendl, will play at 3 this afternoon featuring Almeta Hyman, violinist, Chautauqua Music Award winner, as soloist. An orchestral pops concert will be presented at 8:30 Tuesday evening. The final symphony concert of the season will be given Wednesday evening.

A concert of Chautauqua artists will be offered Thursday evening. The final opera of the season will be presented at 8:30 tomorrow when Verdi's "Rigoletto" will be staged in Norton Memorial Hall.

STAGE AND SCREEN—Music of the theater and the film world will have a featured place at the weekly pop concert at Kleinhans Music Hall Tuesday night. Conductor Willis Page and the Buffalo Philharmonic Orchestra will give Buffalo a first performance of Robert Russell Bennett's symphonic picture of "My Fair Lady." They will also play medleys excerpted from Cole Porter's "Can-Can" and the Rodgers and Hammerstein "Carousel."

With the guest ensemble, the Angelus Singers, the orchestra will perform a symphonic treatment of the Tennessee Ernie Ford recording hit, "Sixteen Tons." This will feature the arranging talents of Livingston Gearhart, former Fred Waring aide and a present faculty member at the University of Buffalo.

The Angelus Singers will be heard in a 10-minute "Choral Showcase" of music from the film versions of "The Student Prince," "Words and Music" and "Three for Tonight."

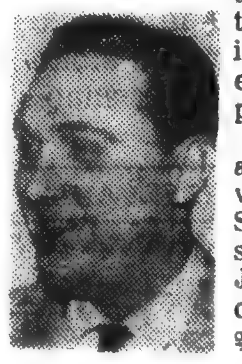
An added feature will be the appearance of 12-year-old Glenn Derringer, organ virtuoso. The Philadelphia-born youth will play familiar show tunes.

FAIR GROUNDS OPENING—The Erie County Fair Grounds at Hamburg will be opened this afternoon. Musical feature of the day will take place at 3 before the grandstand with a concert by the Buffalo Philharmonic Orchestra, Willis Page conducting.

The Angelus Singers, chorus and orchestra will be heard in a variety of light symphonic works.

The orchestra will feature Offenbach's "Ballet Parisienne," selections from "South Pacific" and "Carousel." The Angelus Singers will provide American and European folk songs.

CIVIC ORCHESTRA — In announcing this week's schedule of concerts, the Buffalo Civic Orchestra also included the list of soloists to be presented in the three programs.


Bob Wells

This afternoon at 3 at the Delaware Park Zoo, Suzanne Conboy, soprano, and James Davis, tenor, will share guest solo spots.

This evening at 9 as the orchestra appears on the steps of the Museum of Science, Joan Kelm, coloratura, will join Miss Conboy and Davis.

On Wednesday evening at the Albright Art Gallery in Delaware Park, the soloists will be Bob Wells, flutist, playing the Mozart "Concerto for Flute and Orchestra," and Glenna McClusky, soprano, and Robert Caple, baritone, singing duets from "Don Giovanni." Jan Wolanek conducts the Buffalo Civic Orchestra in these open-air concerts, sponsored by the City Parks Department.

IN STUDY — Robert Schulz, organist-choirmaster of St. Mary of Sorrows Catholic Church, will attend the National Liturgical Conference in London, Ont. He will study along with priests, sisters and organists from all over the country the general theme of active participation in Catholic services by the congregation. St. Mary of Sorrows Church introduced congregational singing of the High Mass in the Buffalo diocese last October.

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My Boston

By ALAN FRAZER

> *"I'VE a song on my lips and a pain in my heart,*
> *And a fanciful longing, a grief, and a smart.*
> *I've a beautiful picture that lives in my eye,*
> *And it lures me to follow a dream till I die."*
> —HOMER C. HOUSE

IF RED KING, public relations man for Cinerama, is using the back alleys as he goes around town, it's because he's dodging people who wanted free invitations to the pre-opening of "Seven Wonders of the World" next Sunday. With the Cinerama setup, the three projection booths, etc., the Boston Theater seats only 1354. Divided by two, that meant Red could give out only 677 pairs of tickets, a figure that was diminished by large orders from Cinerama VIP's who must fly in for the preview and bring company . . . "Red" figures he has cemented relations with a few hundred friends and incurred the everlasting enmity of a few thousand sharpshooters, who might find him a target on the main streets.

Actor in a Picture Window

PASSERS-BY in Winter pl. have been finding themselves staring at KENT SMITH, the Earl of Warwick of "Saint Joan," as he dines in Locke Ober's—which, after all, is like a goldfish bowl to passers-by in Winter pl. . . . Under an awning on Tremont st., during Tuesday night's heavy drizzle, a young lady who knows her Ireland told me that she didn't think it anything extraordinary that SIOBHAN McKENNA is so great in "Saint Joan"—because Siobhan in Gaelic means Joan . . . At this writing, somewhere between 30 and 40 women are running for the Massachusetts state legislature. Among them may be the future first woman Governor of Massachusetts.

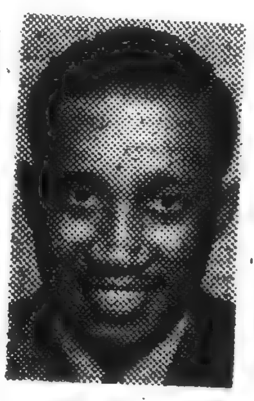
Fox & Hounds Souvenir

DOUG FLYNN read mention in this column, the other day, of LAWRENCE (Theater Guild) LANGNER'S "The Magic Curtain." Doug got a copy of the book in the library and, while looking through it, discovered a picture of himself opposite page 419—where he was waiting on Langner, THERESA HELBURN, ROUBEN MAMOULIAN and others at the old Fox & Hounds Club, during rehearsals of "Carousel" in 1945.

A Paramount executive has climbed out on a limb with a prediction that the new version of "The Ten Commandments" will gross 100 million dollars, which is more than twice the amount grossed so far by "Gone With the Wind" . . . CECIL B. DeMILLE is said to have spent $13,000,000 on the new picture—or 1.3 De Millions per Commandment.

Smith

De Mille


Lewis

Diener

DOLF BULTERMAN, agent here for KLM Royal Dutch Air-lines, which flew 70 or more Boston Symphony musicians to Europe, rises to report that KLM stands for Koninklyke Luchtvaart Maatschappij—and the musicians' plane, named "The Flying Dutchman," is known in its home country as "De Vliegende Hollander" . . . A Boston lady, just returned from a vacation in the Middle West, tells of fighting insects smaller than mosquitoes—so small the screens couldn't keep 'em out. While doing so, she dreamed up a parody to that great song from "My Fair Lady." Her parody is entitled: "I Could Have Scratched All Night."

A BOSTON delegate to the San Francisco convention writes me that a friend of his, who lives in that fair city, bought a new motorcycle, only to have it stolen from a parking lot while he was getting a license plate. The next day, across the bay in Oakland, he saw a young chap riding the motorcycle up the street. He called a policeman, who pulled out a pad and asked for the license number. "But there isn't any yet," explained the San Francisco man . . . "Sorry," said the officer, "I can't chase it without a license number."

Actress' New Role

JOAN DIENER, the exceedingly shapely actress seen here in "Season in the Sun," "Kismet" and "The Ziegfeld Follies," has been in Cambridge in a very unusual role—that of secretary to a well known man about the theater . . . Little, Brown & Co. of Boston, is about to publish KATHRYN HULME'S "The Nun's Story" which, it is reported, has already been selected by the Book of the Month Club, Catholic Book Club and Reader's Digest Book Club . . . SABBY LEWIS has gone into the booking agency business with DAN (Doc) AVERY. Later, an all-Negro musical will be built around Sabby and his band.

Gogi Stands Pat

GOGI GRANT has declined bids from RCA-Victor to return and record under that label, on the ground that, while she was under contract with Victor, she was assigned only to "cover" work—that is, to record songs which other singers had already disked. After her manager, JACK MORTON, obtained her release from Victor, she joined ERA. She put this new label over with "The Wayward Wind" . . . The words of "Wayward Wind," incidentally, were designed for a male and had to be rewritten for Gogi, the current Salisbury Beach Frolics star.

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When the orchestra assembles in Cork on the eve of its first concert in that Eire city, a buffet supper will be tendered its conductor, managers, trustees, personnel and wives by Henry Laughlin, Boston publisher of Houghton, Mifflin Company at Castle Hyde, his summer home in nearby Fermoy, County Cork.

The orchestra will give concerts also in Stockholm, Berne and in Moscow, marking the first time an American orchestra has ever performed in the Russian capital. London will be the scene of the finale of the Boston Symphony's tour. Receptions will be held in their honor and they will be welcomed by the United States Ambassador as they perform in the various cities.

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Address by Vice Presidential Nominee Richard M. Nixon.

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Traveler Aug 23'56

Symphony Group Flies to Ireland

A second contingent of Boston Symphony Orchestra players arrived in Ireland today to prepare for the orchestra's European tour.

Some of the members and their wives left on the S.S. Nieuw Amsterdam last week.

With the group that left Boston Airport yesterday was Michael T. Kelleher, an or-

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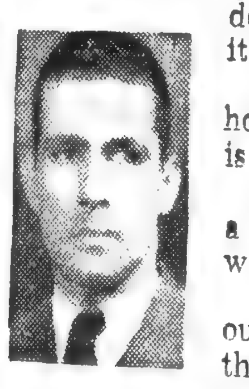

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Time was, when this was strictly a one-way shipping lane. Talent aplenty was imported. Little, if any, went out.

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The same held true of the less purely vocal arts—the theatre, painting or sculpture. To really become an artist you donned a beret in Paris (certainly not around here). As far as the arts were concerned, everything pointed "that-a-way."

Now much of that has changed. Americans not only realize what they have at home, but much of the rest of the world is currently having its eyes opened too—though there are billions who will probably go on believing until the day they die that Columbus' discovery of America marked the world's biggest cultural mistake.

* * *

The fact that Americans, no less than their contemporaries to East or West, do not live by bread alone (calory-less or vitaminized to be sure) seems to be taking the world by storm.

* * *

So much so, in fact, that even the government has belatedly gotten hep to the fact.

Two years ago, the President's Special International Program for cultural exchanges got underway with a $2,250,000 budget under auspices of the State Department. The first day of this month—as one of the last acts of the 84th Congress—it was written into law as the U.S. Cultural Presentation Program. The budget remains the same.

And it is under this program that the world famous Boston Symphony Orchestra is making its current tour.

This isn't the first time the B.S.O. has gone abroad. It made a highly successful swing around Europe in 1952, winning standing ovations wherever it played.

But that trip was underwritten by private funds. This time the government makes up the deficit any such tour is bound to incur.

How much? Neither the State Department nor the orchestra itself yet knows. There's time enough when the orchestra gets back to Boston, all the bills are in and the receipts for paid concerts are checked off against them.

But Douglas Batson, director of the State Department's Cultural Presentation Program, says the deficits for large orchestras on tour overseas can run from $50,000 to $300,000, depending, naturally enough, on where the orchestra goes, how much it makes in gate receipts, etc. Salaries, remain the same. It is the transportation, hotel, food, and other essential expenses which keep mounting up the further from home an orchestra goes. A trip to the Far East could take you into the $300,000 class.

* * *

"Any trip of this sort calls for a certain amount of financial assistance," Batson explained. "And we usually reguire some sort of financial backing in this country. What we do is guarantee the rest so that the Boston Symphony, for example, won't take any losses and will be sure to break even after the tour.

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When the orchestra assembles in Cork on the eve of its first concert in that Eire city, a buffet supper will be tendered its conductor, managers, trustees, personnel and wives by Henry Laughlin, Boston publisher of Houghton, Mifflin Company at Castle Hyde, his summer home in nearby Fermoy, County Cork.

The orchestra will give concerts also in Stockholm, Berne and in Moscow, marking the first time an American orchestra has ever performed in the Russian capital. London will be the scene of the finale of the Boston Symphony's tour. Receptions will be held in their honor and they will be welcomed by the United States Ambassador as they perform in the various cities.

The Boston Symphony's Europe tour is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the agency appointed by the United States Department to facilitate travel abroad by American performing artists.

Traveler Aug 23'56

Symphony Group Flies to Ireland

A second contingent of Boston Symphony Orchestra players arrived in Ireland today to prepare for the orchestra's European tour.

Some of the members and their wives left on the S.S. Nieuw Amsterdam last week.

With the group that left Boston Airport yesterday was Michael T. Kelleher, an orchestra trustee. He will address the audience tomorrow evening when the first concert is given in Cork.

Anderson's "Eire Suite" will be a feature of the program.

The orchestra will give several concerts in Russia, starting in Leningrad Sept. 6.

England Newsclip Agency, Inc.
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BOSTON, Mass.
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Cabrillo Monument at San Diego Mecca for Tourists

Cabrillo National Monument, ituated on the tip of Point Loma verlooking the City of San Diego, s visited by more persons each ear than any other of the 83 naional monuments in the United tates.

Designated a national monunent in 1913 by Presidential procamation, the Cabriello National Ionument commemorates the disovery of the coast of California y Juan Rodriquez Cabrillo on ept. 28, 1542.

Cabrillo's landfall at Point oma, on which the national nonument is located, and his enrance and landing in San Diego Bay, presumably at what is now Ballast Point, mark the first conact of Europeans with this part f the world.

The monument grounds, located 00 feet high on a steep and ugged bluff at the entrance to San Diego's famed harbor, affords a majestic view of the ocean, bays, islands, mountains, foothills, valleys and plains which surround the city.

Attendance at the monument eached a new high in 1954 of ver 803,000 persons surpassing hat of its closest contender, New York's Statue of Liberty.

In addition to the marvelous view, acknowledged by many as one of the three finest in the world, the grounds contain the Old Spanish Lighthouse, built in 1885; a memorial plaque, and, a statue of Juan Rodriquez Cabrillo. The statue, presented to this country by Portugal, was first dedicated in San Diego in 1942. It was rededicated at its present site on Sept. 28, 1949.

Just 10 miles from downtown San Diego, the monument can be reached by following Chatsworth Boulevard from its junction with Rosecrans st. to Catalina Boulevard and south to the monument site.

Weirs Beach Presents Exciting Events This Week

WEIRS BEACH, N. H. — Ed Hoagland and Al Favreau, co-directors of the Weirs Beach Publicity Bureau, announce that today at 4 p.m., the 133d Fighter Interceptor Squadron will put on a jet air show over the beach. At 6 p.m. a barbershop quartet will be featured at the new Weirs Beach bandstand.

Other events include the Capitol Band from Concord, Monday at 8 p.m.; the 100-piece U.S. Army Band, Wednesday, Aug. 22; Bob Hall's orchestra, Sunday, Aug. 26; aerial fireworks Sunday, Sept. 2 at 10 p.m.

NEW HAMPSHIRE

Book

Best Sellers

FICTION

"Don't Go Near the
by William Brinkley.
"The Last Hurrah," by
O'Connor.
"A Thing of Beauty," b
Cronin.
"The Mandarins," by
de Beauvoir.
"A Single Pebble," by
Hersey.

NONFICTION

"Eisenhower The
Story," by Robert J. Don
"Profiles in Courage," b
F. Kennedy.
"The Birth of Britain,"
Winston S. Churchill.
"Arthritis and Co
Sense," by D. D. Alexand

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VACATION GUIDE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 9,000

AUG 23 1956

Burrelle's
ESTABLISHED 1888
BArclay 7-5371

Around Iowa
with Babs

Around the Town WITH BABS

The last lovely summer days seem to be speeding by, and judging by the fabulous fall fashions displayed in the stores, the time for indoor fun is just around the corner.

Gorgeous gowns and happy smiles shared the spotlight at the Sidney Hill Country Club last Saturday night when the Philip Colemans of Chestnut Hill entertained at a soiree and 'souper de minuit'. . . . some of the couples seen raising their rosebud-wreathed champagne glasses in midnight toasts were Newtonites Mr. and Mrs. Joseph Greenbaum, the Alexander Tangers, the Herb Sterns, Mr. and Mrs. Mark Karofsky, the Sidney Turins, and the Samuel Myers . . . Mr. and Mrs. Charles Shulman and the Norman Rogers both came in from Swampscott, the Edward McCormacks from Boston, and Mr. and Mrs. Harvey Shapiro of Brookline.

* * *

Mid-August merry-making was at its height last week-end when Mr. and Mrs. Hyman Sherman held a garden barbecue at their home in Chestnut Hill . . . the gathering was a farewell party in honor of Mrs. Sherman's nephew and his wife, the David Brody's of Boston, who are moving to Florida, and the sweet sixteenth birthday of Vivian Jaffee, the Sherman's niece, who is visiting them from Philadelphia . . . among those relaxing on the lawn and enjoying the special flavor of food spiced with laughter were the David Shifmans, Mrs. Lillian Goldstein, Mr. and Mrs. Morris Willis, and Mrs. Jean Brody, all of Brookline, the Arthur Geromes of Brighton and Mr. and Mrs. Hyman Gordon of Milton. . . . the Misses Sarah and Ellen Sherman were captivating hostesses . . . The cha-cha is really the rage these days, and some of the rhythm-conscious couples at the Blue Hills Country Club are the Irving Hellers of Brookline, Dr. and Mrs. Edward Frye of Boston and Mr. and Mrs. William Barenberg of Newton.

* * *

Wedding bells rang sweetly last week when Leona Feldman, daughter of Mr. and Mrs. George I. Feldman of Newton, exchanged vows with Gerald Curhan, son of the Edward Curhans of Gloucester . . . the scene at Temple Emanuel was a symphony of pink, with the bride's sister Dorothy a beautiful maid of honor and Ronald Curhan, brother of the groom, a handsome best man . . . among the guests wishing the couple joy as they left for their honeymoon in the Catskills were Mr. and Mrs. Max Epstein of Brighton and Brooklineites Mr. and Mrs. Milton Stromberg, the Benjamin Rubins, the Frank Kozols, Mr. and Mrs. David Silver, the Samuel Levitts and Mr. and Mrs. Morris Schultz. . . . Edward Blinder, son of Mr. and Mrs. Morris Blinder of Brookline was greeted with happy hellos when he came home last week after attending summer school at the Bordentown Military Institute in New Jersey . . . the end of August really spells special vacation time for Ed.

* * *

Co-hosts at a colorful cocktail par-
Paul . . were Mr. and Mrs. My-
. weiss and the Noel Espars, both of Newton . . . Muriel King of Brookline and Dr. Sidney Wilker, also of Brookline, were guests of honor and the toast of the day was to their engagement . . . some of the couples gathered to give them best wishes were the Mark Slessingers of Chestnut Hill, the Calvin Steinbergs, Dr. and Mrs. Harold Karlin, Dr. and Mrs. Waldo Fielding and Dr. and Mrs. Elliot Sagall, all of Newton, and Mr. and Mrs. Chester Fales of Norwood . . . Home one day and back the next was close to the truth for Ensign Richard Holzman, son of Mr. and Mrs. Alfred Holzman of Newton . . . he and his wife have gone to California after his one week's leave and visit with his family . . . he's just returned from a tour of duty with the Navy in Korea and Japan.

* * *

Informality is the fashion these lazy August days, and those present at the delightful cook-out given by Mr. and Mrs. John Fink of Chestnut Hill were certainly a relaxed and happy group . . . among the Newtonites were Mr. and Mrs. Sam Gilman and the Barney Kanes . . . the Edward Goodmans, Harry Claymans and Hank Barbers were all from Chestnut Hill, and the Matthew Krassners were present from Brookline . . . Anniversary congratulations are in order this week, and two celebrations share Babs' spotlight . . . Mr. and Mrs. Sidney Small of Brookline toasted thirty-five years of nuptial bliss, and Mr. and Mrs. Leonard Paul of Springfield, son and daughter-in-law of Mrs. Bess Paul of Brookline, passed their paper anniversary (one year of happiness) last Monday.

* * *

The Boston Symphony Orchestra left yesterday on its much-heralded tour of Europe and the Soviet Union, and Samuel Diamond of Brookline was really looking forward to the trip . . . he is planning to meet Mr. and Mrs. Henry Lerner at their home in Paris . . . the Lerners have been visiting Boston as guests of the Diamonds and their

Abraham Posners of Malden . . . A vacation week at The Concord in the Catskills added a happy note to a lovely summer for Brooklineites Mr. and Mrs. Albert Resnick and the Harold Warrens . . . Mr. and Mrs. Al Baker of Brookline proved their prowess by winning a dance contest while they were there.

DEPARTURE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4,915

AUG 30 1956

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165 Church Street - New York

NEW YORK, N. Y.
Women's Wear Daily
Circ. D. 46,618

AUG 21 1956

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Newsy Notes Rounded Up for Your Week-End Study

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The Cleveland Assn. of Plymouth Dealers, headed by Walter Stearns, provided 100 tickets to be used at any Indian game (day or night)
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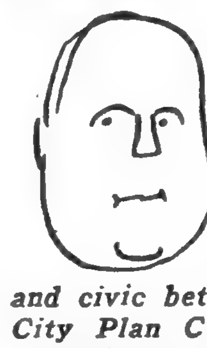

The HALO OF THE WEEK goes to Architect George Baker Mayer, long active in civic and architectural affairs in Greater Cleveland. When the American Institute of Architects this summer bestowed on Mayer a fellowship for public service, they picked the right Clevelander for the honor. Not only has he been a distinguished practioner of his profession, but he has consistently worked for public and civic betterment. He is a member of the City Plan Commission, the Mental Hospital Commission, was veep of the City Club and a trustee of Goodrich Settlement House.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 23 1956

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[33]

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 23 1956

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BOSTON, Mass.
Weekly Independent
Circ. 9,000

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Around Iowa with Nona

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165 Church Street - New York

CLEVELAND, OHIO
PRESS
Circ. D. 314,247

AUG 4 1956

Sights and Sounds—
Milt Widder

CLEANING PROBLEM: George J. Schmidtunser of 2314 Althen Ave., 74-year-old retired road builder, called to say he is impressed with this corner's drive to get the Cleveland Trust's downtown office building cleaned. But, he asks, "how about the Gold Star Mothers' granite boulder on Public Square in front of Hotel Cleveland?"

The boulder, about six feet long, is turning green, he reports, and urgently needs cleaning, too.

Schmidtunser has a special interest in the granite because it was he with the help of the late Fred G. Robinson of the city's engineering department who was responsible for hauling the stone to the square. It was done during WPA days, when he was foreman on the East Shoreway job. The boulder was excavated from that roadway.

SHORTIES: Alvin (Bud) Krenzler, C. William O'Neill's campaign chief and lawyer, took 1500 feet of movies of the 10 tent show meetings O'Neil held throughout Ohio. Krenzler (an amateur) is cutting down the film to 400 feet to be shown for television viewers. . . . Alberta Clarke Woolhouse postcards from Paris that her greatest thrill on her European jaunt was to meet the Queen Mother of England at the Rose Show in Windsor Castle.

John Holmes, ex-Clevelander now third oboe with the Boston Symphony (currently playing at the Berkshire Festivals in Tanglewood) leaves with that band Aug. 22 for its Russian tour. John was oboe soloist with the Cleveland Heights High champ orchestra from 1933 through 1936. He'll visit his folks on Ardoon Rd. before leaving for Moscow. . . . Singer Paul Bruno out of St. Luke's Hospital after a minor operation.

LUCKY THREES: Donald McQuilkin, who got his CPA certificate this week from the

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Abe Dudnik, the lawyer, for the fifth consecutive year, is providing 45 youngsters with tickets to attend the Aug. 16th Detroit-Indians game at the Stadium. Besides reserved seats Dudnik is also providing 50 cents each for refreshments. This year the children are from the St. Anthony Home for Boys, the Goodrich Social Settlement, and the Jewish Community Centers.

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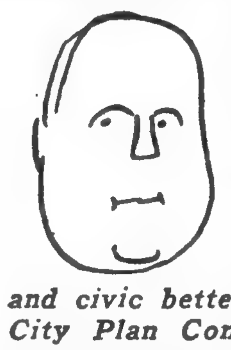

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NEW YORK, N. Y.
Women's Wear Daily
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AUG 21 1956

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 28 1956

On Tour with Symphony

(UP Photo)

PLAYING A PROMINENT ROLE in the European tour of the Boston Symphony Orchestra is Michael T. Kelleher, a trustees of the famed musical group. He is shown above as he left Boston Airport aboard a Royal Dutch Airplines plane. From left to right, Dolf C. Bulterman, manager of Royal Dutch Airlines; Theodore K. Hebert, Dutch consul; Miss Mary Smith, secretary to the orchestra; Kelleher, Roger Voison, first trumpet, and Irmgard Richter, airline hostess.

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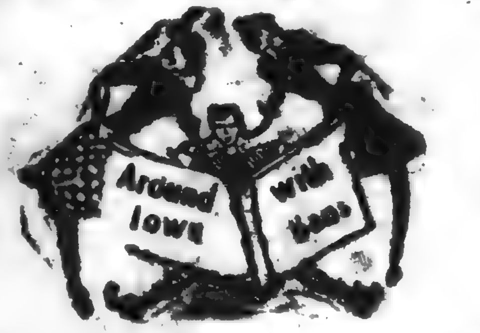

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NEW YORK, N. Y.
Women's Wear Daily
Circ. D. 46,618

AUG 21 1956

3 GROUPS LEAVING THIS WEEK UNDER ANTA EXCHANGE

The New York City Ballet Company, the final segment of the Boston Symphony Orchestra and cellist Gregor Piatigorsky leave this week on a world-wide tour under ANTA's international exchange program, according to Robert W. Dowling, chairman of the board of the American National Theatre and Academy.

The ballet group leaves today for a 14-week tour of eight European countries; the Boston symphony group leaves tomorrow on a similar tour that will include concerts in the U. S. S. R., and on Friday, Mr. Piatigorsky will travel to the Far East to give a series of cello recitals.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
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Circ. 13,357

AUG 23 1956

Last Hub Symphony Unit Off to Europe

BOSTON — The final contingent of the Boston Symphony orchestra left Logan airport yesterday afternoon on its second European tour which includes concerts in Russia.

Fifty-nine persons, headed by associate conductor Richard Burgin, boarded the chartered, four-engine Royal Dutch Airline Constellation, bound for Shannon, Ireland.

The group included members of the orchestra, their wives and orchestra staff members.

The assembled 120-piece Boston Symphony orchestra will make its debut in Cork, Ireland.

It then will journey to Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris and Chartres.

The group will recross the English channel to Leeds and London, returning to Boston Oct. 5.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 23 1956

MUSIC IN THE AIR—The last group of Boston Symphony Orchestra members left Logan Airport yesterday for Ireland, where they will rejoin associates for European tour. Dolph C. Bulterman (left), district manager of Royal Dutch Airlines, wishes Michael T. Kelleher, orchestra trustee, bon voyage. Also in picture are Richard Burgin, associate conductor, and Theodore K. Herbert, Dutch consul (right).

Last Contingent Of Symphony Flies To Europe for Tour

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New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 28 1956

On Tour with Symphony

(UP Photo)

PLAYING A PROMINENT ROLE in the European tour of the Boston Symphony Orchestra is Michael T. Kelleher, a trustees of the famed musical group. He is shown above as he left Boston Airport aboard a Royal Dutch Airplines plane. From left to right, Dolf C. Bulterman, manager of Royal Dutch Airlines; Theodore K. Hebert, Dutch consul; Miss Mary Smith, secretary to the orchestra; Kelleher, Roger Voison, first trumpet, and Irmgard Richter, airline hostess.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 23 1956

Second Symphony Group Takes Off For European Tour

(Picture Page 34)

A second group of 57 Boston Symphony players and their wives, and Michael T. Kelleher, a trustee, took off for Ireland yesterday and Kelleher said he's looking forward to hearing the "Eire Suite" at the first concert in Cork.

Today the symphony will be guests of Henry Laughlin of Houghton Mifflin Company at an evening reception at his summer residence, Castle Hyde. Tomorrow evening they give the first concert of their European tour at the Savoy Theater in Cork.

Kelleher will address the audience at the concert. The orchestra's first concert in Russia will be Sept. 6 in Leningrad.

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STON, Mass.
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23 1956

SYMPHONY, SECOND SECTION—A second group of 57 Boston Symphony players and their wives took off yesterday for Shannon. Richard Burgin, assistant conductor and concert master, third from right, poses

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Burrelle's
ESTABLISHED 1888
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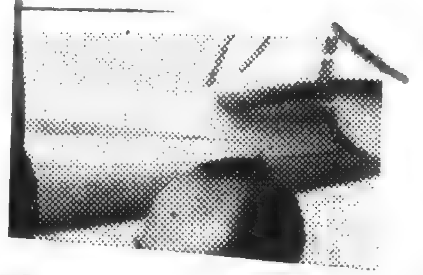
165 Church Street - New York

CLEVELAND- OHIO PRESS

AUG 29 1956



Winsor French

SS NIEUW AMSTERDAM: Bright and early on the first morning out we were at Boston, an unlikely call this ship makes once a year.

FRENCH

Coming aboard were Archbishop Richard Cushing, some 270 people making a pilgrimage with this tall and dynamic man, and 40 members of the Boston Symphony with no less than 80 tons of musical instruments. The confusion, I might add, was considerable.

On one side of us was our pier, alive with people and stacked with mountains of luggage. If you walked around the deck to the other side you looked down at a fish dock, with smug little cod boats riding the swells.

The harbor itself was dotted with everything from puttering outboards and speed boats to sleek yachts, all swarming with people shouting last messages and waving farewell.

None of these frantic phrases were heard, surely, but merely blended into a great din and somehow you had the sensation of being in a curiously excited foreign port.

Even a fire boat followed us down stream, its jets sending up factory plumes that were barely distinguishable in the gray light.

But at last we were on our way, Boston disappeared into the soft mists and a trim black sailing boat that looked as if if would be far more at home in Newport, came alongside to pick up the pilot. Trust Boston to discharge this duty with a yacht!

Suspended in Space

Half an hour later we might well have been suspended in space. The ship had settled down into its lazy, rhythmic creaking. The decks were all but deserted and only a few people lingered over cocktails in the smoking room.

Already the young crossing had assumed the tempo it was to maintain for the rest of the voyage, forgetting possible changes in the weather and moods of the sea.

Uneventful and well behaved, in other words, with no ostentation. No ball gowns and lavish sprays of orchids go down to dinner in the evening, neither has there been any determined drinking in the Ritz Carlton room, where there is dancing after the movies.

It is a pipe-smoking, tweedy, vocally lower-register crowd. They look as if they had spent large portions of their summers at such resorts as Bar Harbor, Newport or Watch Hill, patiently waiting for most of the tourists to get out of Europe before they made the break themselves.

Air of Back Bay

Even the passenger list has a faint something or other of Back Bay about it, what with such names as Atwell, Baker, Hazard, Lydecker, Monteaux, Rutherford and Oliver Scaife III.

But you can never tell about these things. I, for instance, am listed under W as Mr. R. Winsor-French, if you please, a hyphenated distinction that must be causing some of my tobacco-chewing antecedents to wonder what I am trying to get away with!

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t to right, Ralph Gomberg,
l Mayes, Mrs. Stagliano,
d Roger Voisin. They will
for European concerts.

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Burrelle's
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VARIETY
NEW YORK, N. Y.

AUG 29 1956

Boston Symph Leaves For Tour of Continent

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Traveler

Tuesday, Aug. 28, 1956

On Tour with Symphony

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For Last

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 17 1956

Transatlantic Travelers

QUINCY RESIDENTS ON CRUISE—Mr. and Mrs. Jerome J. Lipson of Norton Rd., Quincy are shown during their recent crossing on the Holland American's Nieuw Amsterdam. The Lipsons visited 13 European countries on their tour. Lipson is a violinist with the Boston Symphony Orchestra. Mrs. Lipson is the daughter of Anne Starr and associated with shops bearing her name.

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Town Crier
WAYLAND. Mass.
Monthly Independent

SEP 13 1956

Bernard Parronchi, cellist of the Boston Symphony Orchestra, went on the orchestra's trip to Europe this Summer. He is the father of Mrs. Robert J. Schultz of Melville Place, Cochituate.

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Boston 6 • Richmond 2-4200

Herald (m)
STON, Mass.
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Circ. 134,866

23 1956

SYMPHONY, SECOND SECTION—A second group of 57 Boston Symphony players and their wives took off yesterday for Shannon. Richard Burgin, assistant conductor and concert master, third from right, poses with first desk players, left to right, Ralph Gomberg, Joseph Stagliano, Samuel Mayes, Mrs. Stagliano, Burgin, Sherman Walt and Roger Voisin. They will join others already abroad for European concerts.

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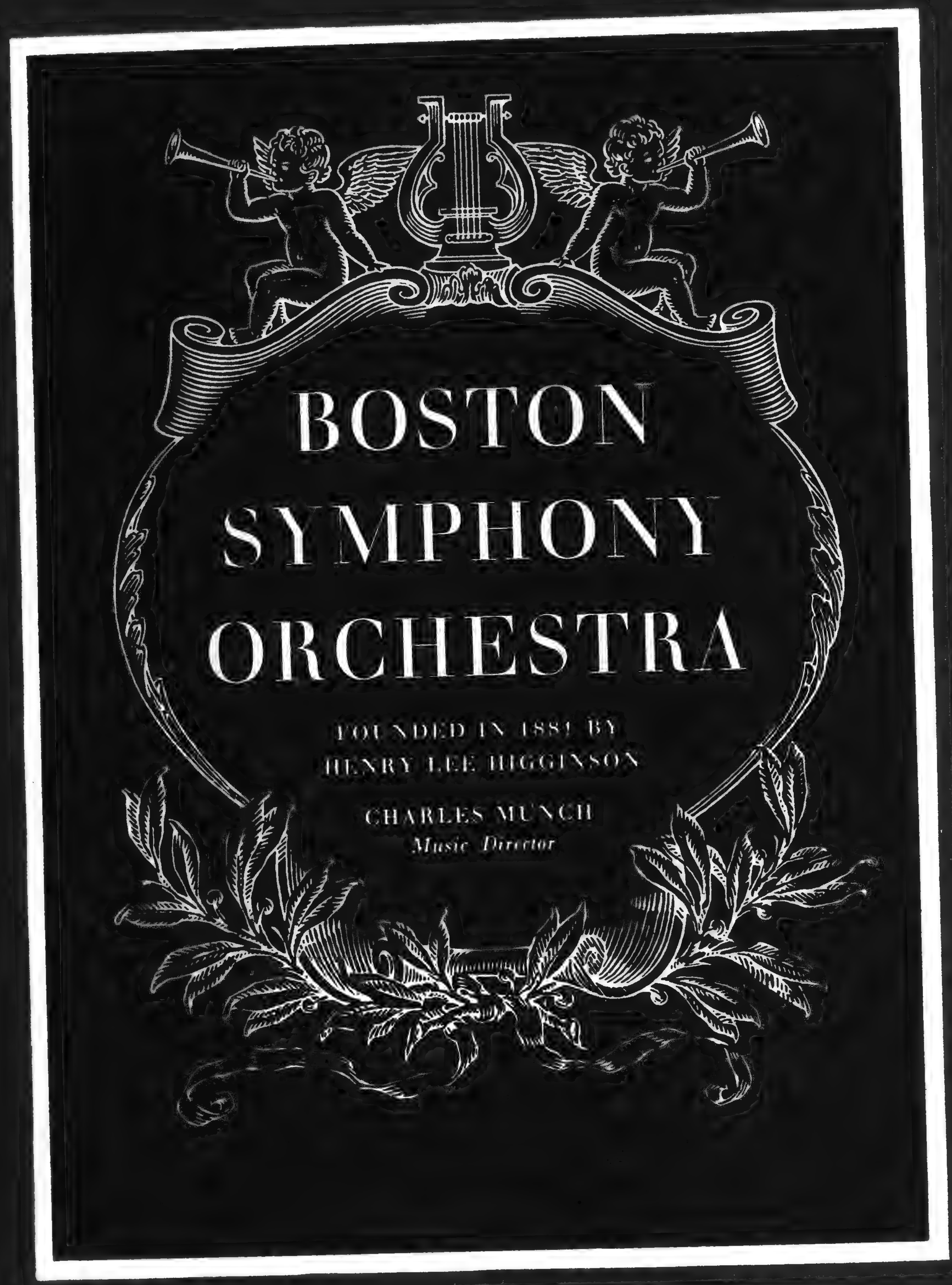

BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

CHARLES MUNCH
Music Director

International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Cork Examiner

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International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Cork Evening Echo.

18

Members Of Boston Symphony Orchestra Arrive In Cork

(4767)

EUROPEAN TOUR BEGINS WITH CONCERTS IN IRELAND

MUSICAL instruments "worth their weight in gold" and musicians starting a month's tour of Europe landed at Cobh yesterday morning from the flagship of the Holland-America Line, T S S Nieum Amsterdam.

The musicians were members of the Boston Symphony Orchestra, which opens its European tour with a concert in Cork (Savoy Cinema) on Friday night and which will play in Dublin on the following day.

There were 29 players in this party, some accompanied by their wives, but some of the ladies were omitting the Irish call and going on to Southampton or Le Havre.

The Lord Mayor of Cork, Ald. Sean Casey, T.D. and Mrs. Casey, and Mr. Carroll MacEnri. Manager of the Savoy Cinema in Cork, went to the liner to greet them. They met also Mr. Henry B. Cabot, the Boston millionaire President of the Trustees of the Symphony Orchestra who, with his wife, is accompanying the orchestra on part of its tour.

A very unassuming man, Mr. Cabot who is a member of one of the oldest and most distinguished Boston families told our reporter that the nearest he had ever been to Ireland before was when he was in the U.S. Army in 1917 and his ship skirted the Irish coast on its way to Liverpool. He and Mrs. Cabot looked forward very much to their brief stay in Ireland.

COST OF TOUR.

Mr. Cabot has been President of the Trustees of the Orchestra for twelve or thirteen years. He estimates that the present concert tour will cost about 300,000 dollars for the 105 instrumentalists and the dozen or so others such as stage directors, librarians, etc

"Each year, the Orchestra earns about 85 per cent of its cost and we have to send around the hat for the rest of it," said Mr. Cabot who laughingly took off his hat to show it had some slight signs of wear.

No less than eleven members of this Orchestra were born in countries behind the Iron Curtain and are excited by the prospect of going back. The Orchestra is giving concerts in Moscow and Leningrad in Russia, and in Czechoslovakia.

Mr. Rudolph Elie, the music critic of the "Boston Herald" told our reporter that before the Orchestra left the States an official of the State Department had a talk with them and the advice he gave included a special word to the Russian-born musicians not to wander far on their own "as it might be embarrassing."

Most of those born in countries now behind the Iron Curtain emigrated to America in the early 'thirties or even earlier.

FIRST TIME.

Mr. Harry Ellis Dickson who is in the first violin section of the Orchestra and an assistant conductor of the "Pops Concerts" in Boston, chimed in here that this, as far as he knew, was the first time a foreign orchestra had been permitted to enter Russia—even pre-Soviet Russia.

"We musicians like to feel we can do what diplomats cannot do, and that there is nothing but friendship between musicians."

When our reporter asked what music would be heard in the Eire Suite by the American composer, Le Roy Anderson, at Friday night's concert in Cork, the orchestra's librarian Mr. Leslie J. Rogers who has served the orchestra in this capacity for more than half of its 75 years' existence, was called in to name the melodies Mr. Anderson used.

Cork audiences it seems may not get the full version on Friday night because, with the rest of the programme, it would make the concert unduly long, but they will certainly hear Anderson's arrangement of "The Irish Washerwoman" "The Rakes of Mallow" and "The Minstrel Boy."

"POP" EXPLANATION.

Asked how this Suite had come into being. Mr. Dickson explained that the Orchestra had embarked some years back on a movement to bring music to the masses by giving popular concerts. He, Mr. Elie and Mr. Rogers agreed that no one was quite sure how the concerts came to be known as "Pop." Some thought it was a contraction of "popular," others a corruption of 'Promenade" from the London Proms, but they thought the most romantic explanation was that the name derived from the popping of corks for it was customary for refreshments to be served at these concerts.

Continuing the explanation of the Suite after this deviation, Mr. Dickson said it was felt that the Orchestra should have Irish music in its repertoire especially as it played for the large Irish Society in Boston.

Mr Anderson who composed a great deal of popular light music in the classical vein was engaged to produce a Suite of five or six movements based on Irish music and scored for a full symphony orchestra.

VALUE OF INSTRUMENTS

Looking at the huge musical instrument cases carefully deposited on the deck of the tender going ashore, our reporter asked what was the value of the instruments. This caused much head scratching.

Mr. Dickson began by saying that he had a Guadagnini violin worth 8,000 dollars and he estimated there were more violins by this famed mid-18th century Italian maker in this Orchestra than in any other.

The small wind instruments were probably the cheapest and none cost less than a couple of hundred dollars

The two harps were worth about 5,000 dollars each, so a quarter of a million dollars would not be too high an estimate of the total

"We insure them ourselves through our own body but the cost is not high as insurance companies realise that musicians put a higher regard on their instruments than their wives."

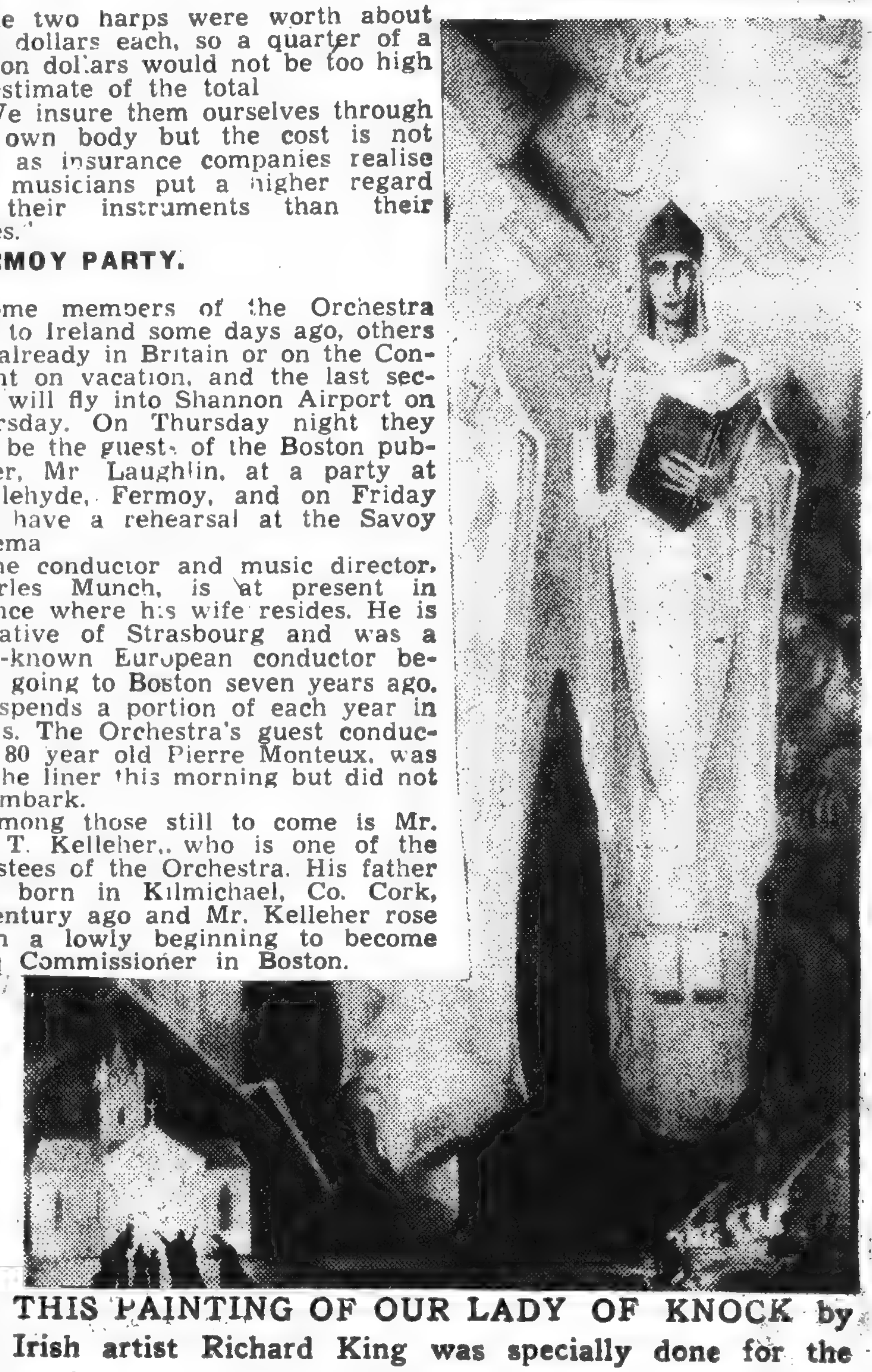
FERMOY PARTY.

Some members of the Orchestra flew to Ireland some days ago, others are already in Britain or on the Continent on vacation, and the last section will fly into Shannon Airport on Thursday. On Thursday night they will be the guests of the Boston publisher, Mr Laughlin, at a party at Castlehyde, Fermoy, and on Friday will have a rehearsal at the Savoy Cinema

The conductor and music director, Charles Munch, is at present in France where his wife resides. He is a native of Strasbourg and was a well-known European conductor before going to Boston seven years ago. He spends a portion of each year in Paris. The Orchestra's guest conductor, 80 year old Pierre Monteux, was on the liner this morning but did not disembark.

Among those still to come is Mr. Ml. T. Kelleher, who is one of the Trustees of the Orchestra. His father was born in Kilmichael, Co. Cork, a century ago and Mr. Kelleher rose from a lowly beginning to become Fire Commissioner in Boston.

Charles Munch, the conductor of th
tra, which is to perform at the Savoy



THIS PAINTING OF OUR LADY OF KNOCK by Irish artist Richard King was specially done for the Marian Research Center in New York.

most irresistible; we didn't, but some day I will.

However, we were compensated for keeping on our way. Three miles beyond Ballineen, in the Bandon valley, we stopped at Ivy Cottage, Manch Bridge, to call on the mother of Jerry Riley of Cambridge.

Mrs. Riley, at 87, is a song writer's vision of "That Old Irish Mother of Mine." She served us tea and bastable bread, baked between sods of turf in the open fireplace where she does all her cooking, and kept up a running commentary on all the Boston Yanks with Cork origins who have been to visit her.

Then she took us into the yard to observe an operation known as "clipping the hooves" of a donkey. It hadn't ever occurred to me that animals had to have their toenails cut, but that is roughly what it corresponded to. She thought my ignorance a huge joke and was only sorry there wasn't time to show me a few more eye-openers. We went our way but I left a bit of my heart behind.

New England Newsclip Age
Box 2078, Boston 6 • Richmon

Evening Globe
BOSTON, Mass
Independent
Circ. 154,300

AUG 21 1956

Notes of Iris
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By BERNARDINE T

The Mass. Federation has once more gone on opposing the partition

At its al con meet month field, tion passed ing t tary-tr request ecutive of the to notif egate United the United Nations to and support the delega Ireland when the matte partition of Ireland shall fore the United Nations f

The resolution was subr Kenneth J. Kelley of the Central Labor Union and P. Morrissey and James Carthy of the Teamster of Boston.

HEART AS STURDY AS AN IRISH OAK

Who was the delegate nounced the West Virgi for Stevenson with "a sturdy as an Irish oak and as the waters of Killarney

* * *

For those who have falle the spell of Siobhan Mc magical voice, and that mus include all those who have the Cambridge Drama production of "St. Joan" ders Theatre, there is news. Spoken Arts, Inc., sued a long-play record of Irish poetry read by Miss McKenna,

One side is devoted entirely to the poems of William Butler Yeats, including such well-known ones as "The Stolen Child," "The Song of Wandering Angus" and "The Wild Swans at Coole." On the reverse side is a collection of ballads, folksongs and lyrics. Two, "I Am Raftery" and "The County of Mayo," Miss McKenna reads in the original Irish and in the translation by James Stephens. There are also three poems by James Joyce, Padraic Colum's beautiful "Cradle Song," John Boyle O'Reilly's "White Rose" and some

LADY OF KNOCK MURAL AT MARIAN CENTER

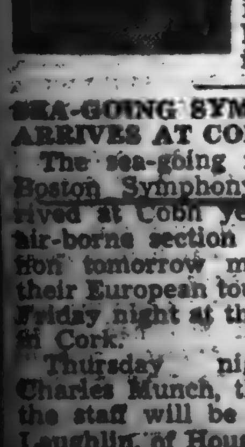
On Aug. 21, 1879, a group of villagers saw Our Lady, St. Joseph and St. John standing outside the church at Knock, County Mayo. Near the three figures there was an altar on which a lamb was standing. Behind the lamb there was a cross.

Irish artist Richard King has commemorated the apparition in a mural for the Marian Research Center in New York.

Rev. Donal O'Callaghan, O. Carm., director of the center, in describing the mural, said, "King tries to show what went through the minds of the people as they looked at Our Lady of Knock. They thought of the evictions, the hanging of the priests, the manufactured famine, the mass on the rock and the ruined monasteries. All of these things he has brought into the painting, which is most magnificently done."

A colored reproduction of the mural may be had by writing to Fr. O'Callaghan at 339 East 29th st., New York 16.

The Ancient Order of Hibernians honored two local residents



at the recent national convention in New York. P. Frank Kean of Brighton was elected national president of the order and Mary E. Hurley of Belmont was elected national president of the Ladies Auxiliary.

SEA-GOING SYMPHONY ARRIVES AT COBH

The sea-going members of the Boston Symphony Orchestra arrived at Cobh yesterday and the air-borne section is due at Shannon tomorrow morning, to start their European tour with a concert Friday night at the Savoy Theatre in Cork.

Thursday night conductor Charles Munch, the orchestra and the staff will be guests of Henry Laughlin, of Houghton Mifflin Co.

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LANSING, MICH.
STATE JOURNAL
AUG 19 1956

U. S. Orchestra To Open Tour In Cork, Dublin

The Boston Symphony orchestra will commence its tour of Europe Aug. 24-25 with two concerts in Ireland. The 105 players with Charles Munch, directing, comprise the first American symphony to perform in Cork and Dublin.

Because of the large Irish population of Boston where the orchestra was founded in 1881, the opening concerts in Ireland will have special accessory events related to both countries. Michael T. Kelleher, orchestra trustee, Boston executive and son of immigrants from Cork, will address the Cork audience preceding the concert.

Later the musicians and administrators for the ensemble will be entertained in the city at Castle Hyde, near Cork, summer home of Henry Laughlin, publisher of Houghton, Mifflin, in Boston. "Irish Suite" by Leroy Anderson, native of Cambridge, Mass., will open the program abroad.

In Dublin the concert is to be a benefit for the archdiocesan seminary of the Holy Cross at Clonliffe. It is the first event to raise $560,000 to rebuild the 97-year-old seminary. Sean T. Kelly, Ireland's president, is to be in the audience.

The Boston ensemble will appear on the Edinburgh Festival program when Pierre Monteux will conduct two concerts. It will later be heard in Copenhagen, Oslo, Stockholm, Helsinki, the U. S. S. R., Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London. American work will appear on every program.

The tour is in co-operation with the international exchange program of the American National Theater and Academy, the professional agency appointed by the United States state department to assist American performing artists to tour abroad.

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Box 2078, Boston 6 • Richmond 2-4200

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AUG 22 1956

'Eire Suite' to Open Hub Symphony Tour

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The orchestra will roam Europe as far as Moscow.

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[39]

Boston Symphony Orchestra

Next Week's Concerts

Aug 15 '56
Cork Evening Echo

Seventy-nine members of the Boston Symphony Orchestra, who are on a world tour and who will give two recitals in Ireland next week, arrived at Shannon Airport this morning by K.L.M. Super Constellation.

Thirty of the members will remain on in Ireland and the remaining 39 will spend a week touring Europe.

Mr. Walter Alford. Press agent for the Orchestra, said that all members of the group looked forward to their recitals in Cork and Dublin.

In many ways the Boston Symphony Orchestra have affectionate connections with Ireland, he said, although he was not aware that any of the musicians on the present tour had Irish connections.

There are only two women musicians with the present Symphony. Flautist Mrs. Doriot Dwyer arrived, accompanied by her husband, with this morning's group. They looked forward to sailing in Co. Galway, and will spend the remaining time touring the West.

WEEK AT ARAN

Rossario Mazzeo, bass clarinet, will spend a week in the Aran Islands studying bird life and Mr. Cyrus Durgin, music critic of the Boston Globe will tour Ireland in search of material for travel articles for his newspaper

Also with to-day's group was Mrs. Serge Koussevitzky, whose late husband was leader of the Symphony for 25 years.

This is the first time the Boston Symphony Orchestra played in Ireland.

CORK RECITAL

In all there will be 125 musicians and the first recital will be in Cork on August 24th. On Saturday the President will attend the recital in the Theatre Royal, Dublin, and the opening piece is an Irish suite.

They were met on arrival by the Mayor of Limerick, Ald. G. Russell, Mr. Aidan O'Hanlon, Bord Failte and Mr. S. Sullivan, K.L.M. Irish Manager, Dublin

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International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Cork Evening Echo.

16

An interesting study of Charles Munch, the conductor of the Boston Symphony Orchestra, which is to perform at the Savoy on Friday next.

Burrelle's
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165 Church Street - New York

LANSING, MICH.
STATE JOURNAL
AUG 19 1956

U. S. Orchestra To Open Tour In Cork, Dublin

The Boston Symphony orchestra will commence its tour of Europe Aug. 24-25 with two concerts in Ireland. The 105 players with Charles Munch, directing, comprise the first American symphony to perform in Cork and Dublin.

Because of the large Irish population of Boston where the orchestra was founded in 1881, the opening concerts in Ireland will have special accessory events related to both countries. Michael T. Kelleher, orchestra trustee, Boston executive and son of immigrants from Cork, will address the Cork audience preceding the concert.

Later the musicians and administrators for the ensemble will be entertained in the city at Castle Hyde, near Cork, summer home of Henry Laughlin, publisher of Houghton, Mifflin, in Boston. "Irish Suite" by Leroy Anderson, native of Cambridge, Mass., will open the program abroad.

In Dublin the concert is to be a benefit for the archdiocesan seminary of the Holy Cross at Clonliffe. It is the first event to raise $560,000 to rebuild the 97-year-old seminary. Sean T. Kelly, Ireland's president, is to be in the audience.

The Boston ensemble will appear on the Edinburgh Festival program when Pierre Monteux will conduct two concerts. It will later be heard in Copenhagen, Oslo, Stockholm, Helsinki, the U. S. S. R., Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London. American work will appear on every program.

The tour is in co-operation with the international exchange program of the American National Theater and Academy, the professional agency appointed by the United States state department to assist American performing artists to tour abroad.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 22 1956

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Evening Globe
BOSTON, Mass.
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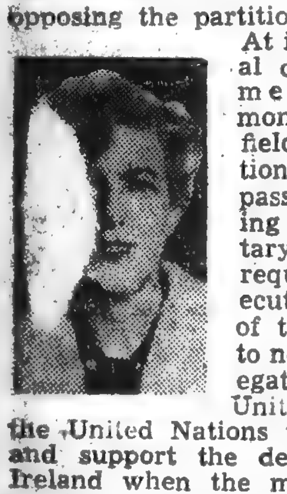
Circ. 154,300

AUG 21 1956

Notes of Irish Interest

Hub Labor Men Spark One-Ireland Resolve

By BERNARDINE TRUDEN



The Mass. Federation of Labor has once more gone on record as opposing the partition of Ireland. At its 70th annual convention, meeting this month in Springfield, a resolution has been passed instructing the secretary-treasurer to request the executive council of the AFL-CIO to notify the delegate of the United States to the United Nations to aid, assist and support the delegates from Ireland when the matter of the partition of Ireland shall come before the United Nations for action.

The resolution was submitted by Kenneth J. Kelley of the Quincy Central Labor Union and Nicholas P. Morrissey and James J. McCarthy of the Teamsters' Union of Boston.

HEART AS STURDY AS AN IRISH OAK

Who was the delegate who announced the West Virginia vote for Stevenson with "a heart as sturdy as an Irish oak and as pure as the waters of Killarney?"

★ ★ ★

For those who have fallen under the spell of Siobhan McKenna's magical voice, and that must surely include all those who have been to the Cambridge Drama Festival production of "St. Joan" at Sanders Theatre, there is welcome news. Spoken Arts, Inc., has issued a long-play record of Irish poetry read by Miss McKenna.

One side is devoted entirely to the poems of William Butler Yeats, including such well-known ones as "The Stolen Child," "The Song of Wandering Angus" and "The Wild Swans at Coole." On the reverse side is a collection of ballads, folksongs and lyrics. Two, "I Am Raftery" and "The County of Mayo," Miss McKenna reads in the original Irish and in the translation by James Stephens. There are also three poems by James Joyce, Padraic Colum's beautiful "Cradle Song," John Boyle O'Reilly's "White Rose" and some

LADY OF KNOCK MURAL AT MARIAN CENTER

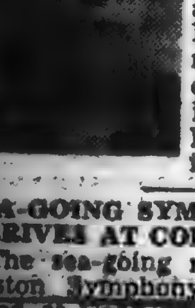
On Aug. 21, 1879, a group of villagers saw Our Lady, St. Joseph and St. John standing outside the church at Knock, County Mayo. Near the three figures there was an altar on which a lamb was standing. Behind the lamb there was a cross.

Irish artist Richard King has commemorated the apparition in a mural for the Marian Research Center in New York.

Rev. Donal O'Callaghan, O. Carm., director of the center, in describing the mural, said, "King tries to show what went through the minds of the people as they looked at Our Lady of Knock. They thought of the evictions, the hanging of the priests, the manufactured famine, the mass on the rock and the ruined monasteries. All of these things he has brought into the painting, which is most magnificently done."

A colored reproduction of the mural may be had by writing to Fr. O'Callaghan at 339 East 28th st., New York 16.

The Ancient Order of Hibernians honored two local residents at the recent national convention in New York. P. Frank Kean of Brighton was elected national president of the order and Mary E. Hurley of Belmont was elected national president of the Ladies Auxiliary.



SEA-GOING SYMPHONY ARRIVES AT COBH

The sea-going members of the Boston Symphony Orchestra arrived at Cobh yesterday and the air-borne section is due at Shannon tomorrow morning, to start their European tour with a concert Friday night at the Savoy Theatre in Cork.

Thursday night conductor Charles Munch, the orchestra and the staff will be guests of Henry Laughlin, of Houghton Mifflin Co., Boston, at a reception at his Summer home, Castlehyde, near Cork.

Saturday afternoon, the orchestra will present a concert at the Theatre Royal, Dublin, for the benefit of the archdiocesan seminary at Clonliffe, under the patronage of Most Rev. Dr. John C. McQuade, Archbishop of Dublin. Honored guest at the concert will be the President of Ireland, Sean T. O'Kelly, who is that day observing his birthday.

* * *

The Boston Gaelic Society will hold its annual outing at Angle Pond, N. H., on Sunday. Buses will leave Hibernian Hall, Roxbury, at 11 a.m.

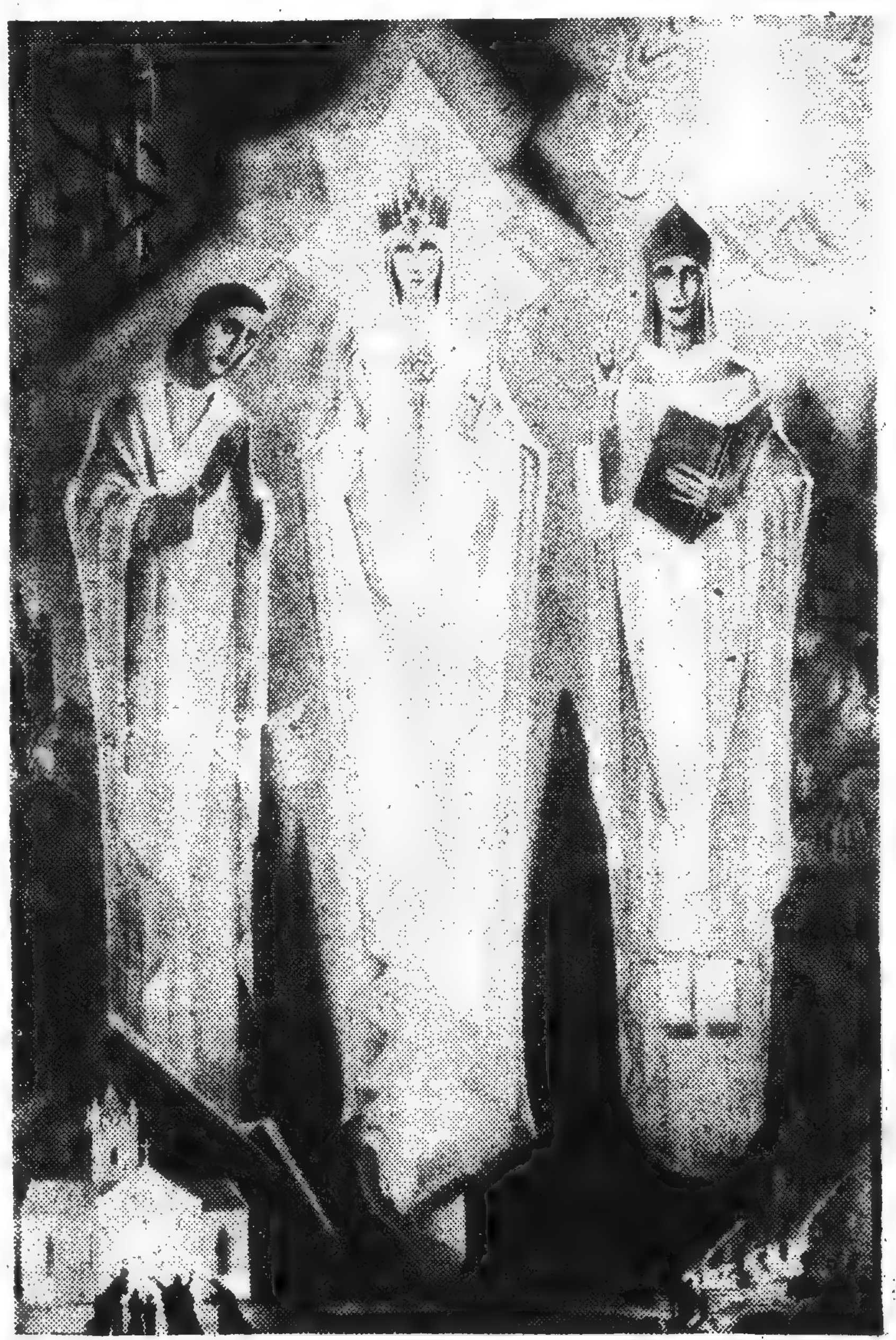
IRELAND VACATIONS NOT LONG ENOUGH

The trouble with the average vacation in Ireland is that it's just not long enough. Every year the list of places where I'd like to stay for a week or two increases. One such is Inchadoney in County Cork.

From Kinsdale, we headed west, intending to reach Killarney. We passed Coolmain Castle, once the home of Donn Byrne, the writer, and circled Courtmacsherry Bay. The idea of lunch by the seaside appealed to us, so when we reached Clonakilty at noontime we turned off to the narrow promontory that leads to Inchadoney.

Inchadoney is encompassed by narrow inlets that run in off Clonakilty Bay. At its tip is a small hotel with intriguing rock formations for a front yard and a beautiful strand stretching off on either side. Given a sunny day, such as we had, the sand is sparkling white, the water heavenly blue, and the urge to settle in almost irresistible. We didn't, but some day I will.

However, we were compensated for keeping on our way. Three miles beyond Ballineen, in the Bandon valley, we stopped at Ivy Cottage, Manch Bridge, to call on the mother of Jerry Riley of Cambridge.



THIS PAINTING OF OUR LADY OF KNOCK by Irish artist Richard King was specially done for the Marian Research Center in New York.

Mrs. Riley, at 87, is a song writer's vision of "That Old Irish Mother of Mine." She served us tea and bastable bread, baked between sods of turf in the open fireplace where she does all her cooking, and kept up a running commentary on all the Boston Yanks with Cork origins who have been to visit her.

Then she took us into the yard to observe an operation known as "clipping the hooves" of a donkey. It hadn't ever occurred to me that animals had to have their toenails cut, but that is roughly what it corresponded to. She thought my ignorance a huge joke and was only sorry there wasn't time to show me a few more eye-openers. We went our way but I left a bit of my heart behind.

[39]

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Extract from
Cork Examiner

4767

VIEW OF ORCHESTRA DURING RECITAL

Looking down on the stage of the Savoy Cinema last night during the recital by the Boston Symphony Orchestra.
—("Examiner").

Boston Orchestra Opens Tour With Cork Visit

Fresh And Vivacious Approach To Playing Of Irish Melodies

TO Cork, a city not without justifiable claim to being the home of many music lovers, fell the honour last night of being the first place visited by the Boston Symphony Orchestra in its European tour of 1956. If the Orchestra plays as well and is received as well as at the Savoy Cinema last night, during its hustling tour of 26 other concert centres, then it can return to America confident that it has cemented new bonds of friendship between Europe and America.

There was a tinge of sadness mingled in the joys of this concert. The distinguished conductor and music director, Charles Munch, flew to Ireland literally from the grave of his wife in Paris. The lady, who had been seriously ill for some time, died on Tuesday and was buried on Thursday, yet M. Munch took the orchestra in its rehearsal in Cork yesterday morning and faced the vast audience last night with a smile tinged with sadness. One does not have to be much of a mind-reader; one merely has to have a little knowledge of the Irish people and their warm-heartedness to feel sure that the prolonged waves of applause at the finale were backed with sympathy for this grand musician, and a real appreciation of his presence in these difficult circumstances.

This is one of the largest, if not the largest, orchestras to play in Cork, and undoubtedly one of the best. On the matter of numbers, for those who care for statistics, it contains one lady and 103 men, the distaff side being in the wind section. The Vienna Philharmonic Orchestra, which graced Cork and Limerick with its presence last May, was about 85 strong. After that bald comparison of sizes, no further comparisons shall be drawn between West and East!

VARYING TASTES

The programme showed ingenuity and an appreciation of varying tastes, but with a fairly lengthy tradition of the giving of "popular" concerts as distinct from the purely classical ones, it was to be expected that the Boston would not adhere rigidly to the highest flights of symphony music. Side by side with Haydn and Brahms were the Parisian composer Dukas, who flourished in originality and versatility until two decades ago, and Leroy Anderson, a contemporary American composer who is not lacking in ingenuity either.

For more than a few in last night's audience, chief interest lay in Anderson's "Eire Suite" which was commissioned by the Irish Society in Boston, which has a strong Irish contingent in its population.

To charm the ears of the good Gaels overseas, Anderson took typical traditional Irish melodies and arranged them for full orchestra that they might bring, perhaps, a tear to an Irish eye or, equally likely, set a foot a-tapping to a rhythm strangely familiar to a first-generation American. In the suite are seven movements, three of which were performed last night. The programme mentioned a

QUIET AND RESTFUL

From Ireland-America, the scene shifted to London-Austria for Haydn's Symphony in B-flat Major, composed for Haydn's second visit to London. After the vigour of the Anderson work, it was quiet and restful, and beautifully interpreted by M. Munch.

This symphony is a short one, and the orchestra followed with another short composition, but in a totally different style: Dukas' "The Apprentice Sorcerer," surely as vivid a picture as can be painted in music. Musically, it is a showpiece, but it takes brilliant executives to play it as the musicians from Boston did last night. The higher strings built up the atmosphere steadily, stealthily entered the harp and soon the whole orchestra was in to create a vision of the young sorcerer who went a little too far and created a bedlam that took the master hand to subdue. It was a most interesting study for those relishing orchestral music, and not the least telling were the awesome silences preceding some new fiendishness.

The orchestra ended in triumph. Brahms' Symphony No. 2 in D Major. This composition, massive in its tones and beautiful, too, in its intricate weavings of melodies, was for the serious musician the work worth all the others put together, and it brought

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American (e)
WATERBURY, Conn.
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AUG 22 1956

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The orchestra will roam Europe as far as Moscow.

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New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

AUG 24 1956

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Included on the program, conducted by Dr. Charles Munch, will be Irish tunes from the "Eire Suite," a symphonic arrangement by Leroy Anderson; "The Irish Washerwoman;" the ballard, "The Minstrel Boy," and "The Rakes of Mallow," a rollicking tune about gay eighteenth century blades who dash around Ireland seeking excitement.

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Sun (e)
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Circ. 41,625

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Bulletin (e)
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Circ. 146,283

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Journal (m)
PROVIDENCE, R. I.
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Circ. 53,259

AUG 25 1956

Boston Symphony Starts Concert Tour in Ireland

Cork, Ireland—(AP)—The Boston Symphony Orchestra began a European concert tour here yesterday before a large and enthusiastic audience.

The orchestra, conducted by its musical director, Charles Munch, opened with three selections from the "Eire Suite" by Leroy Anderson. The main work was Brahms' Second Symphony.

The music critic for the Irish Independent said the Brahms Symphony showed the orchestra to best advantage.

"The balance was excellent, and the interpretation sunny and vigorous," he said.

He added that the orchestra "seems inclined to sacrifice vitality to speed, and though the clarity of its presto playing is remarkable, it fails to achieve atmosphere or to bring out any underlying meaning in the music."

Ireland's President Sean O'Kelly will receive the orchestra's special 75th anniversary gold medal after a concert today in Dublin.

[40]

RNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

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Mas

Seen On Tel

Boston Orchestra's Cork Visit

(CONTINUED FROM PAGE SEVEN)

fourth: "The Last Rose of Summer," but this fragrant piece must have faded like her lovely companions before reaching our shores.

Hearing what Mr. Anderson could do with "The Irish Washerwoman," "The Minstrel Boy" and "The Rakes of Mallow" made one regretful that the suite was not extended. Could it have been that the orchestra was timorous about playing Irish melodies on their own ground?

FRESH AND VIVACIOUS APPROACH

Whatever the reason, the approach was fresh and vivacious. 'The Washerwoman" opened in a very effective staccato fashion and the wood wind, an excellent section incidentally, was very prominent. Gaily then the lively melody was tossed from one section to another until there came a passage towards the end when it seemed that the trombones and trumpets were inclined to jazz-up the "Washerwoman" in a not altogether traditional style, yet it was a fresh and acceptable approach.

"The Minstrel Boy" was the next Irish melody re-imported from the States. Here Anderson again used his trumpets unconventionally. While the strings and the rent of the wind played the air in plaintive style, muted trumpets broke through ever so often, first slightly sardonically, then with something like a hunting call and, finally and significantly, with the Last Post. One might not quite fall in with Mr. Anderson's treatment here but, again, it revealed his imagination in arrangement. With a further stretch of imagination, he might have put in the Reveille call as well on sending back to Ireland this lovely air.

Last in the suite came "The Rakes of Mallow." Rakes that went galloping and chasing brassily and cheerfully, giving the brass instruments a thorough work-out.

QUIET AND RESTFUL

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Finally, a word about the conductor. Cork has had the good fortune to see quite a few top-flight conductors in recent years. M. Munch, in the precision of his control, in the confidence he inspired, and the ease of his movements, ranks with the best.

At 9 a.m. this morning, the orchestra leaves for Dublin in a special train. Arriving at the metropolis about noon, it goes straight to a rehearsal and performs to a capacity audience at 3 p.m. In the evening, planes will take the party of 120 and three American music critics who are accompanying it through its month-long hustle around Europe, to Edinburgh, where it plays in the Festival.

Last night's concert was hardly over before the Cork furniture removing firm, Nat Ross, got to work shifting the instruments in readiness for the morning departure.

TRUSTEE58 ADDRESS.

Before the concert began, one of the Trustees of the Orchestra, Mr. Ml. T. Kelleher, whose father emigrated from Kilmichael, Co. Cork, to Boston, a century ago, addressed the audience. He told them he was the first of his race and faith to serve as a trustee and in speaking for the Orchestra, he bore witness to the union in American society of diverse elements, which a century ago seemed so far apart. His relationship with the orchestra symbolised the spirit of goodwill which had developed over a hundred years between Ireland and the United States.

The presence of the orchestra in Cork was a tribute of gratitude from the nation beyond the seas to the land of saints and scholars, which had contributed so abundantly of its spiritual blessing to America's present greatness.

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American (e)
WATERBURY, Conn.
Independent
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AUG 2 2 1956

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Bulletin (m)
NORWICH, Conn.
Republican
Circ. 23,358

AUG 25 1956

BOSTON SYMPHONY ORCH. ON EUROPEAN TOUR

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Gazette (e)
HAVERHILL, Mass.
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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

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AUG 22 1956

'Eire Suite' to Open Hub Symphony Tour

Cork, Ireland—(UP)—A special rendering of Leroy Anderson's "Eire Suite" will open the Boston Symphony Orchestra's 28-concert tour of Europe program here next Friday.

Before the program starts at the Savoy Theater here Michael T. Kelleher, a member of the board of trustees of the orchestra, will make a short speech. Mr. Kelleher's father emigrated from Ireland.

The orchestra will roam Europe as far as Moscow.

On Saturday afternoon the orchestra will play in Dublin's Theater Royal before a distinguished audience including President Sean T. O'Kelly, Premier John A. Costello, Opposition Parliamentary Leader Eamon DeValera and American Ambassador William Howard Taft III.

New England Newsclip Agency, Inc.
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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

AUG 25 1956

Boston Symphony Starts Concert Tour in Ireland

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The orchestra, conducted by its musical director, Charles Munch, opened with three selections from the "Eire Suite" by Leroy Anderson. The main work was Brahms' Second Symphony.

The music critic for the Irish Independent said the Brahms Symphony showed the orchestra to best advantage.

"The balance was excellent, and the interpretation sunny and vigorous," he said.

He added that the orchestra "seems inclined to sacrifice vitality to speed, and though the clarity of its presto playing is remarkable, it fails to achieve atmosphere or to bring out any underlying meaning in the music."

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International Press-cutting Bureau
184 Strand, London, W.C.2
EXTRACT FROM

THE IRISH TIMES
(SEE OVER
DUBLIN

Date [illegible] 1956

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4767

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G.

Aug 25/ Times

1956. L + 7

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Orchestra Warmly Greeted by Large Audience in Cork as European Tour Starts

By **HUGH SMITH**
Special to The New York Times.

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The well-balanced program opened appropriately with the first European performance of the "Eire Suite," by the American composer Leroy Anderson. Feet went tapping to the rollicking music of the Irish Washerwoman's jig, followed by an original and delightfully orchestrated version of "The Minstrel Boy" that charmed Irish ears. Mr. Anderson's setting of the lovely aria, "The Last Rose of Summer," with the jolly "Rakes of Mallow" as the last number of this suite, showed an American's appreciation of Irish music and pleased the audience immensely.

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Independent Republican
Circ. 134,866
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Warmly Appreciative Audience

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[Boston Herald-N. Y. Times Dispatch]

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(Continued on Page Twelve)

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Extract from

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Appreciative Audience

Sym... Played in Cork, Opens ... Tour

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Mrs. Munch, the former Genevieve Maury, was a granddaughter of one of the founders of the Nestlé Chocolate Company. She was a Parisian and was married to Mr. Munch in 1933.

Her interests were literary. She was the author of "Nouvelles de Limousin" and translated into French Thomas Mann's "Toni Kroeger."

She had been ill for some time and did not go to Boston for the symphony season this year. She remained in Paris and her husband flew there to see her during his winter vacation and again after the Berkshire Festival.

During the symphony season, the Munches lived in Milton, Mass. On Several occasions, Mrs. Munch gave lectures in Boston (in French and English) on Albert Schweitzer, who is related by marriage to the Munch family.

INTERNATIONAL PRESS-CUTTING BUREAU
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Extract from
The Irish Press
DUBLIN AUG 1956

Date..............................

Boston orchestra gets big Cork welcome

4767

IRISH PRESS Reporter

FIVE thousand hands thundered applause after the Boston Symphony Orchestra had played the first concert of their European tour in the Savoy Cinema, Cork, last night.

Behind Mr. Michael T. Kelleher, a trustee of the orchestra, whose father was born in Kilmichael, County Cork, 100 years ago, stood Dr. Charles Munch and 105 musicians, including one woman.

During his speech, Mr. Kelleher paused involuntarily on a few occasions because, as he explained, of the emotional effect of standing before an Irish audience.

Dr. Munch stood with bowed head as Mr. Kelleher broke the news to the audience that Mrs Munch, who had died earlier in the week, had been buried only a few hours before the concert was due to begin.

Thunderous applause

When the orchestra had finished playing Leroy Anderson's Irish Suite, the audience burst into thunderous applause.

Mr. Kelleher said if the Americans of Irish descent had attained positions of prominence and influence it was because America had accepted them for what their fathers hoped they would be and for what their fathers had made it possible for them to be by their labours and sacrifices.

"Let this relationship with the Boston Symphony Orchestra," he added, "symbolise for us the spirit of goodwill which has developed over these hundred years between Ireland and the United States."

Special suite

That the orchestra might fittingly honour the occasion they had prepared a special suite.

The suite includes special arrangements of "The Irish Washerwoman", "The Minstrel Boy' and "The Rakes of Mallow".

After the concert the orchestra members were entertained at a function organised by the Cork Orchestral Society. The Lord Mayor of Cork, Ald. Sean Casey, T.D., and the Lady Mayoress attended. Dr. Munch was made a presentation.

Removal vans transported the orchestra's instruments to Dublin, for which the members will leave this morning.

Faultless Performance

Munch Conducts After Wife's Death

CORK, Ireland, Aug. 25 (AP)—Conductor Charles Munch, bereaved by the death of his wife, led the Boston Symphony Orchestra through a stirring performance here last night.

The performance brought tears to the eyes of thousands afte rthey were told that the conductor's wife, Genevieve, died in Paris three days earlier. Orchestra trustee Michael Kelleher broke down in sobs as he announced the death of Mrs. Munch.

SYMPHONY CONDUCTOR CHARLES MUNCH whose wife died earlier th week.,

Kelleher cast aside a prepared speech. "I am sorry, my friends; I am overcome," he said, and groped his way off the stage with tears rolling down his cheeks.

Munch stood erect, with head and eyes cast downward. Then he led the 106-piece orchestra through a faultless performance of Anderson's Eire Suite, Haydn's London Symphony, the Sorcerer's Apprentice and Brahms' Second Symphony.

A compassionate Savoy Theatre audience stood and gave the conductor round after round of deafening applause.

"It was the act of a great conductor, a great man," Kelleher said later.

The program was the first of 28 in a European tour that will take the famed Boston orchestra behind the Iron Curtain. The orchestra plays in Dublin today before a distinguished audience, headed by Irish President Sean T. O'Kelly.

MUNCH
Page Two

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON, D. C.
NEWS
Circ. D. 166,814

AUG 25 1956

IRISH CRITICS ARE 'UNMOVED'

Conductor Goes on, Despite Wife's Death

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Audience was told that the conductor's wife, Genevieve, died in Paris three days earlier. Orchestra trustee Michael Kelleher broke down in sobs before the concert as he announced the death of Mrs. Muench.

Mr. Kelleher cast aside a prepared speech. "I am sorry, my friends; I am overcome," he said, and groped his way off the stage with tears rolling down his cheeks.

Dr. Muench stood erect, with head and eyes cast downward. Then he led the 106-piece orchestra thru a faultless performance of Anderson's Eire Suite, Haydn's London Symphony, The Sorcerer's Apprentice and Brahms' Symphony.

LONG APPLAUSE

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"It was the act of a great conductor, a great man," Mr. Kelleher said later.

The program was the first of 28 in a European tour that will take the Boston Symphony behind the Iron Curtain. The orchestra plays in Dublin today before a distinguished audience headed by Irish President Sean T. O'Kelly.

MIXED CRITICISM

But Irish critics held mixed opinions about the Cork program. The Irish Times said the performance left it "unmoved," and complained about the "prologue of a nostalgic Irish-American" (Mr. Kelleher) who "created the wrong atmosphere."

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

JAMAICA, N. Y.
Long Island Press
Circ. D. 241,168 - S. 286,771

AUG 25 1956

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WASHINGTON D. C.
STAR

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ESTABLISHED 1888
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YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 36,669

AUG 25 1956

EMANUELE RONZONI, eighty-six, founder and president of the Ronzoni Macaroni Co. Inc., at New York City.

Deaths

MRS. CHARLES MUNCH, wife of the Boston Symphony Orchestra conductor, at Paris, France.

Aug 25

1956. .C 7

BOSTON SYMPHONY OPENS IN IRELAND

Orchestra Warmly Greeted by Large Audience in Cork as European Tour Starts

By HUGH SMITH
Special to The New York Times.

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The classical part of the program opened with a sparkling and gay performance of a Haydn symphony in which the superb quality of the first violin in the dainty minuet was particularly striking.

But the fine quality of the playing and the brilliance of the conductor become impressively evident in the scherzo from Dukas' "The Sorcerer's Apprentice." Here was exotic, weird music full of strange and captivating rhythms that revealed the full timber and color of the orchestra. It is a dynamic and corruscating composition, and it drew great applause.

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The audience compared the Boston Symphony favorably with the Vienna Philharmonic, which played here last May.

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INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from
The Irish Press
DUBLIN ... G 1956

Date.............................

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4767

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Thunderous applause

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JAMAICA, N. Y.
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[42]

Aug 25

1956. . C 7

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YONKERS, N. Y.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 135,309

AUG 26 1956

Boston Symphony Wins Applause In Ireland

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Greece, Romania Keep Diplomatic Accord

ATHENS, Greece, Aug. 25 (UP)—Greece and Romania, World War II foes, agreed today to resume diplomatic relations.

The Greek Foreign Office announced signing of the accord, together with an economic agreement between this Balkan nation and the Communist Romanian government. Without detail, it said the question of war reparations to Greek nationals had also been settled.

Mexico To Speed Up Train Schedules

MEXICO CITY, Aug. 25 (UP)—The Mexican National Railways is streamlining schedules and hopes to cut travel time as much as 30 per cent. Officials said one example will be the reducing of travel time from Tijuana on the U. .S border to Merida, Yucatan, from 152 hours to 92 hours.

Cambodia has established diplomatic relations with Russia, Pnom Penh reports.

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WASHINGTON D. C.
POST & TIMES HERALD

AUG 26 1956

Deaths Elsewhere

Mrs. Charles Munch, wife of the Boston Symphony Orchestra conductor; in Paris.

Emanuele Ronzoni, 86, founder and head of one of the biggest macaroni firms in the Nation; in New York.

Anderson W. Weaver, 76, founder and chairman of the board of the Weaver Fertilizer Co. at South Money Point, Va.; at Farmville, Va.

Charles J. Margiotti, 65, widely known criminal attorney and twice Attorney General of Pennsylvania; in Pittsburgh.

George A. McLachlan, 76, one of the Nation's leading hat manufacturers; at Danbury, Conn.

Odone Belluzzi, 64, internationally known expert in construction; in Bologna, Italy.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,348

AUG 26 1956

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TIME
NEW YORK, N. Y.

SEP 3 1956

Boston to Cork

When American musicians fly to Europe, they usually touch down in Ireland as many tourists do, take on a few drams of Paddy's at Shannon and travel on. But when the Boston Symphony set up its five-week tour, it scheduled its first foreign concert in Cork (pop. 75,595).

The orchestra brought along one of its trustees, Boston Insurance Broker Michael T. Kelleher. Before the concert began last week in the 1,500-seat Savoy Theater, Mike Kelleher drew cheers when he spoke of his father who had emigrated to the U.S. from County Cork. Then the orchestra set its gesture to music, opened its program with U.S. Composer Leroy Anderson's *Irish Suite*, a collection of slick arrangements of Irish tunes.

The audience received this morsel with mixed feelings. Said one listener: "I would have preferred any overture to a selection of Irish airs which I already know by heart." Other program items: Dukas' *The Sorcerer's Apprentice*, Brahms's *Second Symphony*. At the end, the orchestra and Conductor Charles Munch (whose wife had died in Paris three days before) received a ten-minute ovation. Next day, before a top-drawer audience in Dublin, the ovation was repeated. But the *Irish Times* critic was totally unmoved by the sentimentality of the occasion. "The orchestra is very accomplished," he wrote, after the Cork concert. "It plays with great precision and a fine, sensitive response to the conductor's expressive beat. The accomplishment, however, is mainly technical . . . *The Sorcerer's Apprentice* promised well, but soon fell into machined precision, like those great American cars which speed along comfortably."

This week the orchestra plays at the Edinburgh Festival, then moves toward Soviet territory for concerts in Czechoslovakia and Russia.

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ESTABLISHED 1888
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NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 113,799

AUG 26 1956

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
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SUN-TELEGRAPH
Circ. D. 183,271 - S. 429,495

AUG 26 1956

Conductor's Wife Dies

PARIS, Aug. 25.—(AP.)—Mrs. Charles Munch, wife of the Boston Symphony Orchestra conductor, died Wednesday in Paris after a long illness and was buried at a private service Thursday.

TIME Mag. – Sept. 3/56

MUSIC

New Pop Crop on Top

Pop singers are usually singers before they know it, but they do not become pop without effort. Among the newest names close to the top are three who got there through extraordinary efforts.

Pat Boone, 22, was just another hillbilly singer from Nashville 18 months ago. Today, nobody who hears him in person ever hears the first or last few robust notes—they are always drowned in squeals of bobby-sox delight. Boone simply opened his mouth and sang when he was ten. "People just got to asking me to sing, and I sang," he says. Pat studied dramatics and speech at North Texas State College, finally landed a few TV spots, then got the call from Dot records. Such tunes as *Two Hearts, Ain't That a Shame* and, most recently, *I Almost Lost My Mind*, became smash hits, thanks largely to Boone's hearty, warm voice and mountain-style sentiment.

Today, as a regular on *Arthur Godfrey Time* and a practically permanent fixture on bestseller charts, Pat Boone is still not convinced that his success is real or permanent. He is a high-mark senior at Columbia University, is still planning to become a teacher. Last week, on a swing through the Midwest, he wound up eleven shows in 14 days. A Baton Rouge disk jockey, determined to get Boone to town by some means or other, climbed a pole and announced his determination to sit there until the hero arrived. "He's gonna sit there until I come down," sighs Pat, "so I suppose I'll have to go."

Tommy Weber

Singer Gormé
Out on a limb.

Eydie (pronounced *Ee*-dee) **Gormé,** 25, had a solid record hit in *Too Close for Comfort* (ABC-Paramount), and another is coming up strong in one of those too-innocent-for-comfort ditties called *Mama, Teach Me to Dance*. She has also accumulated three years of experience on Steve Allen's *Tonight*. As she sings, her rather long face looks vaguely troubled, and a slight, pathetic wave ruffles her smooth voice. In sweet songs, she sounds reedy and controlled. When she lets go, she squeezes her eyes in a kind of happy passion, and bounces discreetly, until the crowd thinks it knows just what she means.

Six years ago, Bronx-born Songstress Gormé had reached the eminent position of export manager for a theatrical-equipment company, reached TV via dance-band and nightclub jobs. On TV she has sung while sitting on a bough overhanging the Niagara River hard by the falls, and with a high wind snatching the notes from her throat atop the RCA Building. Last winter, just before an 8 o'clock TV rehearsal, a call came: Would she appear on the 9:30 show at the Copacabana that night? The regular star, Billy Daniels, had been accused of shooting somebody in a saloon row, and couldn't get sprung in time. "When I got to the club, they didn't want to let me in. I had on a leather jacket and black wool slacks. I looked like a motorcycle kid. I had eight minutes to dress and get on the floor. It wasn't until I'd finished that I realized what had happened. Then I started to shake, and I passed out and started to cry." Last month Eydie was back at the Copa as a headliner.

Al Hibbler, 41, has been a professional singer for 20 years, including an eight-year stretch as vocalist with Duke Ellington, but it is only in the past year that he has caused mass ecstasy. He has a thick, almost syrupy voice with both a hint of maudlin sentimentality and a dash of satirical humor. He is a Negro and has been blind from birth. Al's blacksmith father sent him to the Arkansas School for the Blind in Little Rock, where he sang soprano until he was 17. Long before he graduated, in 1936, he had memorized every nuance of all the pop singers of the day. One fellow named Pha Terrell, who was featured with Andy Kirk's Twelve Clouds of Joy, used to let Al sing with the band sometimes when it hit Little Rock. In 1943 Al made the Ellington band, but "I was in the band for two weeks before I knew it." He kept singing as a guest, night after night, until he finally complained that he had to earn a living. "Why," drawled Duke casually, "you can pick up your pay any time."

Even then, Hibbler used to panic the teen-agers by his sudden, disconcerting swoops from a high note to a sub-basement tone. His second big break came a year and a half ago, when Decca signed him up and he recorded a song called *Unchained Melody*. It became a No. 1 hit. Now he asks $3,000 and up a week for appearances, plays the gaudiest spots in the biggest towns. Between dates he stays at home in Teaneck, N.J. with his wife, listening to the radio. "They tell good stories, those soap operas," he says. "Songs have good plots too, sometimes. If they do, that's when I like them. When I sing, I like to tell the plot."

Dick Hanley

Singer Boone
Up on a pole.

Boston to Cork

When American musicians fly to Europe, they usually touch down in Ireland as many tourists do, take on a few drams of Paddy's at Shannon and travel on. But when the Boston Symphony set up its five-week tour, it scheduled its first foreign concert in Cork (pop. 75,595).

The orchestra brought along one of its trustees, Boston Insurance Broker Michael T. Kelleher. Before the concert began last week in the 1,500-seat Savoy Theater, Mike Kelleher drew cheers when he spoke of his father who had emigrated to the U.S. from County Cork. Then the orchestra set its gesture to music, opened its program with U.S. Composer Leroy Anderson's *Irish Suite*, a collection of slick arrangements of Irish tunes.

The audience received this morsel with mixed feelings. Said one listener: "I would have preferred any overture to a selection of Irish airs which I already know by heart." Other program items: Dukas' *The Sorcerer's Apprentice*, Brahms's *Second Symphony*. At the end, the orchestra and Conductor Charles Munch (whose wife had died in Paris three days before) received a ten-minute ovation. Next day, before a top-drawer audience in Dublin, the ovation was repeated. But the *Irish Times* critic was totally unmoved by the sentimentality of the occasion. "The orchestra is very accomplished," he wrote, after the Cork concert. "It plays with

TIME

technic

great precision and a fine, sensitive response to the conductor's expressive beat. The accomplishment, however, is mainly technical . . . *The Sorcerer's Apprentice* promised well, but soon fell into machined precision, like those great American cars which speed along comfortably."

This week the orchestra plays at the Edinburgh Festival, then moves toward Soviet territory for concerts in Czechoslovakia and Russia.

Victory for Moderns

In music, as in politics, yesterday's revolutionary is today's conservative. Listeners' ears have become accustomed to hearing once scandalous sounds in the backgrounds of film, radio and TV productions, and the mellowing years caused many of the composers themselves to compose less aggressively. Today the record industry—perhaps the most conservative part of the generally conservative music business—seems to have decided that 20th century music is here to stay.

Last week the weekly trade magazine *The Billboard* front-paged some corroborating statistics. Three major labels, Columbia, Mercury and M-G-M, devoted the largest part of their summer releases to modern works, *e.g.*, Aaron Copland's *Twelve Poems of Emily Dickinson*, Elliott Carter's *The Minotaur*. With several other companies contributing, 50 contemporary compositions were released this summer. This brings the impressive total of 20th century compositions on records to some 1,500, with about 240 composers represented. By comparison, there are only 776 works represented by 48 composers of the first half of the 19th century.

This does not yet mean that contemporary composers are necessarily eating better than they were before the boom. Record royalties seldom come to more than 3¢ a composition. In the modern-music field, 10,000 copies mean a rare bestseller, bring only $300. But the mere fact that a work is put on permanent vinyl plastic makes its composer seem more substantial. One of today's most popular contemporary LPs, Colin McPhee's *Tabuh-Tabuhan*, had a grand total of three performances between its creation, 20 years ago, and the time it came out on records (Mercury) this summer. Since then, at least half a dozen groups have made plans to perform it. Most popular modern composers on disks: Bartok, Prokofiev, Stravinsky.

Record companies are today practically forced into the arms of the modernists. They have exhausted the "standard" repertory of late 18th century and 19th century music and even the cool counterpoint of the preclassical masters. Some of the moderns prove to be profitable indeed. The reason: contemporary composers favor brilliant or unusual orchestral effects, and such effects are just dandy for showing off hi-fi phonograph equipment. Thus the battle of modern music appears to have reached its turning point, and the composers who pioneered during the '20s and '30s and their followers are about to enjoy victory.

Linguist, bookkeeper, diplomat and cook, this lady's Gallic graces nourish, comfort and divert her guests during serene hours that seem to pass with breathless speed.

Intrigued with her smiling dexterity, Alleghany Airlines recently engaged fifteen of her colleagues to bewitch Americans at home with the Air France version of luxury in the air.

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NOV 18 1956

Cork was where tour opened. Dr. Munch takes bow. Concert was warmly applauded by Irish who boast no major orchestra.

Dublin The next night, a host of Irish government leaders attended to hear program featuring Schumann, Haydn.

...and so back to Providence

The halls were of many shapes and sizes but the audiences were all alike: they liked the Boston Symphony in Europe

WHEN the Boston Symphony Orchestra plays Tuesday night at Veterans Memorial Auditorium, it will be the orchestra's first Providence appearance since its European tour. The tour, a triumph by any modest standard one cares to use in measuring response, was also unprecedented. Its route passed in and out of the Iron Curtain.

Among the 19 cities in which the orchestra played between Aug. 23 and Oct. 1 were Leningrad, Moscow and Prague. In all three cities, amity of a sort prevailed, and the orchestra was warmly received and highly praised.

British audiences in London and Edinburgh seemed astonished by the Boston Symphony's capacity and versatility, according to the orchestra's manager, Thomas D. Perry Jr. "In fact," he said, "British critics complained that we were too perfect. I guess they →

Edinburgh concert was held in Usher Hall fitted with tiered seats behind orchestra for choral works.

Copenhagen The new Tivoli Hall is equipped with royal box, left, occupied by King and Queen.

Oslo ↑

concert was given on Sept. 1 and featured Beethoven's Eroica. It was presented in the Folketeatret, a theater used a lot for ballet.

Helsinki →

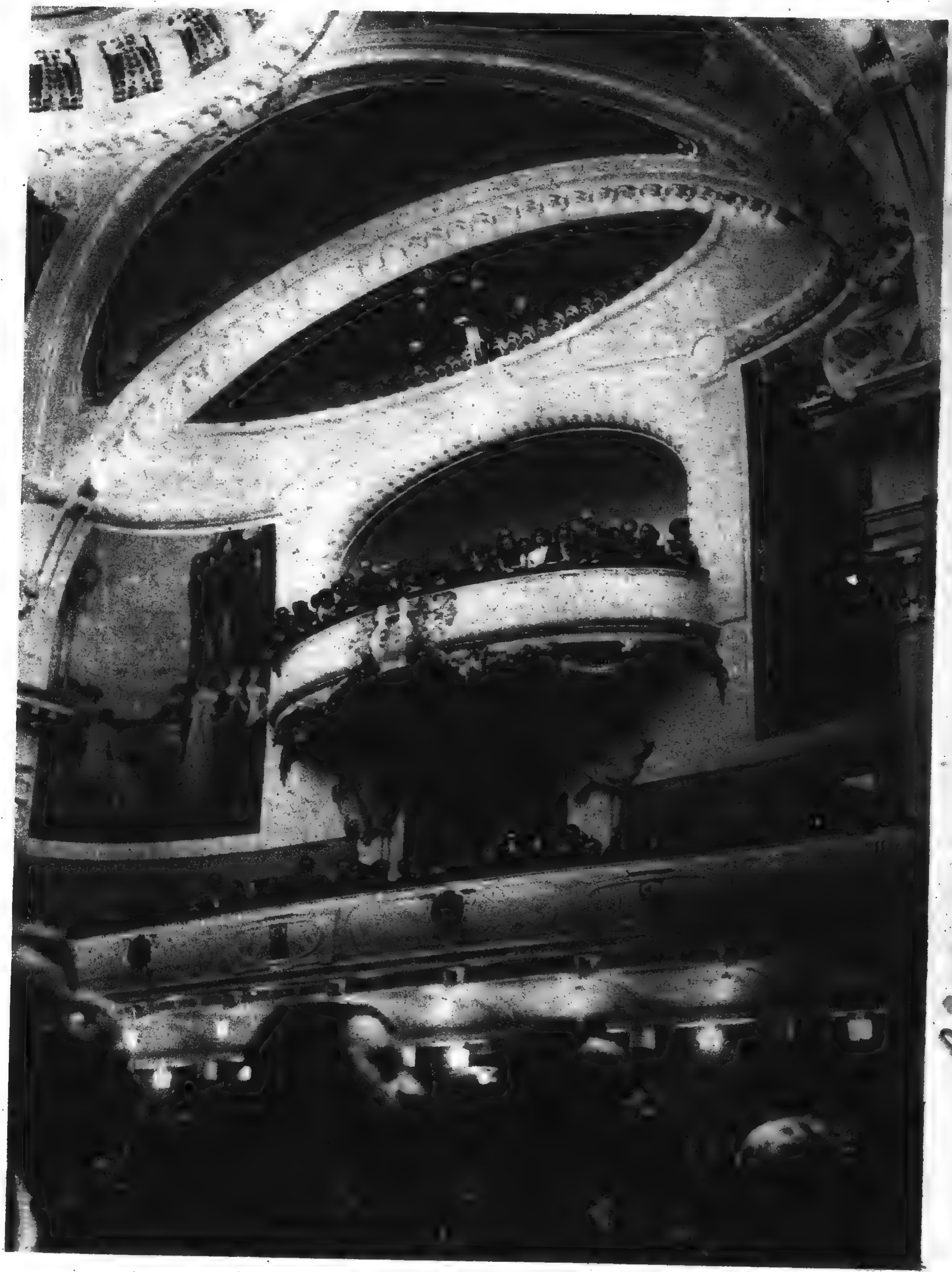
President and Mrs. Kekonnen of Finland sat at center in front of audience when the Boston Symphony played at cavernous Fair Trade Hall.

Moscow ↓

concerts (there were three) were held in Great Hall of Moscow Conservatory. Roses on organ pipes fete orchestra on its 75th birthday.

Stockholm

Lovely ornate-modern Concert Hall was scene of Swedish appearance. Glass baffles help the acoustics.



Prague

Orchestra played Honneger and Hanson to a full house at Smetana Hall, ornate and named for the Bohemian composer.

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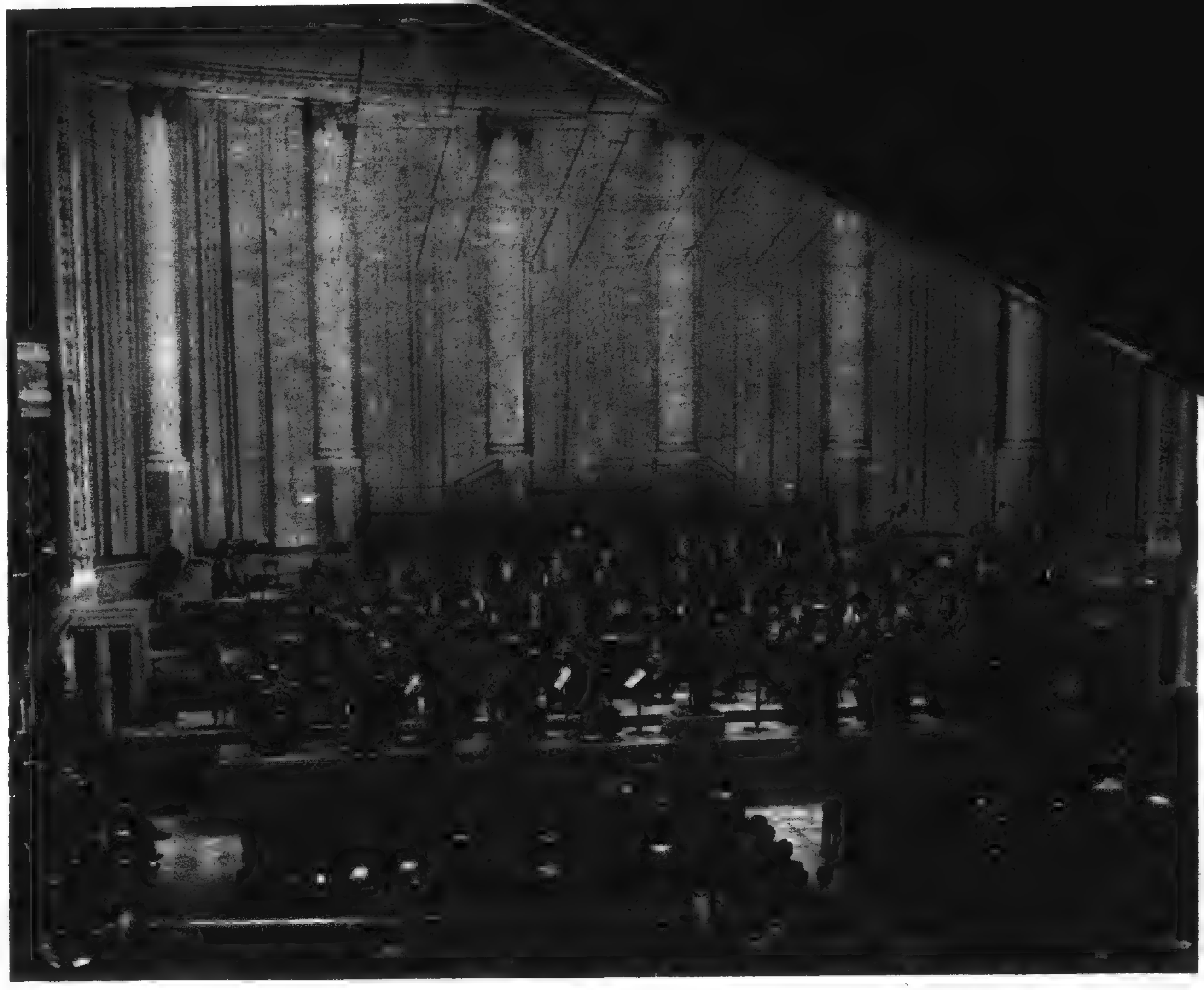


Vienna By Sept. 12, orchestra was in Vienna's Grosser Konzerthaus, where visiting orchestras usually appear.

SYMPHONY ON TOUR continued

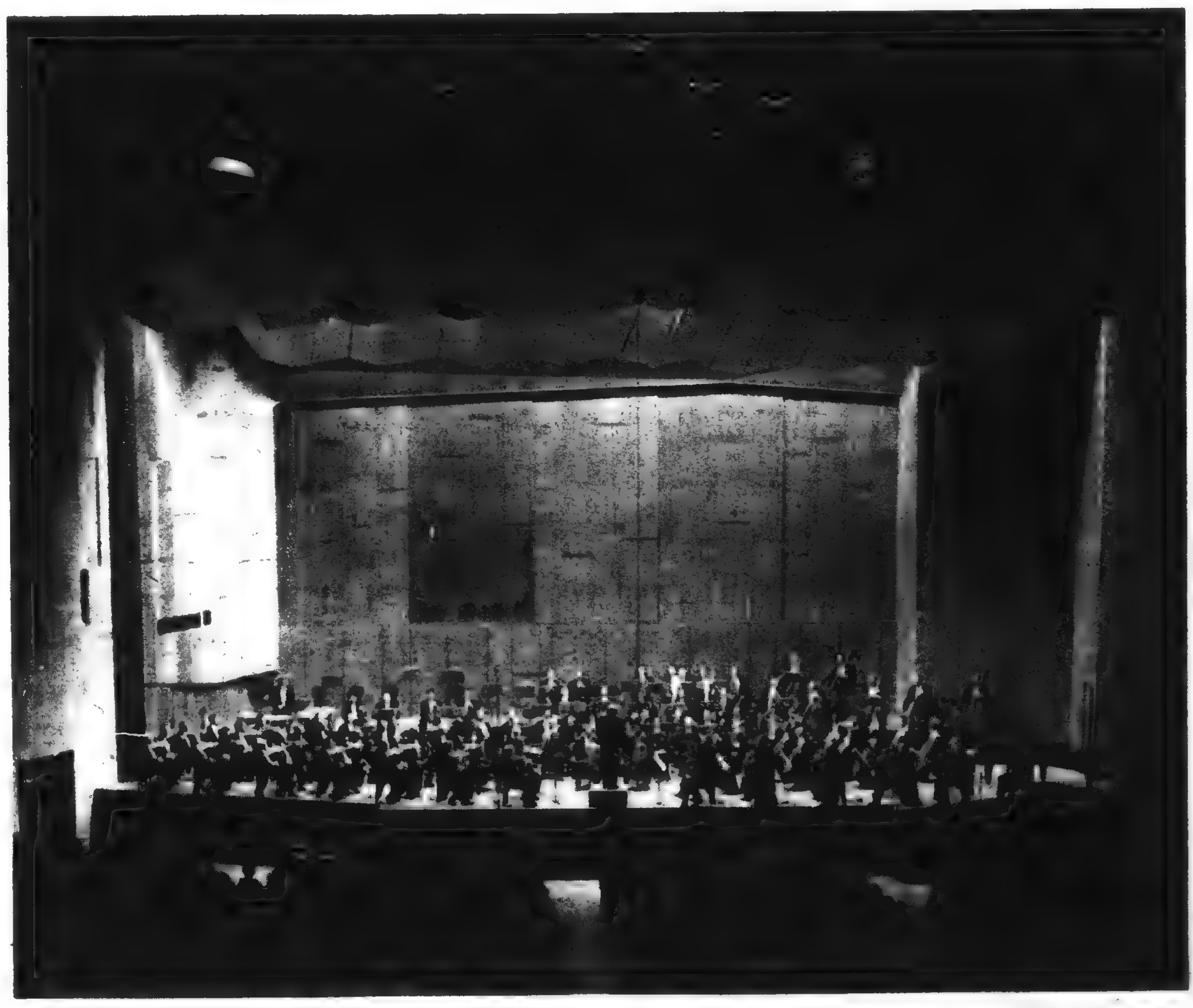
Brought 'Cultural Gift'

meant something like what men say about a very beautiful woman—that she is too beautiful to stand."

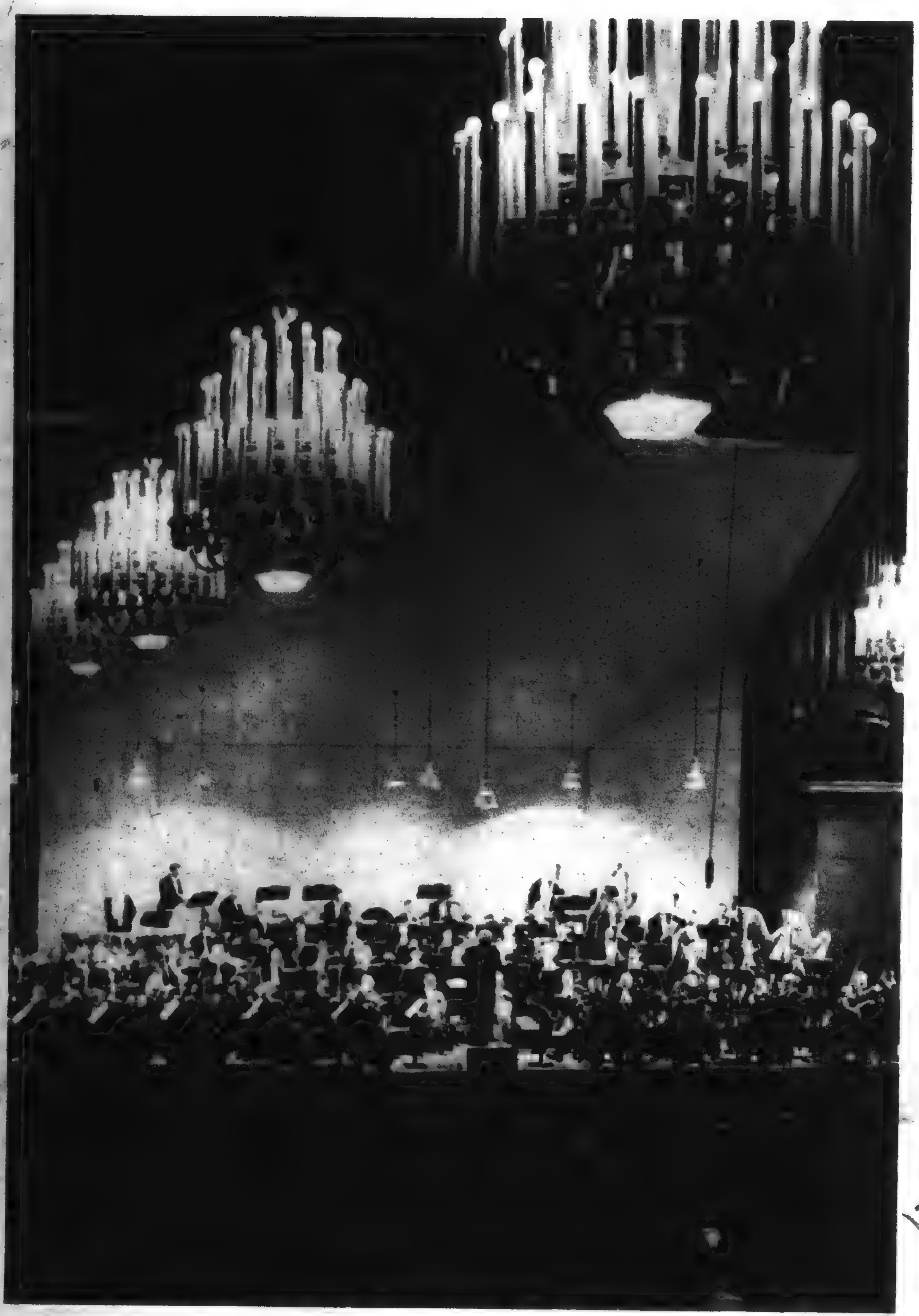
The tour opened in a movie house in Cork, where Mr. Michael T. Kelleher, a Boston insurance man and a trustee of the orchestra, made a little speech in which he expressed his pleasure as the son of an immigrant in making a cultural gift from one celebrated Irish center to another.

In Dublin, the concert was attended by former Prime Minister De Valera as well as Sean O'Kelly, president of Eire, and the mayor of Dublin who happened to be celebrating his 75th birthday. This year is also the orchestra's 75th anniversary. The Dublin concert was in a converted movie house.

The most beautiful concert hall used by the orchestra, in Man- →



Stuttgart The Liederhalle at Stuttgart was opened last spring and is asymmetrical. The orchestra played Brahms 2nd.



Munich In Munich Dr. Munch conducted in stately Kongressaal of the Deutchesmuseum, featuring elegant chandeliers.

Zurich Pierre Monteux, who alternated with Dr. Munch, wields baton at Tonhalle, big auditorium in Zurich cultural center.

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Paris concerts were at Champs Elysees Theatre where Stravinsky Sacre de Printemps premiere years ago caused a near riot.

Hall of Czarist Nobles

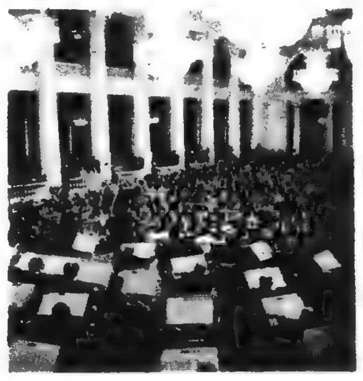
ager Perry's estimation, was Hall of the Philharmonic in Leningrad. "It was built before the Revolution," he said, "and was called the Great Hall of the Nobles in czarist days. Nowadays, it is used by the Leningrad orchestra. It is painted in an off-white color and the seat upholstery is finished in red. The place is kept in tiptop condition."

One concert hall, the Tivoli, is placed right in an amusement park in the center of Copenhagen. "It is a very beautiful building," Mr. Perry said, "and quite new. The amusement park—not gaudy like ours—is in the center of the city and has walks and restaurants and so on. A delightful and entertaining place."

End

Leningrad

Today's cover shows concert-going Russians at the first of two Boston Symphony concerts in Leningrad. The scene is Philharmonic Hall at Leningrad, the home of the Leningrad orchestra, and the former Grand Hall of the Nobles of czarist days. It was called "the most beautiful concert hall I was ever in" by Thomas D. Perry Jr., Boston Symphony's manager. Program included symphony by Walter Piston, American.



London Royal Festival Hall, built for the Festival of Britain, was scene of the last concerts, Sept. 24-25.

Leeds concert was presented in the Town Hall. Leeds was chosen to bring music to an area outside a metropolitan center.

Providence Dr. Munch leads orchestra at our own Veterans Memorial Auditorium, scene of Tuesday concert.

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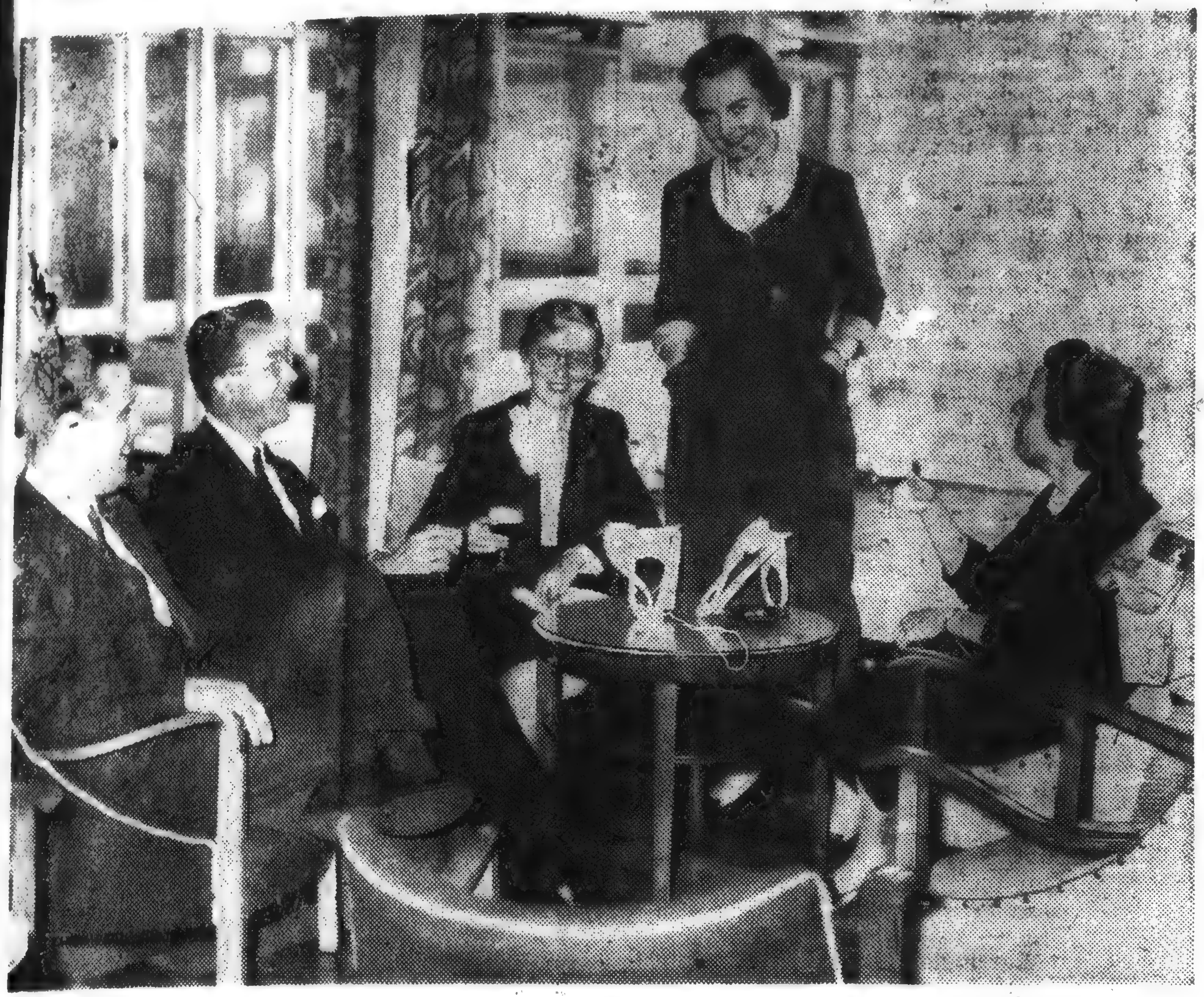
SEP 8 1956

BSO Tour Members Receive Irish Hospitality



Members of the Boston Symphony Orchestra staff who are accompanying the orchestra on its European tour are introduced to Irish coffee at Shannon's international airport by Miss Paddy Murphy, airport hostess. Seated left to right are Gail Rector, assistant BSO manager; Thomas D. Perry Jr., BSO manager; Miss Mary Smith, Mr. Perry's secretary; and Mrs. Perry.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
PHILA., PA. CATHOLIC
STANDARD & TIMES

SEP 7 1956

Boston Symphony Plays in Ireland

CORK, Ireland (NC).—The Boston Symphony Orchestra paid a musical tribute here "to the land of saints and scholars which has contributed so abundantly to America's present greatness."

The orchestra and its conductor, Dr. Charles Munch, were introduced to the Irish audience by Michael T. Kelleher, a trustee of the Boston Symphony, who said his father was born in County Cork 100 years ago. Mr. Kelleher, who is chairman of the executive committee of the National Catholic Community Service in Washington, noted that he is "the first of my race and faith" to serve in the capacity of trustee of the Boston Symphony.

In his brief introduction, Mr. Kelleher said:

"As spokesman for the Boston Symphony Orchestra, I bear witness to the union in our American society of diverse elements which a century ago seemed so far apart.

"Our fathers who were nurtured on this hallowed soil came to America with little more than their faith, their natural honesty and decency and their willingness to respond with tireless energy to the opportunities afforded them in the land of their adoption. . . . If we Americans of Irish descent

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165 Church Street - New York
NEW YORK, N. Y.
CATHOLIC NEWS
Circ. W. 52,538

SEP 8 1956

Boston Symphony Offers Musical Tribute to Irish

CORK, Ireland (NC)—The Boston Symphony Orchestra paid a musical tribute here "to the land of saints and scholars which has contributed so abundantly to America's present greatness."

The orchestra and its conductor, Dr. Charles Munch, were introduced to the Irish audience by Michael T. Kelleher, a trustee of the Boston Symphony, who said his father was born in County Cork 100 years ago. Mr. Kelleher, who is chairman of the executive committee of the National Catholic Community Service in Washington, noted that he is "the first of my race and faith" to serve in the capacity of trustee of the Boston Symphony.

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BOSTONIANS ABROAD—Members of the Boston Symphony, now touring Europe, were entertained recently by Henry Laughlin, president of Houghton Mifflin Co., Boston, at his Castle Hyde, 25 miles from Cork, Ireland. From left, Henry B. Cabot, president of the Symphony board of trustees, Michael T. Kelleher, trustee, Roger Voisin, first trumpeter, and Laughlin.

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 13 1956

Boston Orchestra Irish Concerts

Special to the Herald Tribune

BOSTON, Aug. 12.—The Boston Symphony Orchestra will open its European tour with two concerts in Ireland, at Cork Friday night, Aug. 24, and in Dublin the following afternoon. Michael T. Kelleher, a Boston insurance broker and trustee of the orchestra who arranged for the sponsorship of the two concerts, will give an address to the Irish people before the concert at the Savoy Theater in Cork.

The concert in Dublin's Theater Royal will be under the patronage of the Most Rev. Dr. John C. McQuade, Archbishop of Dublin and Primate of Ireland, and will be the first event in a drive to raise funds to rebuild the ninety-seven year old Archdiocesan Seminary of the Holy Cross at Clonliffe.

Charles Munch will conduct both concerts.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Dublin Evening Press.

24 AUG 1956

GOLD MEDAL FOR THE PRESIDENT

47
67

AFTER the concert by the Boston Symphony Orchestra in the Theatre Royal tomorrow afternoon, which will be attended by the President and members of the Government, Mr. O'Kelly will be presented with the Orchestra's special 75th Anniversary Gold Medal.

The presentation is being made as a graceful gesture in recognition of the fact that tomorrow is the President's 74th birthday—he is one year younger than the famous Orchestra.

The presentation will be made by Dr. Charles Munch, the Orchestra's 65 year-old French conductor, in a short ceremony after the concert.

Immediately afterwards conductor and orchestra will be hurrying to Dublin Airport to catch a plane for Edinburgh, where they are booked to play during the International Festival.

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American (e)
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AUG 24 1956

Hub Symphony in Dublin

The Boston Symphony Orchestra presents its first European concert tonight in Dublin with a program designed to delight Irish music lovers.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Dublin Sunday Independent

MUSIC-MAKING WITH A DIFFERENCE

Brilliant men from Boston

4767

By James Delany

THE Boston Symphony Orchestra, which played its final concert in Ireland at the Theatre Royal, Dublin, yesterday, has a proud record of seventy-five years of achievement.

That this reputation is well founded was evident at once. A flood of magnificent tone from all sections of this large orchestra made the rendering of our own and the American National Anthems a thrilling experience.

SHEER DELIGHT

The lovely Haydn Symphony which opened the programme was sheer delight. Performances of these classic works tend to become a little precious and "arty" in some centres. This was a virile, manly performance, yet impeccable in the clarity of its exposition and wonderful rhythmic urge infused by the brilliant conductor —Charles Munch.

This work was followed by an Elegy by Howard Hanson dedicated to Serge Koussevitzky, who was the inspiring conductor of the orchestra for twenty-five years. It is a finely conceived and moving work which fully exploits the resources of the modern orchestra and showed unmistakably the excellence of the Boston players.

BREATH-TAKING

The performance of Richard Strauss's "Don Juan" was breath-taking in the virtuosity of the playing and the sure mastery of Charles Munch. We have heard orchestras in recent years, but none equalled the brilliance of this.

The concert concluded with Schumann's 2nd Symphony, in which the conductor's impelling rhythmic urge compensated for any tendency towards dullness in the work.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Cork Examiner

1956

Dublin Letter

4767

74 Grafton Street,
Friday Night.

MEDAL FOR PRESIDENT

AT the conclusion of the concert by the Boston Symphony Orchestra in the Theatre Royal to-morrow, the President, Mr. O'Kelly, will be presented with a medal. It is the medal which was struck to commemorate the seventy-fifth anniversary of the founding of the orchestra. Mr. O'Kelly, as it happens, will be 74 to-morrow—a year younger than the orchestra—and the presentation is, therefore, in the nature of a birthday present. Dr. Charles Munch, the 65-year-old French conductor of the orchestra, will hand the medal to the President during a short ceremony after the concert. There will not be a great deal of time available, and it will be a weary group of musicians who will hurry to Dublin Airport to fly to Edinburgh, where they will give performances during the international festival there. The orchestra is sure of a good reception here as the Theatre Royal is booked out, with the exception of some two-guinea and one-guinea seats.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Dublin Sunday Independent

U.S. orchestra honours President O'Kelly

THE Trustees of the Boston Symphony Orchestra honoured President O'Kelly on his 74th birthday yesterday with a presentation of a score of a work which was specially commissioned for the orchestra and a gold medal struck on the occasion of the 75th anniversary of the foundation of the famous orchestra.

The presentation took place in the Theatre Royal after the concert given by the orchestra in aid of Holy Cross College, Clonliffe.

Returning thanks to Mr. Henry B. Cabot, Chairman of the Trustees of the Orchestra, who made the presentation, the President spoke of the "most friendly and cordial relations" existing between Irish people and the people of Boston.

★ *President S. T. O'Kelly views a music score presented to him after the performance by the Boston Symphony Orchestra at the Theatre Royal, yesterday. From left: Dr. Munch (Conductor of the orchestra); the American Ambassador, Mr. Taft, and Mr. H. B. Cabot (Chairman, Trustees of the Orchestra.*

An Irish city

"There is no place outside Ireland where there are more Irish people to the square mile than there are in the city of Boston. I have been there before and, if God spares me, I hope to visit the city again," Mr. O'Kelly said.

Following the presentation, Miss Kitty O'Callaghan presented Dr. Munch with scores of a number of works by Irish composers on behalf of the Cultural Relations Committee.

Mayor's greetings

Mr. M. Kelleher, a prominent Boston businessman and one of the trustees of the orchestra, extended an invitation to Mr. R. Briscoe, T.D., Lord Mayor of Dublin, to visit Boston in March.

Mr. Kelleher also brought birthday wishes from the Mayor of Boston, Mr. Hynes, to the President.

Present at the reception were Mrs. O'Kelly; the Papal Nuncio, Most Rev. Dr. Levame; the Archbishop of Dublin, Most Rev. Dr. McQuaid; An Taoiseach, Mr. Costello; the Minister for External Affairs, Mr. Cosgrave; the American Ambassador and Mrs. Taft; and Mr. de Valera, T.D. •

On arrival at the theatre for the concert, the guests were met by Mr. Louis Elliman, Managing Director, Odeon (Ireland) Ltd.

Left by plane

Two chartered Aer Lingus planes left Dublin last evening for Edinburgh carrying members of the orchestra.

The orchestra is to play at the Edinburgh Festival before continuing its European tour.

The other members of the orchestra travelled by boat to Glasgow.

Bereavement

It was announced at the Boston Symphony Orchestra's concert in Cork on Friday night that Mrs. Charles Munch, wife of the conductor of the orchestra, had died in Paris after a long illness.

Following the close of the orchestra's season in Massachusetts on Sunday week last, Dr. Munch flew to France to see his wife. She died on Tuesday last and was buried there on Thursday.

Afterwards Dr. Munch flew to Cork for the orchestra's engagement there.

The dredger that

[46]

MUSIC-MAKING WITH A DIFFERENCE

Brilliant men from Boston

By James Delany

THE Boston Symphony Orchestra, which played its final concert in Ireland at the Theatre Royal, Dublin, yesterday, has a proud record of seventy-five years of achievement.

That this reputation is well founded was evident at once. A flood of magnificent tone from all sections of this large orchestra made the rendering of our own and the American National Anthems a thrilling experience.

SHEER DELIGHT

The lovely Haydn Symphony which opened the programme was sheer delight. Performances of these classic works tend to become a little precious and "arty" in some centres. This was a virile, manly performance, yet impeccable in the clarity of its exposition and wonderful rhythmic urge infused by the brilliant conductor —Charles Munch.

This work was followed by an Elegy by Howard Hanson dedicated to Serge Koussevitzky, who was the inspiring conductor of the orchestra for twenty-five years. It is a finely conceived and moving work which fully exploits the resources of the modern orchestra and showed unmistakably the excellence of the Boston players.

BREATH-TAKING

The performance of Richard Strauss's "Don Juan" was breath-taking in the virtuosity of the playing and the sure mastery of Charles Munch. We have heard orchestras in recent years, but none equalled the brilliance of this.

The concert concluded with Schumann's 2nd Symphony, in which the conductor's impelling rhythmic urge compensated for any tendency towards dullness in the work.

Irish Exhibition

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Dublin Sunday Press

26 AUG 1956

President was 74 yesterday

4767

UACHTARAÍN na hEireann, Sean T. O Ceallaigh quietly celebrated his 74th birthday yesterday at Arus an Uachtarain to where he returned after spending a fortnight's holiday at his country residence in Roundwood Park, Wicklow.

A Shoilise Bean Ui Ceallaigh was the first to offer her congratulations. After attending an early Mass, His Excellency read a number of congratulatory telegrams.

Until it was time for his only formal engagement of the day—a visit to the Theatre Royal to attend the concert by the Boston Symphony Orchestra — the President was kept busy answering telephone calls of congratulation.

Very happy

In a brief birthday statement to the SUNDAY PRESS he said:

"I am very happy to have reached 74 years and to have completed one term of office. I hope God will spare me to complete my second term."

Following the symphony concert, the President returned again to Arus an Uachtaráin, where he spent the remainder of the day quietly reading the Irish, American, German, French and Italian papers which he reads every day.

[Photo: Colman Doyle

medal, struck for the orchestra's 75th anniversary, and the score of a work written for the anniversary by Howard Hanson.

In Cork on Friday, Senator Mrs. Dowdall, on behalf of the Cork Orchestral Society, presented a silver dish to Dr. Munch, the conductor, and Mr. Cabot, the chairman of the orchestra's trustees.

At the concert

Among the audience in the Theatre Royal were the President, the Taoiseach, Mr. Costello; the Minister for External Affairs, Mr. Cosgrave; Mr. de Valera; Most Rev. Dr. Levame, Apostolic Nuncio; Most Rev. J. C. McQuaid, D.D., Archbishop of Dublin; Mr. W. H. Taft, American Ambassador; and the Lord Mayor of Dublin, Colr. R. Briscoe, T.D.

Footnote: Dr. Munch's wife died in Paris last Tuesday, after a long illness. He flew over from France to conduct here.

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BArclay 7-5371
PRESS CLIPPING BUREAU
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NEW YORK, N. Y.
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AUG 26 1956

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NY Times
[illegible]
Sun. Aug 26.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Dublin Evening Press.

Boston Orchestra's concert at Royal

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DUBLIN gave the Boston Symphony Orchestra's concert at the Royal a most hospitable reception on Saturday afternoon, leaving it to the poor critics to see justice was done.

In my own case judgment is delivered more in sorrow than in anger, for the Orchestra is obviously a splendid one. It is a *real* orchestra a perfectly integrated whole, not a mere casual assemblage of players.

After half a dozen bars we knew that here was a group capable of giving a conductor all that can be yielded by mortal musicians. Tone was firm, voluminous, and in most cases fine. (I had doubts about the trumpeter, but the lady flautist was good and the oboist splendid). The attack was instantaneous, the ensemble perfect, the clarity admirable, but the performance regrettable.

Conductor's fault

The fault was the conductor's, Charles Münch. And yet it wasn't his either, because you cannot condemn a man for having been reared as a Frenchman—that is, a person who cannot lay a finger upon a semiquaver without withering all the feeling out of it.

French music-making can be exquisite, delicate, fascinating in its virtuosity, it can have the energy of the whirlwind and the brilliance of the diamond, but it is inhuman. No soul speaks from it to our soul, and who can find anything more damning to say about an artist's work than that?

In the centre

Let there be no mistake about it. Monsieur Münch is expert enough to hit every bullseye he aims for plump in the centre. It is the nature of the bullseyes I lament.

The works, whose notes were played with blameless accuracy, were Haydn's 102nd Symphony, Schumann's Second (there was a glimmer of emotion in the slow movement here) and Strauss's Don Juan.

There was also a lengthy string of elegiac commonplaces by a Mr. Howard Hanson (of Wahoo, Nebraska, said the programme) in memory of his friend Serge Koussevitzky. I fear it only served to increase our grief at the demise of M. Münch's worthy predecessor.

J. O'D.

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Extract from
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President gets birthday gifts from orchestra

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The recital was under the patronage of Most Rev. J. C. McQuaid, D.D., Archbishop of Dublin and Primate of Ireland, and was arranged by Our Lady's Choral Society, in aid of Holy Cross College, Clonliffe.

The President was also given the score of a work written by Howard Hanson. Both presentations were to mark his 74th birthday.

Mr. Mike Kelleher, one of the orchestra trustees, presented the President with birthday greetings from the Mayor of Boston, Mr. J. B. Hynes.

The chairman of the trustees, Mr. Henry B. Cabot, presenteing the medal and score, said the presentations were to mark the President's birthday and "in memory of the occasion of playing in this great Catholic city."

Would come again

The President said he was delighted with the visit of the orchestra to Dublin and expressed the hope that it would come again. Its tour of Europe, he he said, would show the Old World that the New World had excellent musicians.

Miss Kitty O'Callaghan, of the Cultural Relations Committee, presented the conductor of the orchestra, Dr. Charles Munch, with the scores of five original works by Irish composers.

The recital was also attended by the Taoiseach, Mr. Costello; Most Rev. Dr. Levame, Papal Nuncio; Mr. Cosgrave, Minister for External Affairs; Mr. de Valera and the Lord Mayor of of Dublin, Mr. R. Briscoe, T.D.

Spectacular music 'machine'

AN orchestra visiting a foreign capital usually plays its best, excited by the occasion and the sense of anticipation which a strange audience communicates.

Enthusiastic reports from other cities put hopes high for the Dublin visit of the Boston Symphony Orchestra, and record collectors remembered their brilliant recordings of the standard repertoire.

Their performance at the Theatre Royal on Saturday showed them as a spectacular machine with a dazzling technique, as glossy and purring as some highly powered musical dynamo.

The strings seemed to breathe together, so shapely and balanced was their phrasing, but other sections of the orchestra make more for brilliance and power than for the more delicate colours of the tonal spectrum.

'Athletic zest'

The brass tended to athletic zest, in particular, the leading trumpeter, who uncheked by conductor, Charles Munch, upped with his bell whenever he had the chance, and launched a deafening assault that obliterated the fine playing of his colleagues in the wood-wind.

But, this apart, it was evident that the individual players are brilliant; and, possibly, a better balance of sound can be obtained in more resonant surroundings.

The programme opened with the Haydn B flat symphony, which was characterised by incisive attack and vigour. The conductor brought out all the gaiety and sparkle of Haydn, sometimes at the expense of shape.

There was astonishing variety of expression, but some of the semi-quavers in the finale cried aloud for elbow-room in the unwonted pace.

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Strauss's mighty tone poem, "Don Juan," fared better. Both conductor and orchestra joined in a brilliant, volatile and electrifying performance, worthy of that amazing score with which the composer, at 25, astonished the musical world in 1889.

The Hanson "Elegy" (in memory of Koussevitzky) made a pleasant contrast in the many styles of late romantic composers.

The Schumann symphony was possibly the best piece of the concert, and showed both Charles Munch and his players to the best advantage But all their glowing tone and suppleness could not dispel an air of premeditation that hung over the performance of this symphony.

Within the composer's creaking structure there is much deeply felt material. Charles Munch sought beauty of shape and sound, and fully projected its emotional content.

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INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2

Extract from the

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Over a hundred strong, the orchestra plays with a streamlined chromium-plated efficiency.

Every shade of sound is turned out with the flourish of the highest form of advanced mechanics.

However, the warmth of tone of the Vienna or Berlin Philharmonic Orchestras is missing.

The Boston brass strikes European ears as rather too strident. This is especially the case in trumpet playing which seems to be forever hailing unseen armies to battle.

THE CONDUCTOR

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This was the most enjoyable item in the concert.

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The woodwind of the orchestra is excellent and the principal oboeist, flautist and clarinetist are all splendid players which they amply demonstrated in the third movement.

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Extract from
Dublin Sunday Press
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Orchestra gave medal to President

4767

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After the concert the President—in honour of his 74th birthday—was presented with a gold medal, struck for the orchestra's 75th anniversary, and the score of a work written for the anniversary by Howard Hanson.

In Cork on Friday, Senator Mrs. Dowdall, on behalf of the Cork Orchestral Society, presented a silver dish to Dr. Munch, the conductor, and Mr. Cabot, the chairman of the orchestra's trustees.

At the concert

Among the audience in the Theatre Royal were the President, the Taoiseach, Mr. Costello; the Minister for External Affairs, Mr. Cosgrave; Mr. de Valera; Most Rev. Dr. Levame, Apostolic Nuncio; Most Rev. J. C. McQuaid, D.D., Archbishop of Dublin; Mr. W. H. Taft, American Ambassador; and the Lord Mayor of Dublin, Colr. R. Briscoe, T.D.

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International Press-cutting Bureau
184 Strand, London, W.C.2
EXTRACT FROM
THE IRISH TIMES
(SEE OVER)
DUBLIN

Date [illegible]

CONTRASTS IN PERFORMANCE BY BOSTON SYMPHONY ORCHESTRA

Symphony in B flat, No. 102 (Haydn)
Elegy in Memory of Serge Koussevitzky, Op. 44 (Howard Hanson)
Tone Poem, Don Juan, Op. 20 (Richard Strauss)
Symphony No. 2 in C, Op. 61 (Schumann)

I really enjoyed and was moved by the last couple of minutes (from the last pause) of "Don Juan" on Saturday at the Theatre Royal, Dublin; and by some expressive playing in the Adagio of the Schumann symphony. In these two passages the Boston Symphony Orchestra showed some life and feeling. But the rest of the afternoon was essentially a demonstration of what is probably the most efficient musical machine that we have heard here.

When the B.B.C. Symphony Orchestra came in April they proved to be very slick indeed, but with little soul. One hoped that this was merely a stage in Sergent's development of them and that he will eventually get the machine to make real music. The Boston orchestra proved to be even slicker, with virtually no soul. Charles Munch has now been with them for seven years, and he should have been able in that time to get from them the feeling and poetry of music as well as technical perfection. After all, technique is but the means, and not the end, of expression.

This was the third time this year we have had "Don Juan" in Ireland. Our own radio orchestra has no pretensions to being a world-famous top-flight body, but, in all seriousness, its playing of "Don Juan" was much more enjoyable than Saturday's, because it was alive, had feeling and was done with zest. And that was but a shadow of the Vienna Philharmonic Orchestra's playing in Cork in May.

Obviously the blame must rest largely with Charles Munch, the Boston's conductor, but does it go deeper than that? In forging this machine, have the players forgotten to enjoy the making of music as such.? Except for some of the woodwind (specially the first flute) it seemed very doubtful if any of the players really got a kick out of playing their music.

Perhaps they also felt that it was not a very exciting programme. It was such a pity that with major modern American music so unknown this side of the Atlantic, they should not have brought us something really interesting and memorable. Howard Hanson's Elegy proved to be a highly academic piece of *fin-de-siècle* romanticism, but not worth bringing three thousand miles to represent the music of the U.S.A.

All this seems very harsh and ungrateful after we have been accorded the opportunity of hearing in our own capital one of the world's famous orchestras. It is probable that in Boston their performances are wonderful; that Saturday was one of those off-days that all artists have. But one can only judge what one hears. And it is because of their fame and position that they have the right to be judged by the highest standards and asked to come back again and play from the heart—to add feeling to precision, exhilaration to technique. As it was on Saturday, they committed the one great sin against the spirit of music—they were boring. This was so sad after all the fanfares of publicity, among the panoply of Church and State, and made one feel all the more bitter that in May the Vienna Philharmonic were not accorded a welcome in our capital as they were in Cork and Limerick.

C.A.

International Press-cutting Bureau
184 Strand, London, W.C.2
EXTRACT FROM
THE IRISH TIMES
(SEE OVER)
DUBLIN

Date 27 AUG 1956

... 27, 1956

4767

The President, Mr. Sean T. O'Kelly, with Dr. Charles Munch, conductor of the Boston Symphony Orchestra (left), and the American Ambassador, Mr. W. H. Taft, after the presentation to the President in the Theatre Royal, Dublin, on Saturday, of the score of a work specially commissioned for the orchestra. The presentation, which included a gold medal struck to mark the 75th anniversary of the orchestra, was made by Mr. Henry B. Cabot, chairman, on behalf of the trustees of the orchestra, which gave a concert in the Theatre Royal on Saturday.

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184 Strand, London, W.C.2
EXTRACT FROM
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(SEE OVER)
DUBLIN

Date [illegible]

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Mr. O'Kelly had returned to Arus an Uachtarain on Friday night after a fortnight's holiday at his country home in Roundwood, Co. Wicklow. He had no other formal engagements during Saturday and spent his day reading the newspapers and receiving messages of congratulation by telephone and telegram.

He said on Saturday: "I am very happy to have reached 74 years and to have completed one term of office. I hope God will spare me to complete my second term."

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Manchester Guardian

[illegible] AUG 1956

BOSTON HONOURS IRISH PRESIDENT

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Extract from
Dublin Evening Mail

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Extract from
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Sunday Press Aug. 26 '56

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The invitation was given by Mr. Mike Kelleher, Boston business man and a trustee of the Boston Symphony Orchestra, after the Orchestra's concert in the Theatre Royal.

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The elegy teems with original invention and is notable for fastidiously wrought texture, novel coloration, and ingeniously varied rhythms.

FORCEFUL CONDUCTOR

Charles Munch, the conductor of the orchestra since 1949, has his own personal views on the music performed. The orchestra obviously felt the force of his magnetic personality and responded magnificently throughout.

Precision is this orchestra's strongest point. It was almost breath-taking at times. Yet, there was something lacking — besides properly balanced brass tone—in all four works played. The music lacked the poetic inspiration of one who could delve deep into its very soul, and give sustenance, colour, and "life" to an otherwise superbly correct technical interpretation.

TWO SYMPHONIES

The two symphonies performed—Haydn's No. 102 and Schumann's No. 2—had much that the discerning listener could enjoy in playing of truly extraordinary intensity and clarity, without, however, realising in full the true spirit of either work.

There was a slight improvement, in this respect, in the playing of the Strauss tone-poem, Don Juan, which was given a taut, well-balanced, cohesive, reading that proclaimed its structural logic and organic unity, with virtuoso string and woodwind playing.

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The invitation was given by Mr. Mike Kelleher, Boston business man and a trustee of the Boston Symphony Orchestra, after the Orchestra's concert in the Theatre Royal.

International Press-cutting Bureau
184 Strand, London, W.C.2
EXTRACT FROM
THE IRISH TIMES
(SEE OVER)
DUBLIN
27 AUG 1956

Mr. Sean T. O'Kelly, with Dr. Charles Munch, conductor of the Boston Symphony (left), and the American Ambassador, Mr. W. H. Taft, after the presentation to the in the Theatre Royal, Dublin, on Saturday, of the score of a work specially commissioned orchestra. The presentation, which included a gold medal struck to mark the 75th of the orchestra, was made by Mr. Henry B. Cabot, chairman, on behalf of the of the orchestra, which gave a concert in the Theatre Royal on Saturday.

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Extract from
Dublin Evening Mail

Latecomers Delayed Start Of Symphony Concert

THOUGH latecomers and "chatterers" in the audience delayed the start of the concert given in the Theatre Royal by the one hundred and five strong Boston Symphony Orchestra surely the second half of the concert should not have begun until the President and his party had returned to their box.

It was the first visit to Dublin of the 75-year-old orchestra and Saturday's concert was the second of a series of 27 which will take the orchestra to 13 countries in its first European tour.

The Dublin concert, held under the patronage of His Grace the Archbishop of Dublin, Most Rev. J. C. McQuaid, D.D., who was present. Also in the audience were An Taoiseach, Mr. Costello; the Lord Mayor, Mr. R. Briscoe, T.D.; the Papal Nuncio, Most Rev. Dr. Levame; Mr. Cosgrave, T.D., Minister for External Affairs; Mr. de Valera, T.D.; the American Ambassador, Mr W. H. Taft, and many other members of the Diplomatic Corps. Without doubt, it was an historic occasion in the musical life of Dublin.

CAPACITY AUDIENCE

A capacity audience heard the first performance in Europe of "Elegy to the Memory of My Friend Serge Koussevitzky, Op. 44," by the American composer, Howard Hanson, who wrote it, a specially commissioned work, for the 75th anniversary of the foundation of the Boston Symphony Orchestra, which is being commemorated this year. Serge Koussevitzky was conductor of the orchestra from 1924 to 1949.

The elegy teems with original invention and is notable for fastidiously wrought texture, novel coloration, and ingeniously varied rhythms.

FORCEFUL CONDUCTOR

Charles Munch, the conductor of the orchestra since 1949, has his own personal views on the music performed. The orchestra obviously felt the force of his magnetic personality and responded magnificently throughout.

Precision is this orchestra's strongest point. It was almost breath-taking at times. Yet, there was something lacking — besides properly balanced brass tone—in all four works played. The music lacked the poetic inspiration of one who could delve deep into its very soul, and give sustenance, colour, and "life" to an otherwise superbly correct technical interpretation.

TWO SYMPHONIES

The two symphonies performed—Haydn's No. 102 and Schumann's No. 2—had much that the discerning listener could enjoy in playing of truly extraordinary intensity and clarity, without, however, realising in full the true spirit of either work.

There was a slight improvement in this respect in the playing of the Strauss tone poem, Don Juan, which was given a taut, well-balanced, cohesive, reading that proclaimed its structural logic and organic unity, with virtuoso string and woodwind playing.

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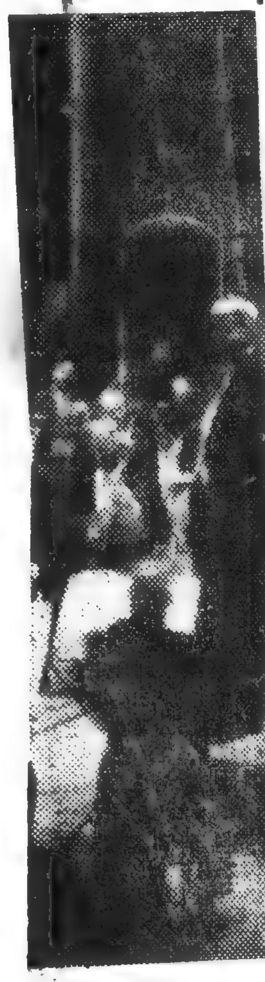

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Extract from

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Also present at the concert were officers from the Italian naval training ship, Amerigo Vespucci, which is on a visit to Dublin.

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Later, two chartered Aer Lingus planes left Dublin for Edinburgh carrying members of the orchestra. The orchestra will play at the Edinburgh Festival before continuing its European tour. The other members of the orchestra travelled by boat to Glasgow.

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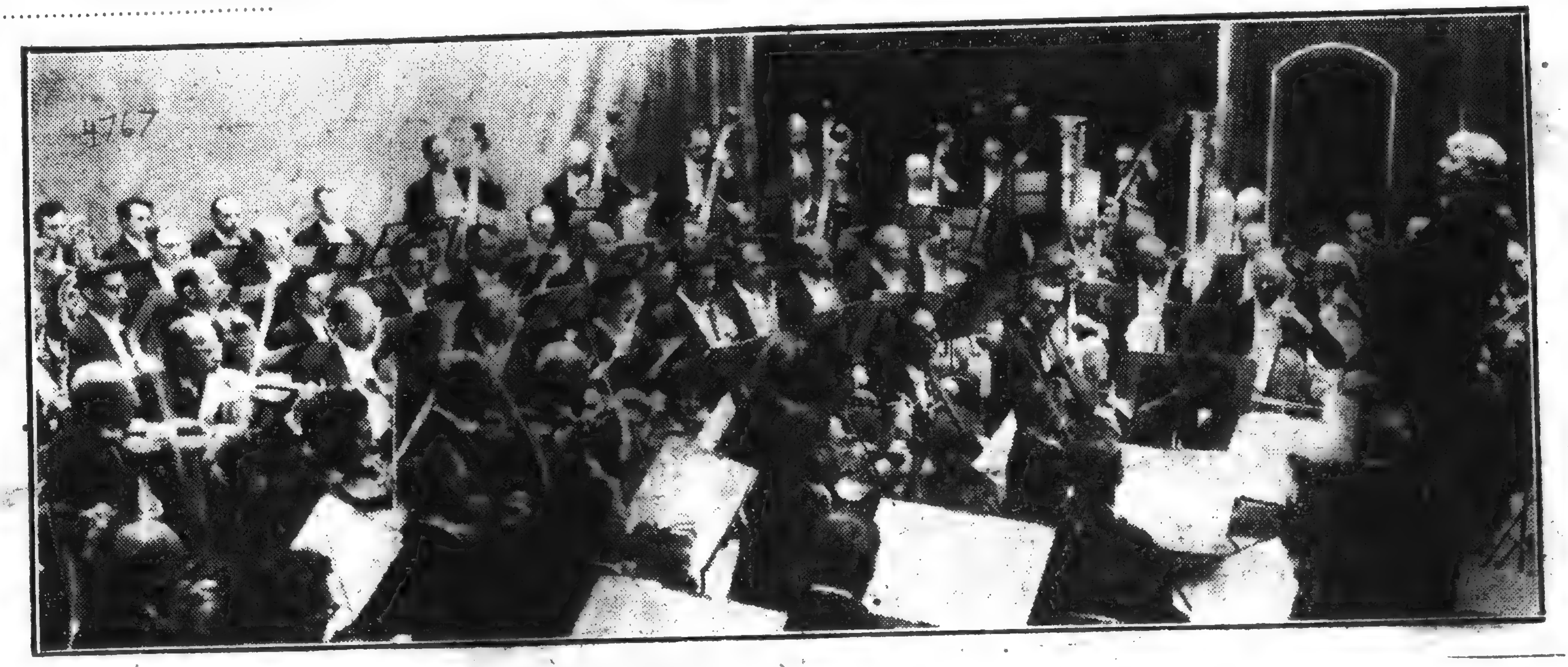

The Boston Symphony Orchestra during its performance in the Theatre Royal, Dublin.

DUBLIN CONCERT

Technical Ability Of Boston Orchestra

By MARY MacGORIS
"Irish Independent" Music Critic

FOR its Dublin concert, held in the Theatre Royal, the Boston Symphony Orchestra chose a programme more calculated to display the particular excellences of its playing than that which was heard in Cork.

A most interesting item was the Elegy by Howard Hanson which, specially commissioned for the orchestra's 75th anniversary and in memory of its great conductor Serge Koussevitzky, received on this occasion its first performance.

It is a smoothly-wrought work of quiet beauty, modern in idiom yet without harsh dissonances or discordant harmonies; the orchestra gave it a beautifully flowing and polished performance.

When Richard Strauss conducted his own tone-poems, he did not make them sound as beautiful as did his friend and colleague, the famous conductor, Nikisch (who incidentally was conductor of the Boston Symphony Orchestra for some years). When this fact was commented on, Strauss remarked that he did not want them to sound beautiful.

VIGOROUS PERFORMANCE

On this principle the orchestra's performance of Strauss's Don Juan could be described as an authoritative one; by any principles it was a vigorous and stimulating one. The extreme technical ability of all sections of the orchestra was vividly apparent and the precision and clarity of the ensemble, always notable, was particularly effective in this work.

The symphonies of Schumann are not that master's most rewarding works. The sustained intellectual working out of symphonic form could hardly be the strong point of a composer who has been described as "a master of the epigram." Nevertheless in their own way they contain a good deal of agreeable and sometimes even compelling music

His sensitive and lyrical Second Symphony concluded the programme. Charles Munch directed it with a smooth sweeping control which gave a sustained coherence to its numerous expressive musical ideas and the well-finished phrasing of the orchestra emphasised all its most agreeable qualities.

PRESENTATION BY TRUSTEES TO PRESIDENT

The Trustees of the Boston Symphony Orchestra honoured President O'Kelly on his 74th birthday with a presentation of a score of a work specially commissioned for the orchestra and a Gold Medal struck for the 75th anniversary of the orchestra's foundation.

The presentation took place in the presence of dignitaries of Church and State in the Theatre Royal after the concert given by the orchestra in aid of Holy Cross College, Clonliffe

CORDIAL RELATIONS

Thanking Mr. H. B. Cabot, Chairman of the Trustees of the Orchestra, who made the presentation, **Mr. O'Kelly**, who was accompanied by Mrs. O'Kelly, spoke of the cordial relations existing between Irish people and the people of Boston.

Making the presentation, **Mr. Cabot** said that to play in Ireland was one of the most delightful experiences the Orchestra had had.

Following the presenation, Kitty O'Callaghan, the pianist, presented Dr. Munch, the conductor, with the scores of a number of works by Irish composers on behalf of the Cultural Relations Committee.

She said that the Committee were presenting the works to Dr. Munch in the hope that he would find time to study them and perform them.

Mr. M. Kelleher, one of the trustees of the orchestra, extended an invitation to Mr. R. Briscoe, T.D., Lord Mayor of Dublin, who was present, to visit Boston in March and also brought birthday wishes from the Mayor of Boston, Mr. J. Hynes.

Present were the Papal Nuncio, Most Rev. Dr. Levame; the Archbishop of Dublin, Most Rev. Dr. McQuaid; the Taoiseach; Mr. Cosgrave, Minister for External Affairs; Mr W. H. Taft, the U.S. Ambassador, and Mrs. Taft; and Mr de Valera, T.D.

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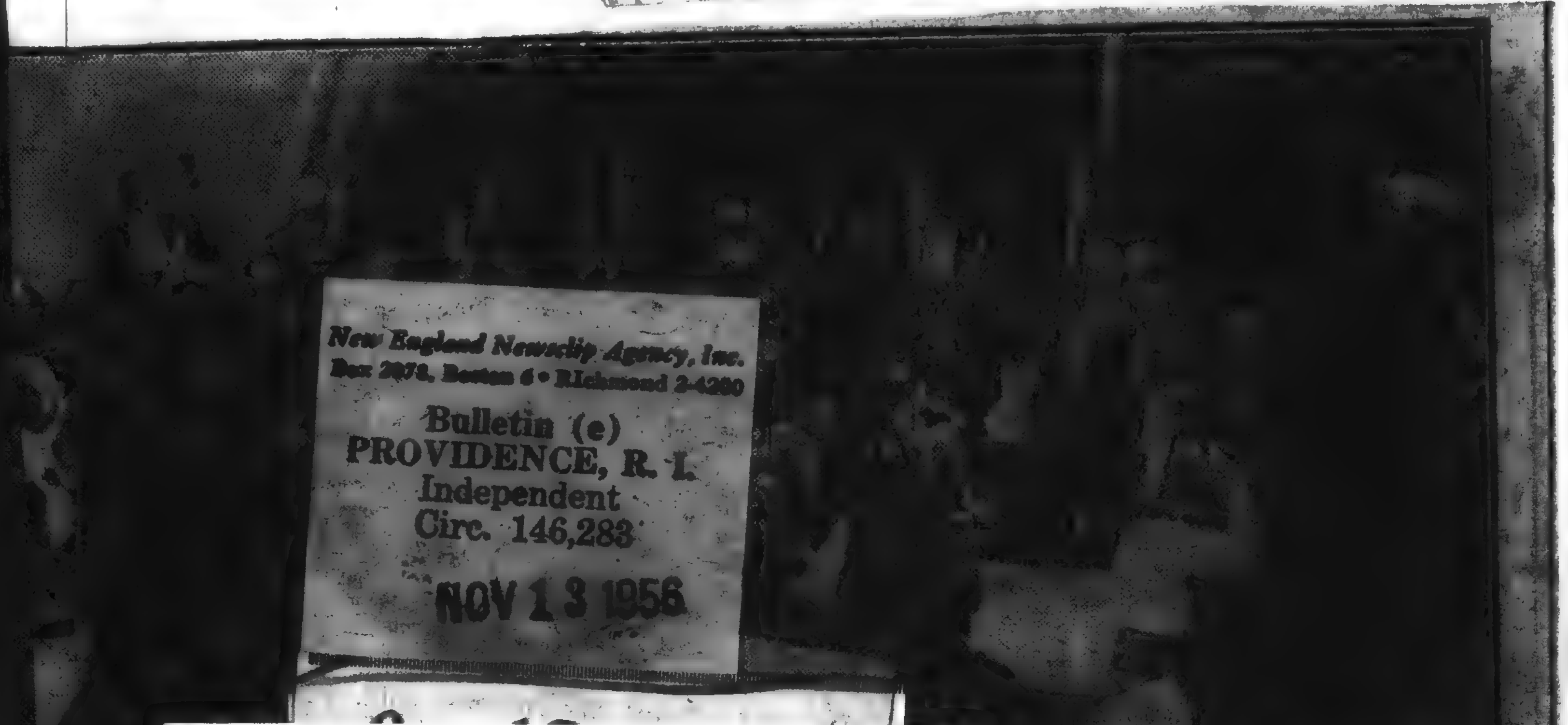

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NOV 13 1956

MUSIC and MUSICIANS

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well, and when would the rain ever stop: it was the worst summer in years and the farmers' crops would be ruined. You do not receive such good-natured friendliness when you buy a ticket in an American theater and as the woman clerk in Brown Thomas said—but that is another story.

Hub Orchestra In Ireland

Herald

(UP Telephoto)

HONY IN DUBLIN—Boston Symphony orchestra as it gave concert in h Aug. 25. President Sean T. O'Kelly attended the performance in the Royal Theater and was presented with a souvenir score.

New England Newsclip Agency, Inc.
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BOSTON, Mass.
Independent Republican
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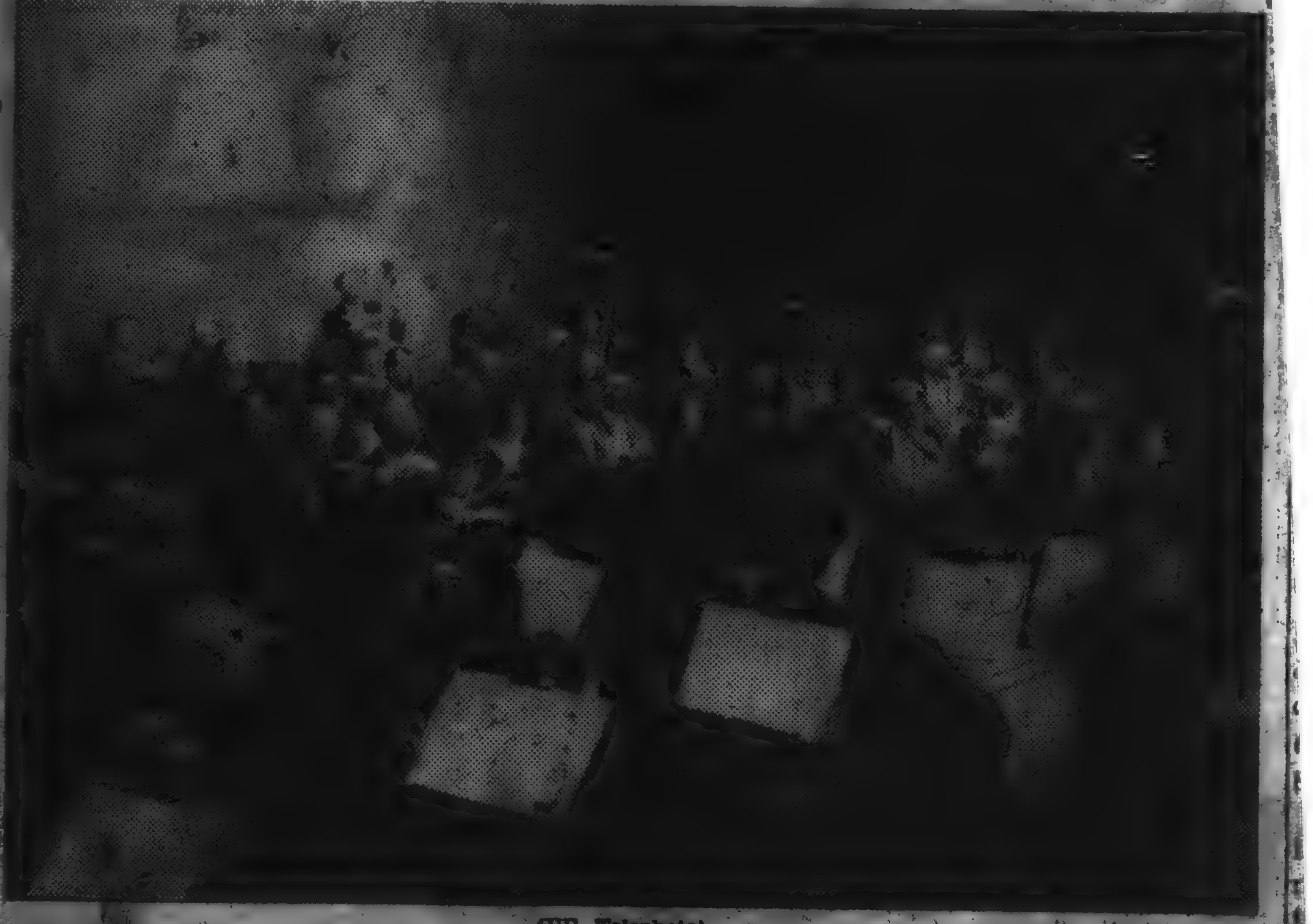
AUG 30 1956

Hub Orchestra In Ireland



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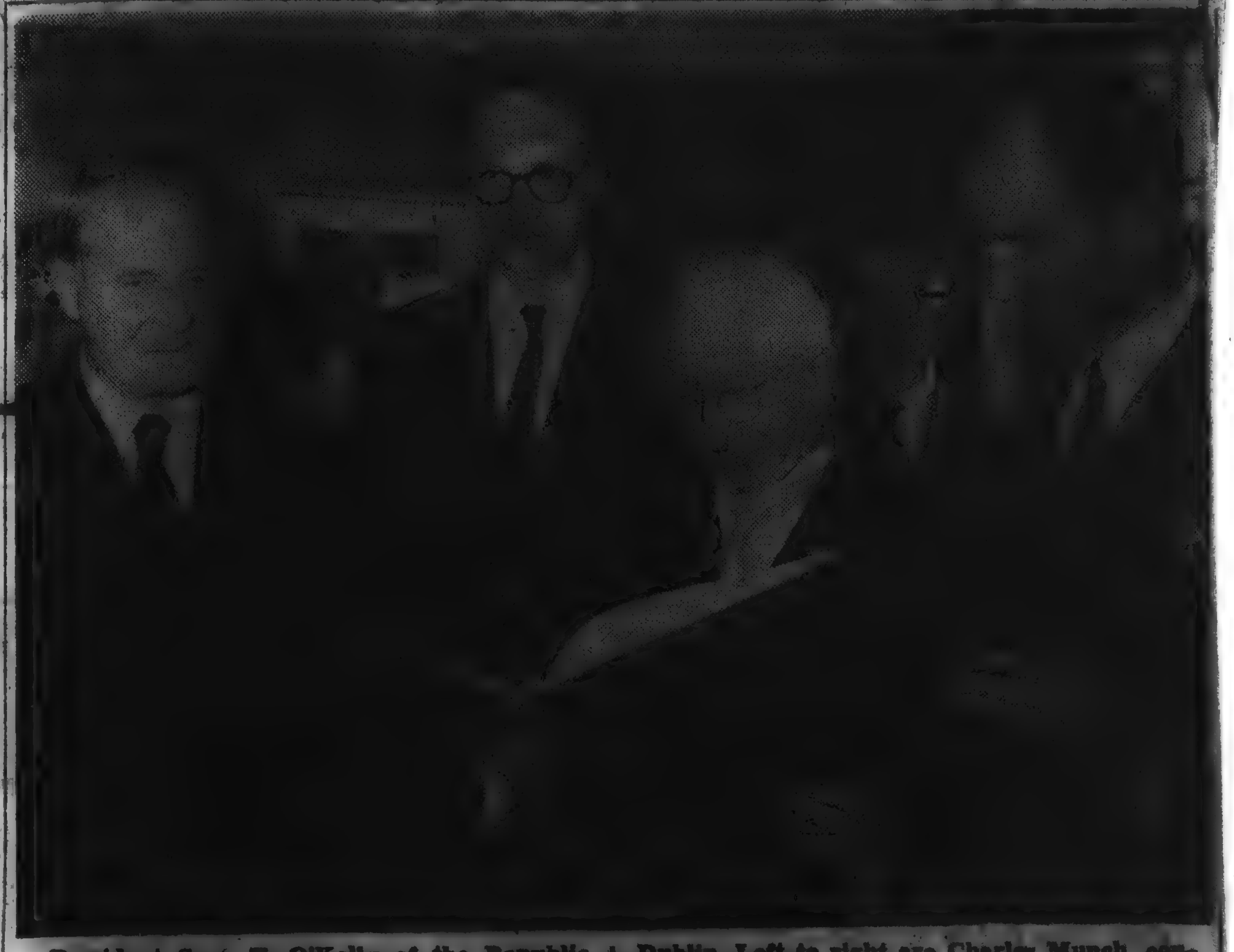
Box 2078, Boston 6 • Richmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
SEP 1 1956

Boston Symphony Heard in Ireland

Orchestra Acclaimed In Dublin

By R. M. Fox

Dublin



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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Cork Examiner

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4767

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Catholic Observer
SPRINGFIELD, Mass.
Weekly Catholic
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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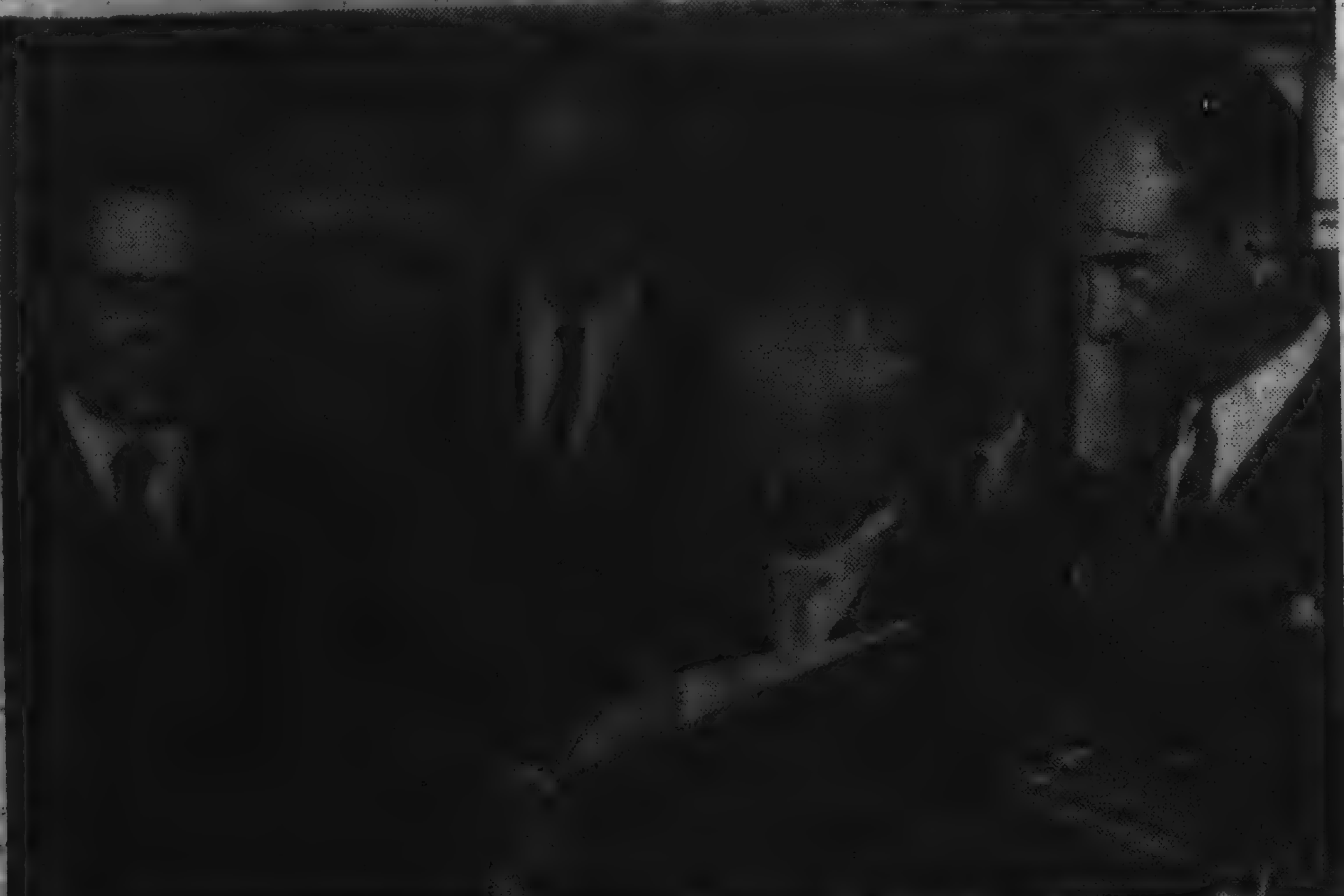
AUG 30 1956



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Globe Aug 30, 1956

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184, STRAND, LONDON, W.C. 2.

Extract from
The
Birmingham
Post

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In Ireland Herald

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Christian Science
Monitor (e)
BOSTON, Mass.
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Catholic Observer
SPRINGFIELD, Mass.
Weekly Catholic

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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AUG 30 1956

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Globe, Aug 30, 1956

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Christian Science
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SEP 1 195

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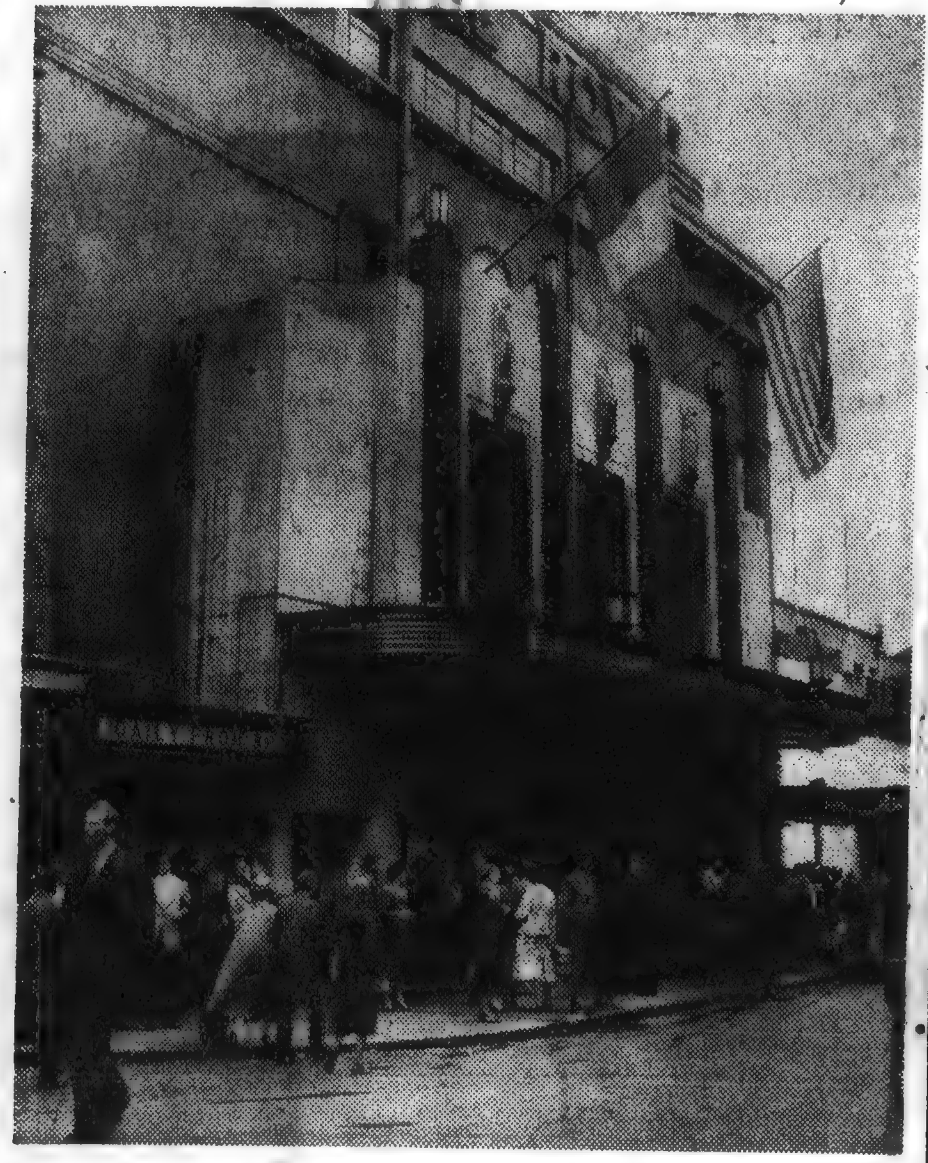
Dublin Acclaims Boston's Symphony Orchestra

These Candid Camera Shots of Dr. Munch and His Famous Musicians Showing the Enthusiasm With Which They Were Received, Were Flown From Ireland for Publication Exclusively in The Boston Post



In honor of the first appearance ever of the Boston Symphony Orchestra in Dublin, the Stars and Stripes fly beside the colors of the Irish Republic from the facade of the Theatre Royal. Edward G. Robinson's film, "Nightmare," also ran the same week.

As a memento of its first visit to Ireland, the Boston Symphony Orchestra, through the president of its board of trustees, Henry B. Cabot (right) presents a specially bound orchestral score to the President of the Irish Republic, Sean T. O'Kelly. Looking on are Dr. Charles Munch (extreme left), the orchestra's conductor; and William H. Taft II., U. S. Ambassador to Eire. Perhaps Mr. O'Kelley is saying, "Now, if this were Gaelic I could read it more readily."

Certainly the tense interest of this audience could not be surpassed by Boston's regular season ticket holders.

Enthusiastic comments to Dr. Charles Munch (centre), conductor of the Boston Symphony orchestra are made by the Most Reverend Albert Levame, Papal Nuncio to Eire, while President O'Kelly listens, at left.

While Irish President Sean O'Kelly (centre) cons [illegible] Robert Briscoe, Dublin's [illegible] Jew[illegible] Kelleher

Backstage at the Theatre Royal, Dublin, double-base players Ludwig Juht (left) and John Barwicki (right) think it is time for Kilton Vinal Smith to dress for the concert—but he keeps on booming on his bass tuba to test his lips.

NO ENTRY
EXCEPT TO CORN
EXCHANGE PLACE

At the stage door of Dublin's Theatre Royal, members of Boston Symphony expedition observe and comment on their Irish surroundings. Left to right: Samuel Diamond, violin; Martin Hoherman, 'cello; Noah Bielski, violin; [illegible]

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UNDER THE PATRONAGE OF HER MAJESTY THE QUEEN
AND HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

Edinburgh International Festival

In association with the Scottish Committee of the Arts Council of Great Britain, the British Council and the Corporation of the City of Edinburgh

USHER HALL
Sunday, 26th August 1956, at 8 p.m.

Music *from the* **B***allet*

LA PÉRI

Poème dansé — *Dukas*

(with Istar — Symphonic Variations;
Fervaal — Introduction, Act 1 — *d'Indy*)

Anatole Fistoulari

conducting the

Westminster Symphony Orchestra

PMC1011

The new one-act ballet "La Péri"
was first performed at Covent Garden
early this year, when the leading
rôles were danced by Margot Fonteyn
and Michael Somes;
the choreography of the ballet is by
Frederick Ashton.

PARLOPHONE

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THE PARLOPHONE COMPANY LTD. RECORD DIVISION 8-11 GT. CASTLE ST. LONDON W.1

USHER HALL
Sunday, 26th August 1956
at 8 p.m.

The
Boston Symphony Orchestra

Conductor
CHARLES MÜNCH

Founded seventy-five years ago, the Boston Symphony Orchestra has had a distinguished history under the direction of, amongst others, George Henschel, Karl Muck, Pierre Monteux and Serge Koussevitzky. This, its first visit to the Edinburgh Festival, can be justly regarded as a notable occasion.

Charles Münch became the Orchestra's conductor in 1949. He already had an illustrious career behind him at the head of a number of French orchestras, while in 1948 he had toured America with the Orchestre National de la Radiodiffusion Française. Since his appointment he has added to the already wide prestige of the Boston Symphony Orchestra.

As this concert is being broadcast, patrons are requested kindly to return to their seats at the warning bell

PROGRAMME

SYMPHONY No. 102 in B flat major — *Haydn* (1732-1809)

Largo: Allegro vivace
Adagio
Menuetto: Allegro
Finale: Presto

AFTER the death of his patron, Prince Nicolaus Esterhazy, in 1790, Haydn accepted the pressing invitation of Johann Peter Salomon, a violinist who had turned impresario, to come to London and compose a number of symphonies for performance at Salomon's concerts. Haydn paid two visits to England in 1791 and 1794, and wrote for Salomon a dozen symphonies, all of them masterpieces of a high order, six for each of the two seasons. The Symphony in B flat (No. 102) belongs to the second set and was first performed early in 1795.

Haydn is commonly called the " Father of the Symphony", because until recently little has been heard of the music of his immediate predecessors and contemporaries (saving the youthful Mozart). It is true, none the less, that Haydn was the first great master of the form and that he did more than any other musician to organise the rudimentary elements of the Italian (operatic) *sinfonia* and of the Suite into the classical symphonic form, whose chief features are a first movement in which there is a dramatic contrast of keys and usually of subjects, a slow movement generally lyrical in form and feeling, a Minuet and a final Rondo. But although Haydn's symphonies conform to this general scheme, each has its own individuality. Symphonic form, as understood by Haydn, was not a mould into which so much material of a given kind could be poured and then turned out, when set, as a symphony. It was a dramatic form to be worked out according to the individual character of the material used, and the result of putting together the themes of, say, the " Military " Symphony, will no more resemble the work we are to hear, than a play featuring Beatrice and Benedick will have much in common, save idiosyncrasies of speech and style, with one in which the chief parts are played by Romeo and Juliet.

Unfortunately, it is impossible to describe precisely in words the character of musical themes as one can describe Juliet and Beatrice. On the other hand, fortunately, the attentive listener needs little help in following Haydn's lucid working out of his musical dramas. In the present instance, the first movement is more than usually " orthodox". A slow Introduction of considerable breadth is followed by an exposition with two distinct subjects (the second in the dominant) and a *codetta* which seems to allude to the Introduction. (The new style of musicology would no doubt make much of the fact that both the Introduction and the first subject of the Allegro begin with the interval of a rising fourth.) The development is rich and imaginative, ranging as far as C major at a point where, after a pause, the flautist has a conspicuous solo (first subject), after which the orchestra comes in *fortissimo* to lead the tonality back to B flat. The recapitulation is, for Haydn, unusually " regular ", though he differentiates the first subject with new *sforzando* markings on each beat, and rounds off the movement with an extended *coda.*

The Adagio, which Haydn used again in his Pianoforte Trio in F sharp minor published later in 1795, is remarkable for its beautiful orchestration. In it the horns and trumpets are muted (but not the drums, as indicated in some editions owing to a misreading of the manuscript) and there is an important part for a solo violoncello, the remainder playing with the *bassi continui.* In the brilliant Finale occurs one of Haydn's happiest jokes, and one which Beethoven emulated in a different guise in his Eighth Symphony finale. The movement, like so many of the finales in Haydn's late symphonies, combines rondo- with sonata-form. When the gay " rondo " theme is due to make its final appearance, the first violins pretend that they have forgotten how it goes. They play the opening bar and then stutter and hesitate until the rest of the orchestra can bear it no longer and break in with a loud laugh to carry the movement to its conclusion.

DYNELEY HUSSEY

SYMPHONY No. 6

Walter Piston
(*b.* 1894)

Fluendo espressivo
Leggerissimo vivace
Adagio sereno
Allegro energico
(*First performance in Europe*)

WALTER PISTON'S Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestration is called for:—Two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, two harps and strings.

Piston writes: "It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realise that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this Symphony on the piano.

"Little need be said in advance about the Symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the programme are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The Symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin and Charles Münch, for the many superb performances of my music."

JOHN N. BURK

INTERVAL

DON JUAN, Tone-poem for large orchestra

Richard Strauss
(1864-1949)

ALTHOUGH Strauss had already composed *Aus Italien* and *Macbeth*, *Don Juan*, which was produced in 1888 when he was twenty-four years old, was the work which proclaimed to the world the arrival of a new and original master, a potential successor to Liszt and Wagner.

It is natural that this early work should conform more closely to the Lisztian model than the later tone-poem in which Strauss became more and more objective in the description of detail. But already in *Don Juan* he showed that he was more interested in the psychology of his subject than in the production of a musical paraphrase of his poet, which was Liszt's object.

The poet in this instance was Nicholaus Lenau, a romantic poet who died in an asylum in 1850. His poem, from which an excerpt is printed at the beginning of Strauss's score, depicts Don Juan as something more than the heartless profligate of the plays of Molière and Shadwell and the eighteenth-century operas based upon them; something more, too, than the romantic adventurer of Byron. Don Juan has acquired a conscience and seeks an ideal—an ideal woman. But his search is in vain, and the consummation of each love-affair brings in its train only disillusion and disgust. At last, after a hectic plunge into dissipation in the vain hope of quieting conscience, he falls in a duel.

For his tone-poems Strauss always adopted, and adapted, appropriate classical forms. Till Eulenspiegel's picaresque adventures fell naturally into rondo-form, Don Quixote's were presented as a set of variations, and Don Juan's aptly provide material for a large sonata-movement in E major with all the familiar features of exposition, development, recapitulation and *coda*—the last a singularly moving and beautiful description of Don Juan's death. There are two contrasted groups of themes forming each "subject"—the one masculine and vigorous (*Allegro molto con brio*), the other feminine and yielding, in the orthodox dominant key. Don Juan's self-disgust, which recurs again and again and assumes great prominence at the end, is portrayed in a chromatic theme, which is the late nineteenth-century equivalent of Mozart's formula for the depiction of melancholy. The development consists of a love-duet between the main theme of the first group and the lovely melody for oboe, which is the most important feature of the second subject. The recapitulation, which depicts the hero's ruin, opens with a conspicuous new theme for four horns, which seems to interpret Lenau's line:

> Hinaus und fort nach immer neuen Siegen!
> (Up and away to ever new adventure!)

In the carnival which follows all the themes are brilliantly intermingled until the fatal bolt falls and, Don Juan's energy burnt out, the music dies away quietly in the minor key.

Dyneley Hussey

Scherzo, L'APPRENTI SORCIER *Dukas* (1865-1935)

Dukas's Scherzo, *L'Apprenti Sorcier*, tells the story, derived from Goethe's ballad, of a sorcerer's apprentice who, being lazy, uses one of his master's spells upon a broom, and orders it to fetch water for him. But not knowing how to order the bewitched broom to stop, he finds himself likely to be the author of a second deluge, and disaster is only averted by the return of his master, who breaks the spell.

The piece opens with a mysterious theme, which may be taken to represent the magic spell, while a naïve tune played by the wood-wind seems to portray the young magician. After this introductory material has been repeated, the tempo quickens and the scherzo proper begins. Conspicuous among the themes now developed is a grotesque melody for the bassoons which depicts the hopping of the bewitched broom. Soon the music begins to suggest the pouring of water, and recurrences of the spell-theme suggest the efforts of the apprentice to undo the mischief. Failing that, he desperately chops the broom in two, only to find that he has doubled his adversary—the glockenspiel joins the wood-winds with a new theme. At the height of the hubbub the sorcerer returns, majestic on the brass, and breaks the spell. The waters subside and the broom hops back to its corner. What happened to the boy is not recorded by Dukas.

Dyneley Hussey

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THE CONCERT ENDS AT ABOUT 9.45 P.M.

THE BOSTON SYMPHONY ORCHESTRA

Music Director: CHARLES MÜNCH

Associate Conductor: RICHARD BURGIN

Violins

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Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
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Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
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Samuel Diamond
Victor Manusevitch
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Saverio Messina
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William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
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Eugen Lehner
Albert Bernard
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Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadino
Vincent Mauricci
John Fiasca
Earl Hedberg

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Alfred Zighera
Jacobus Langendoen
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Karl Zeise
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Bernard Parronchi
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Louis Berger
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Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

Flutes

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James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

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Manuel Valerio

E-Flat Clarinet

Pasquale Cardillo

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plastre

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Harps

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Associate Conductor : I

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- Alfred Krips
- George Zazofsky
- Rolland Tapley
- Norbert Lauga
- Vladimir Resnikoff
- Harry Dickson
- Gottfried Wilfinger
- Einar Hansen
- Joseph Leibovici
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USHER HALL

Monday, 27th August 1956
at 8 p.m.

The Boston Symphony Orchestra

Conductor
PIERRE MONTEUX

Founded seventy-five years ago, the Boston Symphony Orchestra has had a distinguished history under the direction of, amongst others, George Henschel, Karl Muck, Pierre Monteux and Serge Koussevitzky. This, its first visit to the Edinburgh Festival, can justly be regarded as a notable occasion.

Pierre Monteux began his career as a viola player. From 1912 he conducted Diaghilev's Ballet Russe and he became conductor of the Metropolitan Opera House in 1917. He was conductor of the Boston Symphony Orchestra from 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. He shared with Mr Münch the concerts of the Boston Symphony Orchestra's European tour in May 1952 and the trans-continental tour in 1953.

PROGRAMME

SYMPHONY No. 2, Op. 35

Paul Creston
(*b.* 1906)

Introduction and Song
Interlude and Dance

PAUL CRESTON'S parents were both Italian (his actual name is Joseph Guttoveggio). Showing ability from childhood, he studied piano with G. Aldo Randegger and Gaston Dethier, and organ with Pietro Yon. In harmony, composition and orchestration he is entirely self-taught, but his music has been recognised by numerous awards of merit, including a Guggenheim Fellowship. Since 1934 he has been organist at St Malachy's Church in New York.

The Second Symphony was completed in June 1944 and the orchestration is as follows:—Three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, cymbals, snare drum, gong, xylophone, piano and strings. The Symphony is dedicated " in profound gratitude " to Dr William Filler, " family friend and physician".

The title " Symphony " is used freely, as the movements show. It was conceived, writes the composer, " as an apotheosis of the two foundations of all music: song and dance.

" In the opening of the Introduction are presented four themes as a cumulative ground bass, *i.e.*, successively superimposed. Theme 1, played by 'cellos, and Theme 2, played by violas, are the main basis of the entire Symphony. Whatever new thematic material emerges is either a ramification or a development of these two themes.

" The Song is largely built on a variation of Theme 1, tender and simple in character, presented first by the flute and then by the horn. After a minor climax, the inversion of Theme 1 is presented by violins and is followed by Theme 2, with the mood gradually increasing in intensity. A short, agitated episode leads to the varied Theme 1, with the whole orchestra participating and played with great breadth and majesty. The movement closes quietly with the original flute theme, this time played by the oboe, slightly varied rhythmically but equally tender and simple in feeling.

" The Interlude opens with a completely transformed Theme 2, quite aggressive and defiant, leading to a rather quiet section, but soon returning to the aggressive character. This last merges into the Dance without pause, which after a rhythmic introduction begins with another variation of Theme 1 (muted trumpet). Each appearance of this variation of Theme 1 alters further the rhythm and contour of the melody. As the excitement mounts, Theme 2 soars above the ever-recurrent rhythmic pulses, developing to a climax and into the next section of the Dance. In the second section, based on a variation of Theme 1 inverted, the rhythmic pattern has changed and there is a greater sense of driving forward. This theme variant goes through several metamorphoses as the section builds to the major climax and then subsides to an altered version of the original cumulative ground bass. Above three concurrent rhythms which were presented separately earlier in the Dance, the flute theme of the Song (now played by violins), becoming more and more intense, brings the composition to a close."

JOHN N. BURK

CONCERTO for Orchestra

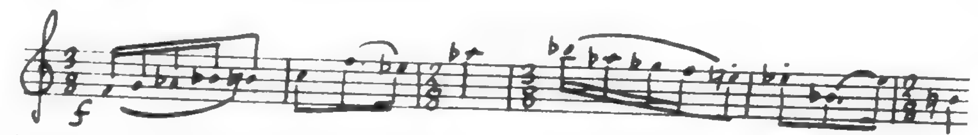
Bartók
(1881-1945)

Introduzione
Giuoco delle coppie
Elegia
Intermezzo interrotto
Finale

THIS work, one of Bartók's last—only the Third Piano Concerto and the Viola Concerto are later in date—is typical of the way his style became more approachable and " human " towards the end of his life. It was written in 1943 for the Koussevitzky Music Foundation in memory of Mrs Natalie Koussevitzky, and first performed by the Boston Symphony Orchestra in December the following year in New York. It is scored for a large orchestra, including triple wood-wind, and Bartók called it a Concerto rather than a Symphony because of " its tendency to treat the single instruments or instrumental groups in a *concertante* manner".

There are five movements. The Introduzione begins *andante* with a theme in the bass built up entirely on intervals of the fourth: it has a curiously Hungarian flavour, and is to reappear often throughout the work. A second, rhythmic, theme is taken up and developed, and leads straight into the *allegro vivace*, the first movement proper, which is in orthodox sonata form. It starts with this subject:

Ex. 1



the second subject, first heard on the oboe over a drone on the violins and 'cellos, vacillates in a curious way between two notes.

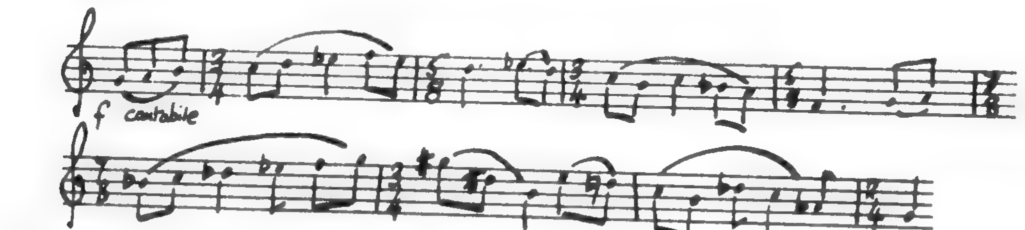
In the development section much play is made with motifs based on the fourths of the introduction, and then the two main subjects of the movement appear in reverse order in the recapitulation.

The delightful scherzo, sub-titled " Game of the Couples ", has a distinctly formal and stylised air, and is thought to have been suggested by the opening of some baroque ballet, with the dancers in two long lines. After a few bars on the side-drum (played without snares), the wind instruments enter in pairs in symmetrical phrases, the bassoons in sixths, the oboes in thirds, the clarinets in sevenths, the flutes in fifths and the trumpets (muted) in seconds. A short chorale on the brass (accompanied by the side-drum) leads to a re-entry of the instruments in the same order as before, but this time in more than two parts, and woven into fuller texture.

The mournful Elegia harks back to the opening of the first movement, and uses among its kaleidoscopic material both the motif in fourths and the second theme of the introduction.

The fourth movement, sub-titled " Interrupted Intermezzo ", begins with a pert and very characteristic subject in irregular rhythm on the oboe. This alternates with a broader theme on the strings:—

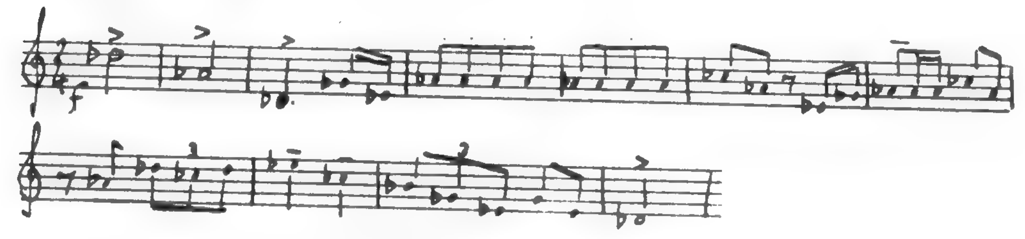
Ex. 2



The interruption comes from a ridiculously vulgar mock-Spanish tune, which is greeted with jeers and catcalls from the entire orchestra, in the form of squeals, giggles, grunts, bleats and general frivolity. Then the two themes of the first section reappear in reverse order, and after a short flute cadenza the movement ends with fragments of the initial theme.

The Finale is the most considerable movement of the Concerto, and is a brilliant piece of writing. After a brief horn-call, it begins with a bustling *perpetuum mobile* in the strings which is carried on at some length: after an interlude built on a motif first heard on the bassoon, the rushing strings return, this time as a background to a trumpet theme

Ex. 3



which is extensively used in the development section: it becomes the subject of a fugue, and is treated in masterly fashion in inversion, stretto, augmentation, diminution and all the other fugal devices. There is a much abbreviated recapitulation, and the movement ends with a short *coda* after Ex. 3 has been hammered out in triumph by the full brass.

LIONEL SALTER

INTERVAL

SYMPHONY No. 9 in C major (The " Great ") *Schubert* (1797-1828)

Andante—Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace—Trio
Finale: Allegro vivace

THE " Great " C major, in several senses. First, it is a great work, intrinsically. Secondly, Schubert had spoken all his short life of the " great " symphony which he was going to write, or on which he was engaged; and this may fairly be held to be the final outcome of those aspirations. And thirdly, it must be distinguished from an earlier and slighter C major symphony of Schubert's, the Sixth; though not from that one described in an earlier numeration of Schubert's symphonies as No. 7, which was in fact the present work.

The revised enumeration is historically important in that it places this Symphony at the climax of the composer's symphonic output, where it clearly belongs. Chronologically there had been the first five symphonies, which occasion no confusion; No. 6, the lesser C major; the real No. 7, in E, existing only in a sketch form subsequently completed in versions by J. F. Barnett and Weingartner; No. 8 in B minor, the *Unfinished*; the *Gastein*, which has disappeared without trace, unless the Grand Duo in C for piano duet is a version of it—the work clearly existed, or perhaps exists, and one wishes that " No. 9 " could have been reserved for it; and a climax for the series, in size and scope, in the present No. 9 in C major dating from early 1828, the last year of Schubert's life.

Of their own music, composers are normally interested only in the work on which they are at that moment engaged, and perhaps in any earlier works that they happen not to have heard, physically, themselves. If Schubert had any of that latter interest, he must have been as frustrated as many contemporary composers; countless works lay unperformed in piles (" and some old music, value 15s. " wrote probate valuers who would soon be put out of business by the Estate Duty Office to-day), and their gradual rescue from oblivion awaited a later generation's interest. The *Unfinished Symphony* waited forty-two years for discovery and performance; this Great C major only ten, when Schumann discovered it and sent it to Mendelssohn, who immediately performed it in Leipzig. A few years later he tried, too, to perform it in London; but the orchestral strings resented the demand the music made on their willingness to continue accompanying figures for unconscionably long stretches, and the work was withdrawn with mutual bad feeling. But if it was too much for the London Philharmonic of those days, it was not for Prince Albert, who promptly performed it at Windsor with the royal domestic orchestra. Curiously, the London players had a Viennese precedent; the *Musikverein* there had tried the Symphony over even during Schubert's lifetime, but had rejected it for performance on the grounds of its length and difficulty.

Long it certainly is, matched in previous symphonies only by the Beethoven Ninth of five years earlier. But whereas Beethoven's symphonic writing was dominated by his intellectual force, that of Schubert was largely an extension of his song-style; where, in earlier symphonies, he had allowed his immense respect for the senior and towering figure of Beethoven to induce him to attempt the forceful style in his own music, the result had not been too happy. But there is room in music for many styles, and Schubert's natural lyricism—he was, after all, not merely a resident but also a native of Vienna—was developing in the last years of his life a melancholy, if not a tragic, vein and an incipient feeling for drama, that could have led in time to a wonderful flowering of his instrumental music.

It did in fact lead to this Ninth Symphony, where the lyrical impulse is sustained through what Schuman called its " heavenly length ", and is undeniably the victor whenever it comes into conflict with classical precedent.

A slow introduction prefaces the first movement. The two horns unite to announce unaccompanied a theme of which the rising thirds of the first, and also of the second bar, recur throughout the work; and German romanticism is at the same time announced as clearly as it had been two years before at the same place, on the same instrument, and curiously enough with almost the same phrase in Weber's *Oberon*.

The introduction leads straight into an expansive allegro; the shape is of course sonata-form, with the unorthodoxy of key-relationship within that form that was common with Schubert—how else could his habit of sudden modulation be accommodated?—and with an unusual emphasis of the second subject, whose twitterings provide an unexpected background to a soft trombone reference to the opening rising thirds. The same phrase ends the development, and again provides an apotheosis for the end of the movement's *coda*.

The slow movement consists of the double alternation of melancholy but mobile music, having two themes, minor and major, both initiated by the oboe, with smoother sections based on a single theme. There is a constant tendency towards the fourfold repetition of a note; perhaps the Finale was already in Schubert's mind.

The Scherzo is fully developed in that it is a miniature replica of full sonata-form, a procedure borrowed from that of Beethoven's Ninth Symphony; the Trio is altogether simpler—the *ländler* of the Austrian countryside brought into town.

The Finale has an impetus that is sustained in an altogether unusual degree for Schubert. Indeed, the first subject consists of little other than a rhythmic impulse; but it expands into a sonata-form movement of 1,155 bars (not counting the somewhat optimistically marked repeat), with the noticeable assistance of the second subject. In the original draft Schubert sketched the beginning of a fugue here, but soon dropped the idea in favour of a bewitching tune that derives from the four repeated notes of the slow movement; its accompaniment is enlivened by the composer's discovery of the motive power of *pizzicato* basses moving up and down arpeggios a hundred years before his time.

Above all, the Symphony makes it clear that Schubert would have discovered much else, given the time and the opportunity. His personal brand of lyricism was just beginning to expand in its own fashion to include what of Beethoven's music, and what of the romantics, it found useful. It would have gone on, one may surmise, to include a lot more, and not entirely of music that was in the event written quite adequately by other composers.

MALCOLM MACDONALD

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SHER HALL

28th August 1956, at 8 p.m.

Music from the Ballet

LA PÉRI

Poème dansé — *Dukas*

(with Istar — Symphonic Variations:
Fervaal — Introduction, Act 1 — *d'Indy*)

Anatole Fistoulari

conducting the

Westminster Symphony Orchestra

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The new one-act ballet "La Péri"
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USHER HALL

Tuesday, 28th August 1956
at 8 p.m.

The
Boston Symphony Orchestra

Conductor
CHARLES MÜNCH

Soloist
ISAAC STERN (*violin*)

Founded seventy-five years ago, the Boston Symphony Orchestra has had a distinguished history under the direction of, amongst others, George Henschel, Karl Muck, Pierre Monteux and Serge Koussevitzky. This, its first visit to the Edinburgh Festival, can be justly regarded as a notable occasion.

Charles Münch became the Orchestra's conductor in 1949. He already had an illustrious career behind him at the head of a number of French orchestras, while in 1948 he had toured America with the Orchestre National de la Radiodiffusion Française. Since his appointment he has added to the already wide prestige of the Boston Symphony Orchestra.

Although actually born in Russia, Isaac Stern was taken to America before he was a year old, and has received all his musical education there. He made his first appearance in his early 'teens in San Francisco, and at the age of twenty-three was already being hailed throughout the United States as a master player. He has since toured very extensively in most parts of the world and made a large number of recordings; this is his third Edinburgh Festival.

As this concert is being broadcast, patrons are requested kindly to return to their seats at the warning bell

PROGRAMME

SYMPHONIC ODE (1929); Revised 1955

Copland
(*b.* 1900)

(*First performance in Europe*)

Copland's music has its individual style and unmistakable character, but at the same time shows great versatility. In earlier works such as " Music for the Theatre ", he was one of the first to become absorbed in the possibilities of jazz and the use of the complex rhythms it suggested. He has been called " functional " because of his natural facility in adapting music to various mediums; ballet, opera, films, the stage. Music like *El Salon Mexico* and *Danzon Cubano* has reflected his immediate surroundings. In ballets such as *Rodeo, Billy the Kid* and *Appalachian Spring* he has caught a folk flavour. *A Lincoln Portrait* and the opera *The Tender Land* have subtly captured their early American period. In Hollywood he has lifted the role of film music far above its usual subordinate function of background. His chamber music shows on the other hand a distinct taste for the " absolute " category.

The *Symphonic Ode* was composed by commission of the Boston Symphony Orchestra and the Koussevitsky Music Foundation for the Orchestra's 75th anniversary and is dedicated to the memory of Serge and Natalie Koussevitsky. This work is a revision made in 1955 of a work by the same title which Copland wrote in 1928-29 for this Orchestra's 50th anniversary season.

When performed in its original form, Mr Copland provided for the programme a description of the music and his intent. He disclaimed at that time any " literary " idea in connection with

his piece and yet it may now surely be said that it bears for him associations with its first conductor, who was close to him for many years as they worked together in the school at Tanglewood and as his new works appeared from time to time and were performed.

The composer explained in 1932:—

" It is not an *Ode* to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning: ' Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say, we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge—that part of the unconscious that I should like to name " la part de Dieu ".'

" The musical origin of the *Ode* is a two-measure phrase to be found in my *Nocturne* for violin and piano (1926). This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises, it forms the principal thematic material of the *Ode*. As a whole, the work is cast in five-sectional form, which can roughly be represented as A-B-C-B-D. Sections A, C and D are in slow tempo, Sections B in fast tempo. The massive opening section (A) gradually acquires momentum and breaks up into the ' feathery brightness ' of the Allegro (B), which is followed by (C), a more lyrical treatment of the first section's material. The repetition of the Allegro section (B) is only approximate. It moves imperceptibly into Section D, which combines A and B to form a *coda* in the monumental mood of the opening."

Mr Copland informs us that " the overall shape and character of the *Ode* has remained unaltered ". The size of the orchestra has been slightly reduced, " mainly for practical reasons ". The rhythmic beat is quite irregular, and the bars have been notated differently in order to " simplify performance problems ". A cut in the end of the slow section (C) has been restored. " The opening and closing sections of the original were written quite high for the brass and strings. These have been lowered somewhat with concomitant re-adjustments in the tonality scheme." Certain parts have been filled out with fuller textures. "Only at one point were completely new measures substituted for those of the original. These occur at the start of the 7/4 section that leads to the apotheosis of the end."

John N. Burk

CONCERTO for Violin and Orchestra, in D major, Op. 61

Beethoven
(1770–1827)

Allegro ma non troppo
Larghetto
Allegro

Soloist: ISAAC STERN

It was in the same year (1806) as the Fourth Symphony, the third Leonora Overture and the Rasoumovsky String Quartets that Beethoven wrote the Violin Concerto; hurriedly it is thought, in order to have the work ready for a concert given by a player named Clement in Vienna. The Concerto made little impression, at least of a favourable nature. Small wonder, since the conditions under which it was displayed were so inimical: lack of adequate rehearsal, the music itself strange and unprepossessing then, a player, primarily a singer virtuoso with the mentality of a performer capable of presenting the first movement in the first half of the programme, the second and third after the interval and, in between, certain trick pieces of his own manufacture.

Four drum beats start the work. They sound insignificant, having no appreciable weight, colour or tone; they merely fill discreetly a preparatory bar. But in this movement where the lyric and the dramatic are strongly and often startingly confronted, those four repeated notes are to have great significance.

After the orchestra has given out the chief themes on which the movement is founded, the violin entering with a spreading, cadenza-like passage, begins its own version of this material and there ensues one of the most exhilarating contests of endurance and wit in all the literature of this type of music where a solo instrument is pitted against an orchestra.

Now there follows a short moderately slow movement. It is a leisurely conversation between two profoundly sensitive and intelligent protagonists. The song with which the orchestra begins has an exquisite afterthought

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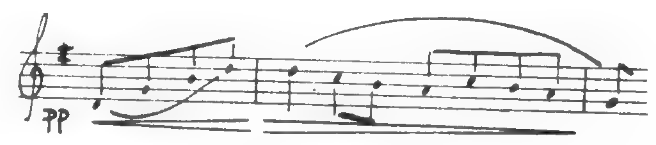
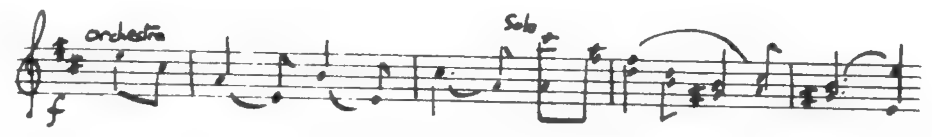


from which grow the violin's initial phrases. Eventually that instrument has its own special song, to which the orchestra listens in hushed attention.

Without a pause the solo instrument breaks into the ingenuous rondo theme, the chief subject of discussion in the last movement. But what at first seems to be artless is found, as the movement progresses, to offer opportunities for artifice and wit (an instance, the only two *pizzicato* notes for the solo violin), for everyday discussion between the two parties,

Ex. 2



and for the finest poetry, as in the broad minor melody. There is finally a *coda* summing up all these qualities and characteristics, the last opportunity the Concerto gives us to hear Beethoven's mind working and to make up our own.

Scott Goddard

INTERVAL

SYMPHONY No. 2 in C major, Op. 61

Schumann
(1810–1856)

Sostenuto assai: Allegro, ma non troppo
Scherzo; Allegro vivace
Adagio espressivo
Allegro molto vivace

SCHUMANN began his career as a composer in 1830 when at the age of twenty, while still a law student, he commenced his period of study as a pianist with Wieck. For ten years he composed enormous quantities of superlative and highly original piano music, but nothing whatever in any other *genre*. In 1840 he married Clara Wieck and poured out the great mass of his songs in a transport of sheer joy. In 1841 he turned to the orchestra and produced three symphonic works; in 1842 he embarked on a spate of chamber music. He then had a nervous breakdown. Twelve months later a large choral work appeared, and the year 1844 saw the composer once again prostrate with a serious collapse.

There is no doubt whatever that Schumann's freshest and most spontaneous work was written during the years up to and including 1840. This is in no way to disparage the influence of Clara upon him; they were as united a couple as the world has yet seen. The only possible fault that can be laid at Clara's door is that in her desire to spur Schumann on to new triumphs she was inclined to make him aim higher and seek success in larger mediums than his natural bent directed him. His works for the piano and his songs are so light and original in texture that it is incredible to compare them with the uninspired, muddy and often ill-executed works of his last years. The true cause of this terrible collapse of his genius can be found in the dreadful illness which gradually unhinged his mind. That is why in the midst of his worst period, occasional glimpses of first-class musical thought appear, such as the *Manfred* music and most of the "Rhenish" Symphony, these being composed during intervals of convalescence.

But since the best of Schumann's later music was written for the orchestra, it is particularly tragic that even that often suffers from his inability to separate his work of creation from the memory of his short but dreadful experiences as a conductor. For, with the arrival of children, and therewith the necessity of earning substantially and regularly, he was ill-advised enough, especially after a nervous breakdown, to accept posts as conductor in Dresden and later Düsseldorf. This proved disastrous both to his health and to his works, for he was entirely unable to control an orchestra and, since thinking in terms of orchestral technique was always strange to him, he soon fell into the habit of rendering his scores foolproof through "doubling". A particularly unfortunate example of this is the D minor Symphony No. 4, which, although originally written in 1841 as No. 2 was held back, thoroughly revised and re-scored, and finally published in its new and "safe" guise ten years later.

The re-numbering of the D minor Symphony of course means that the works known as Nos. 2 and 3 are in fact the third and fourth in order of composition. The C major Symphony, published as No. 2, was written during 1845-46, that is, just after the first serious nervous breakdown, and during Schumann's stay at Dresden. Since it also followed immediately upon a period of study devoted to the contrapuntal forms such as Fugue, it is understandable that in this Symphony Schumann replaces the gay romanticism of the "Spring" Symphony No. 1 by a sterner symphonic style and a new interest in the chorale. This latter is evident already in the introduction, where the brass immediately announces a solemn motif against a meandering string counterpoint:

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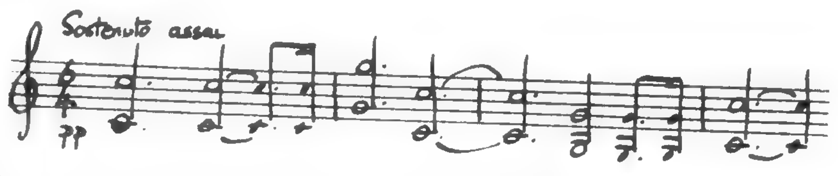
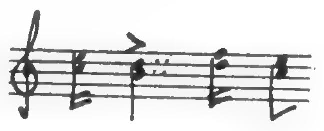


It is interesting to note that whereas to-day this Symphony is the least played of Schumann's four, Dannreuther, in the *Oxford*

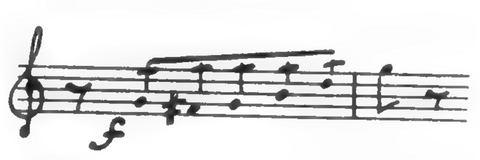
History of Music, selects it as " the high-water mark of Schumann's symphonic output " and quotes in full score no less than eighteen of the opening bars. As the tempo quickens, fragments of the *Allegro* first subject appear,

Ex. 2



and soon the movement is in full swing. Dannreuther is certainly right when he refers to the conciseness of form peculiar to this Symphony. The present exposition continues the process begun in the D minor Symphony, in which the first subject dominates the second. In fact the latter could almost be described as the temporary absence of the former, although the apparently transitional figure

Ex. 3

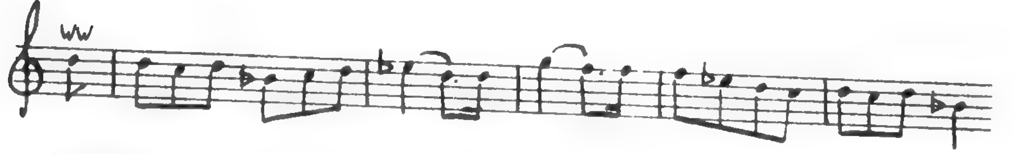


later acquires considerable importance.

The development is on slightly more expansive lines and takes especial notice of the contrapuntal material of the introduction. The reprise is regular, but the *coda* raises the music to an unexpectedly dramatic climax in the midst of which the Chorale theme is heard, this time in triumphant tones.

The Scherzo is considerably influenced by Mendelssohn, and this may have been deliberate since Schumann was indebted to that composer for the first performances of both this and the B flat Symphonies. Mendelssohn is known also to have given Schumann some advice on the scoring of this movement, such as the occasional total omission of strings in the first trio. The sharp antiphony between the unalloyed colours of wood-wind and strings is certainly very effective after the *perpetuum mobile* string writing of the Scherzo. It is fascinating to discover an echo from the Schubert " Great C major " Symphony in this first trio, since Schumann was instrumental in bringing that work to light:

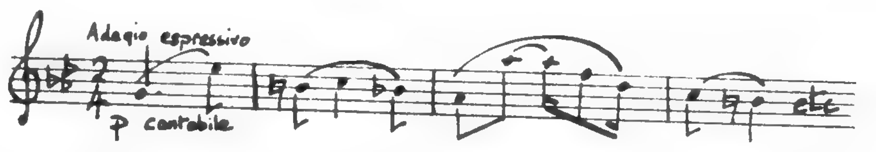
Ex. 4



The Scherzo returns and is followed, as in the B flat Symphony, by a second trio. This is again somewhat hymn-like in character and is particularly noteworthy for its contrapuntal work. It soon leads, however, to the final return of the Scherzo which ends splendidly with a brilliant *coda* during which Example 1 in its capacity as motto-theme makes a brief re-appearance.

The Adagio gives us a wistful glimpse of the old Schumann, and is one of those delicately romantic movements of which he remained a master to the end. The melody pervading the movement is so typical as to be strongly reminiscent of a hundred other such themes of its composer,

Ex. 5



but it is none the less welcome on that account, and its treatment on high strings dissolving into trills is one of Schumann's happiest orchestral ideas.

With the finale Schumann aimed at the sky and failed to achieve his vision. The rhythm of the jubilant first subject is unfortunately inclined to become tiresome:

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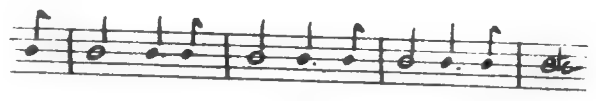
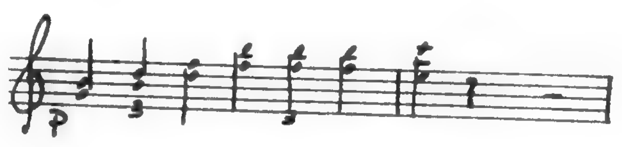


On the other hand, Schumann's use of the theme from the Adagio as second subject is a delightful surprise and springs from his experiments in cyclic form, which date once again from the D minor Symphony. Here the melody is accompanied by a light

M

rhythmic figure which seems also to bear a certain allegiance to Schubert's masterpiece:

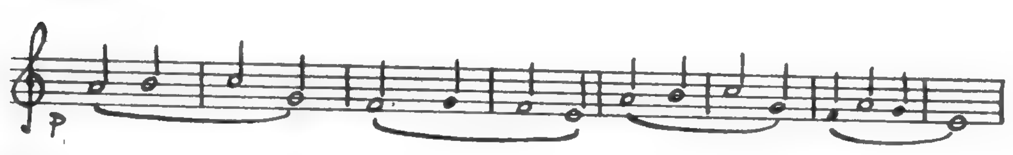
Ex. 7



It would certainly have been surprising if so far-reaching a discovery had not had its repercussions on so impressionable a mind as Schumann's.

The work of compression is cleverly carried on in this finale, the development being combined with the reprise. The rising scale of the opening bar of the movement undergoes considerable discussion in combination with the triplet figure. Example 7, and the whole forms the background to a new series of chorale-like statements. These grow in importance until, in the *coda*, they dominate the music entirely:

Ex. 8



The noble brass motto theme, Example 1, now re-enters for the last time, cautiously at first, but as it finds its feet it helps to direct the music into ever more majestic circles, until the exultant closing bars are reached.

NORMAN DEL MAR

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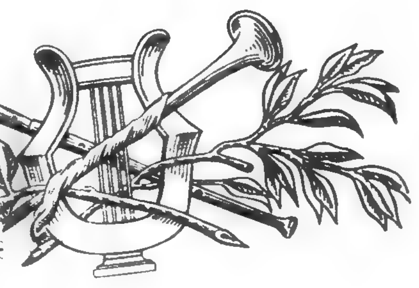

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USHER HALL

Wednesday, 29th August 1956
at 8 p.m.

The Boston Symphony Orchestra

Conductor
PIERRE MONTEUX

Soloist
ROBERT CASADESUS (*pianoforte*)

Founded seventy-five years ago the Boston Symphony Orchestra has had a distinguished history under the direction of, amongst others, George Henschel, Karl Muck, Pierre Monteux and Serge Koussevitzky. This, its first visit to the Edinburgh Festival, can be justly regarded as a notable occasion.

Pierre Monteux began his career as a violin player. From 1912 he conducted Diaghilev's Ballet Russe and he became conductor of the Metropolitan Opera House in 1917. He was conductor of the Boston Symphony Orchestra from 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. He shared with Mr Münch the concerts of the Boston Symphony Orchestra's European tour in May 1952 and the transcontinental tour in May 1953.

A member of a famous family of musicians, Robert Casadesus was born in Paris and studied at the Conservatoire there. In 1934 he became head of the piano department at the American Conservatory at Fontainebleau, and the following year appeared for the first time in the United States, where he is now one of the most admired pianists of the day. On his last visit to the Edinburgh Festival in 1951 he played with the Philharmonic Symphony Orchestra of New York.

As this concert is being broadcast, patrons are requested kindly to return to their seats at the warning bell

PROGRAMME

FESTIVAL OVERTURE

Isadore Freed
(*b.* 1900)

Isadore Freed has spent the greater part of his life in Philadelphia. He was educated at the Philadelphia Conservatory of Music and at the University of Pennsylvania, studying composition privately with Ernest Bloch. He later joined the faculty of the Curtis Institute of Music in Philadelphia. From 1929 to 1933 he lived in Paris and there studied with Vincent d'Indy. Returning to the United States, he taught at Temple University. Since 1945 he has been the Chairman of the Composition and Theory Departments at Hartt College of Music in Hartford, Connecticut. His compositions include two symphonies, two operas, four string quartets, choral works and chamber music.

Of his Overture, composed in 1944, Isadore Freed writes:—"This is music of festive mood based on five distinct bits of thematic material. The Overture begins with a slow motive in the brass (*maestoso*), which serves as an introduction to the actual first theme of the work. This enters *allegro moderato e giubiloso*. Later is heard the third idea, which is actually derived from the *allegro moderato* theme. This enters *sempre giubiloso*, but takes on a soft and rather mysterious character. After some development of this material a fourth theme enters *con nobilita*, to be repeated *con fervore*. The fifth theme contrasts with all of these, as it is *calma e cantando* in its character. These five themes and their development furnish the entire material upon which the whole work is built."

John N. Burk

SYMPHONY No. 3 in F major, Op. 90

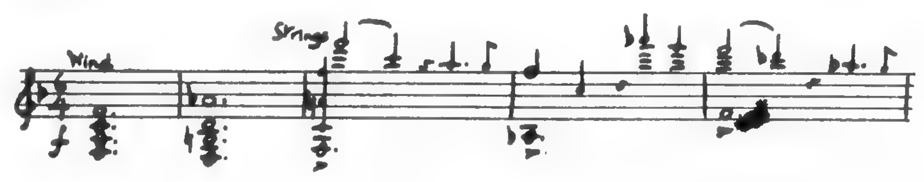
Brahms
(1833-1897)

Allegro con brio
Andante
Poco allegretto
Allegro

Brahms was not really, basically, a classicist so much as a romanticist with sense of values enough to spend his life searching for ways and means of expressing the romantic spirit on a larger scale, and at a greater depth of emotion, than that which appeared adequate to some of the earlier romanticists. In the process he took over many of the classical forms, altering them where required for his purpose; and with a due reverence for the status of the symphony he spent two-thirds of his life preparing for his first essays in that field, which date from 1875. He was more than ready, and so there is no such thing as an immature Brahms symphony; and as was his lifelong habit with many categories of works, he wrote two for good measure. Then, among major orchestral works, the Violin and B Flat Piano Concertos; and in 1882 the Third Symphony was begun. It was finished the following year, during what was supposed to be a summer holiday at Wiesbaden, on the Rhine; if the spas of Europe now tend to live in their past, that past certainly contributed much to music. Again Brahms's fondness for pairing operated; with the first performance of the Third out of the way—Hans Richter gave it in Vienna in December—the very next year saw the Fourth Symphony begun.

The Third announces immediately a motto—F, A, F—which is to dominate the first movement, and is also to some extent to play its part in unifying the whole Symphony:

Ex.



"Frei aber froh" had been a motto in their youth both to Brahms and to Joachim; if now an objector claim that A flat is not A, a translation of the correct note into German merely increases the degree of happiness sought. The flatness of the A has a more important bearing on the Symphony by pulling the feel of the first movement somewhat towards F minor. The second movement is in C major; the third C minor; and the fourth definitely F minor, resolving into F major for its *coda*—a scheme which induces only a reluctant agreement to the whole Symphony's claim to be in F major. The point, needless to say, has no bearing on the quality of the music.

This is declared with no uncertainty at the outset; a magnificent sweeping tune in the strings, over the motto in the bass, is extended more lyrically, and then veers round to A for the second subject proper, whose presentation by the clarinet may possibly be one of the first-fruits of Brahms's acquaintance with Mühlfeld, whom he had just met. The exposition is not allowed to close without further references to the motto, which plays its full part in the development; after a section based at some length on (unusually) the second subject, the horn displays the motto clearly in a passage which called forth particular ecstasy from Clara Schumann, always one of Brahms's most fervent admirers. A reference to the first subject leads to the recapitulation, in turn followed by a *coda* in which the sweep of this subject is given even fuller play than elsewhere.

The Andante opens simply and attractively in different shades of grey; its second subject—clarinet and bassoon in octaves—plays a more important part in the finale than here, though its characteristic rhythm—antiphonal pairs of crotchets—is used to display harmonies that were daring in their day, and are moving still. A brief development of the first subject is followed by a recapitulation that manages to exclude the theme of the second, while referring to its rhythm; the final *coda* will be supposed by modern children, wrongly, to have been composed by Humperdinck.

Brahms had many virtues with which the ability to write a scherzo would have been inconsistent. He seldom tried, and doesn't here; the characteristic marking of *poco allegretto* introduces a simple movement that is lent distinction by the quality of its constituents, and by the differing light shed on them by the varied scoring of their successive appearances.

With the finale, fury and energy are quickly unleashed; the second four bars contain material subsequently as important as the first four. Very soon the second subject of the Andante, modified, occurs in A flat, the orthodox key of the second subject of an F minor movement; but a quick return to the tonic and its fury leads us to think that the next event, triplets on horn and 'cello in C major, would qualify as the second subject in a formal analysis. Energy and modulation continue and merge into a development section which uses the "false" second subject to build up a massive climax with expectations of an F major recapitulation; but in fact a short minor-key section of the first subject prefaces the "real" second subject in F minor, and a transposition of the vigorous bridge passage leads to a surprising and wholly moving *coda*. In place of a massive onslaught Brahms allows muted violas to lead with a quiet B minor version of the first subject into F major for the placid conclusion; final references to the motto, and even to the first subject of the first movement, round off the work.

Malcolm Macdonald

INTERVAL

SYMPHONIC VARIATIONS for Piano and Orchestra

César Franck
(1822-1890)

Soloist: ROBERT CASADESUS

In 1885, the year of the Symphonic Variations, to play a French piano concerto meant to play Saint-Saëns; a situation that Franck felt impelled to rectify. But to better those technically accomplished works in their own field would indeed have been difficult, and to write a heavily dramatic virtuoso piece would have been to admit the precedence of the Germans, of Liszt, and of Tschaikovsky. So Franck decided to fulfil his avowed aim of writing serious piano music by turning to some extent away from his contemporaries to the eighteenth century for inspiration; it resulted in the Prelude, Choral and Fugue, and the Prelude, Aria and Finale for the independent soloist, and the Symphonic Variations for the soloist with orchestra.

The relationship to the eighteenth century, in the case of this work, is limited to a community of outlook on the proper function of a concerto soloist: Franck, like Mozart, considered the man and his instrument to be, with the orchestra, the vehicles of expression on which the music rode, whereas his contemporaries most often considered the music, and the orchestra, to be the vehicles on which the soloist should ride. In objecting to this Franck and Mozart have been very far from alone; and in conscious revolt against the dominance of the soloist generations of composers have styled their concertos *sinfonie concertanti*, or, when remotely possible, symphonic variations.

In the case of Franck's music it *was* remotely possible, and this title was used—but only at the expense of being somewhat misleading. For any attempt at analysis of the result in terms of a set of variations must break down at some point, precisely where depending on the ingenuity, and the determination, of the analyst. Very considerably more readily may the work be considered a concerto in miniature, in which a small set of variations forms an incidental section.

More precisely, the second section. The first is of an introductory nature: the orchestra immediately announces one of Franck's themes, to which the piano responds with a second, and the two partners continue with a preliminary discussion of these, occasionally referring in advance to the third theme. This is more clearly announced by the solo piano some few minutes into the work, when it is immediately followed by the comparatively formal, though short, set of real variations. The last of these is given to the orchestral 'cellos, accompanied by the piano; it is slow and beautiful, and is extended to form something of an abbreviated slow movement before a trill for the piano introduces the last section of the work: a finale, gay indeed for Franck, with a strong resemblance to classical sonata form but none whatever to a set of variations. It does, however, use all three of the work's principal themes, and most successfully rounds off a work in which Franck certainly fulfilled his original intention of writing serious and enjoyable *concertante* piano music. That he only partially fulfilled the implications of his chosen title is of very secondary importance.

Malcolm Macdonald

CONCERTO for the Left Hand, for Piano and Orchestra

Ravel
(1875-1937)

Lento—Andante—Allegro—Lento—Allegro

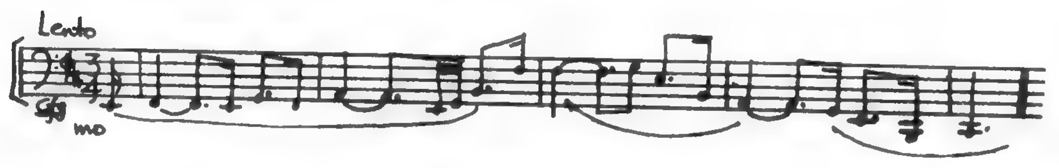
Soloist: ROBERT CASADESUS

Keyboard instruments were invented for players with two hands; why then is there music for one hand alone, and why is it more often for left hand than for right? There are two answers, one general and one particular. A pianist's right hand is stronger than his left, and often he likes to give some extra practice to the left one; for some reason too it is easier for the left hand to span the compass of the piano. This is why Brahms transcribed Bach's Violin *Chaconne* for left hand, why Scriabin wrote a study, and why Godowsky arranged Chopin's *Etudes* for left hand alone. The particular reason is that an Austrian pianist called Paul Wittgenstein lost his right arm in the first world war, and later commissioned piano music for left hand from several eminent composers, including Britten, Strauss, Ernest Walker and Hans Gal, as well as Ravel. Oddly enough the commission reached Ravel at the precise time when he was meditating a piano concerto for two hands, which he intended to play himself (later he decided to give it to Madame Marguerite Long). Throughout 1930 Ravel worked at both concertos simultaneously. He was a good deal intrigued by jazz rhythms, and these found a place in both concertos, but otherwise the two piano concertos are quite different. The left-hand concerto was the first to be completed, and was first performed on 27th November 1931 in Vienna. Of all the works commissioned by Wittgenstein, Ravel's Concerto is the only one that has reached the repertory of many two-handed pianists. One of these, Alfred Cortot, did attempt to arrange it for two hands, but was prevented by copyright from making it public. Cortot remained well known, however, as an exponent of Ravel's original version.

The piano writing is so diabolically virtuoso that Cortot's idea may be condoned. Nevertheless the strong individuality of the work, which has made it more than a *pièce d'occasion*, is the left-handed character of the solo part; it is fantastically difficult, but it does lie under the fingers, and, more important, it ranges the extremes of the keyboard with a directness and spontaneity that belongs to the action of one hand only. It might be expected that much of the piano writing would be in the bass clef, or in conjunction with solo instruments; in fact the part lies high on the whole, and the texture of the music is fairly clearly divided between orchestral ritornelli, solo passages and piano with orchestra.

The design of the Concerto is fairly involved, for its single movement partakes of several sections, detailed above (less the minor modifications of tempo which are frequent), yet there is no hint of rhapsody about the form; it is closely knit. The orchestral introduction, like a classical exposition, produces three themes. It begins at the bottom of nowhere, and in time one learns that the double bassoon is playing the most important idea of all:

Ex. 1



The second tune, played by the horns, starts like "Three Blind Mice," and should therefore be recognised. The entry of the piano is dramatically prepared. The piano discourses by itself, adding to Example 1 a Lisztian declamatory sort of phrase which is to return in the orchestra just before the end. After another orchestral look at Example 1 the piano moves to another more leisurely topic, in F sharp minor (the Concerto is in D major), but Example 1 is brought back before long. The Allegro starts with a cymbal crash, and a sinister march accompaniment; this is the jazzy section. Later there is an oriental-like melody, built on one of Ravel's favourite "gapped scales", and scored for high wind and harp, with piano filigree. When the march resumes, "Three Blind Mice" is taken up by the bassoon. The orchestral reprise of the Lisztian idea leads to a long cadenza, which starts with the leisurely tune. There is one more attempt at "Three Blind Mice", and then the sinister march is telescoped into a five-bar *coda*.

William Mann

Suite from DER ROSENKAVALIER

Richard Strauss
(1864-1949)

In the Vienna of Maria Theresa's day it was the custom for a prospective bridegroom to entrust a silver rose to a friend for presentation to the bride. The friend was known as *der Rosenkavalier*, the Knight of the Rose; what proportion of intended marriages suffered a hiatus as a result of an over-handsome choice of *Rosenkavalier* is not on record, but Hugo von Hofmannsthal's account of one such has in Strauss's hands become a classic.

The libretto is warmly and astonishingly human; in 1911 it came as all the stronger surprise because the immediately preceding result of the Hofmannsthal-Strauss collaboration had been *Elektra*, a work not calculated to engender expectations in theatregoers of any gay or romantic successor. But, helped no doubt by reports of a brush with the censors, and also by a plenitude of the most seductive waltzes, *Der Rosenkavalier* won not merely a success but the greatest and most enduring success of any twentieth-century German opera.

Hofmannsthal's plot tells with dignity and sympathy of the acceptance of middle age by a Marschallin. At the beginning of the opera she dismisses reluctantly Octavian, her youthful lover; at its end she blesses his union with Sophie, a girl of his own age—a girl to whom she had earlier despatched him as Rosenkavalier for the lecherous and dowry-seeking Baron Ochs, an unwelcome cousin.

The relationships of these characters, and of others, are painted by Strauss in the most consistently heart-warming music. The present suite of extracts has been made anonymously, and consists of orchestral versions of some of the outstanding scenes of the opera. They are the Prelude to Act I; three scenes between Sophie and Octavian, including that of the actual presentation of the rose; the trio of Sophie, Octavian and the Marschallin; and the waltzes associated with Baron Ochs: his predilection for these being the solitary redeeming feature of an otherwise most unattractive character.

MALCOLM MACDONALD

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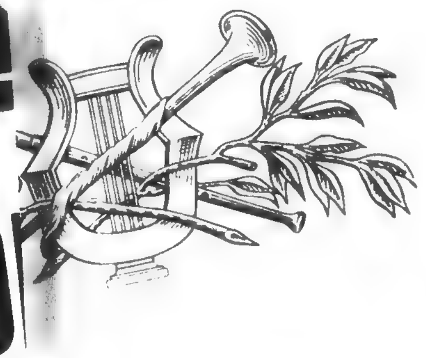

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Wherever there is an interest in contemporary music it is appropriate that concerts should be given in *Homage to Serge Koussevitzky*. June 4 of this year marked the fifth anniversary of his death. But it is to the vital spirit of the man and to his unique and enduring influence on composers and on the developments of music that homage is due.

During the more than half century career of Serge Koussevitzky as a conductor in Russia, in Western Europe and in the United States, he was recognized as a champion of contemporary music and a friend of composers of all countries. He established a publishing house to publish new works ; he was indefatigable in performing new scores ; he commissioned many new compositions, either personally or through the Koussevitzky Music Foundation.

In 1948, with Dr. Koussevitzky's aid, the International Music Fund came into existence as a means of placing interest in and support for composers on a broad international basis. Sums raised in 1948 and 1949 by Dr. Koussevitzky and the American Committee were transmitted to UNESCO which supervised its distribution as commissions and fellowships.

In May 1951 a benefit concert, arranged by the French National Committee of the International Music Fund, was given at the Theâtre des Champs Elysées in Paris with the National Orchestra, conducted by Charles Munch. Again the funds realized were allocated by UNESCO to young students of composition from France and other countries.

In the Spring of 1953 the International Music Council, a non-governmental organization created by UNESCO, decided to revive the International Music Fund on a permanent international basis.

Concerts in *Homage to Serge Koussevitzky* provide occasions for bringing the attention of the music public to the International Music Fund as an organization which merits support and encouragement so that it may answer the need which exists today, as much as ever, for aiding composers and for spreading internationally the knowledge and enjoyment of the music of our own time.

The objectives of the Fund are to promote :

the INTERNATIONAL EXCHANGE of CONTEMPORARY MUSIC through live performances, broadcasts and recordings

and

the CIRCULATION of MUSICIANS BETWEEN COUNTRIES particularly through the interchange of composers and students of composition.

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USHER HALL

Thursday, 30th August 1956
at 8 p.m.

Homage to Koussevitzky

The
Boston Symphony Orchestra

Conductor
CHARLES MÜNCH

Soloist
CLIFFORD CURZON (*pianoforte*)

Founded seventy-five years ago, the Boston Symphony Orchestra has had a distinguished history under the direction of, amongst others, George Henschel, Karl Muck, Pierre Monteux and Serge Koussevitzky. This, its first visit to the Edinburgh Festival, can be justly regarded as a notable occasion.

Charles Münch became the Orchestra's conductor in 1949. He already had an illustrious career behind him at the head of a number of French orchestras, while in 1948 he had toured America with the Orchestre National de la Radiodiffusion Française. Since his appointment he has added to the already wide prestige of the Boston Symphony Orchestra.

Clifford Curzon studied in London, in Berlin with Schnabel and in Paris with Landowska. His first appearance was at the age of sixteen at a London Promenade Concert, and since then he has given recitals and appeared as soloist with major orchestras of international fame. This is his fourth visit to the Edinburgh Festival.

PROGRAMME

ELEGY to the Memory of my Friend, Serge Koussevitzky, Op. 44 — *Howard Hanson*
(*First performance in Europe*) — (*b.* 1896)

SINCE 1924 Howard Hanson has been director of the Eastman School of Music of the University of Rochester, New York. The Elegy was composed for the seventy-fifth anniversary of the Boston Symphony Orchestra which falls this year.

It opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the wind reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

JOHN N. BURK

CONCERTO for Piano and Orchestra in A minor, Op. 54 — *Schumann*
(1810-1856)

Allegro affettuoso
Intermezzo (Andantino grazioso)—
Allegro vivace

Soloist: CLIFFORD CURZON

OF all Schumann's compositions for solo instruments with orchestra, his Piano Concerto is without question his most successful. Some indication of the advance there has been in the general level of technical achievement during the last century is given by the fact that while in Schumann's lifetime his piano writing was considered far too exacting (as late as 1879 George Grove—not yet knighted—was characterising the finale of the Concerto as " of enormous difficulty "), the Concerto has for many years now been an indispensable item in the repertoire of every pianist who aspires to play concertos at all, and a popular favourite with audiences everywhere. Not that nimble fingers are not called for in its performance; but the main emphasis throughout the work is on its poetic side, and virtuosity is never introduced for its own sake.

All Schumann's music during the first ten years of his composing career was for the piano, the instrument with which he had the greatest sympathy and on which he had originally intended to become a concert artist: in 1840, the year of his marriage to the pianist, Clara Wieck, he turned to song-writing and swiftly poured out over 120 songs (" I should like to sing myself to death like a nightingale ", he wrote in a letter): only in 1841 did he for the first time try his hand at writing for the orchestra. With the example of Schubert's "Great" C major Symphony as inspiration, he composed his " Spring " Symphony in B flat, another in D minor (now known as No. 4), and in addition an *Overture, Scherzo and Finale* and a *Phantasie* for piano and orchestra. Clara tried out this last at a rehearsal in the Leipzig Gewandhaus, and expressed her delight at it, especially at the delicate interplay between the solo instrument and the orchestra. Four years later, in 1845, Schumann added two further movements to the *Phantasie* to make it into the present Piano Concerto. The work was dedicated to Ferdinand Hiller, who conducted the first performance with Clara Schumann as soloist.

From the very outset—a challenging phrase down the keyboard after a single orchestral chord—it is clear that the piano is to be the main protagonist, although Schumann's use of the orchestra is highly imaginative and completely free from that thickness of scoring which sometimes mars his works. Worthy of note is the economical use of his material: the pathetic subject which follows the introductory bars, heard first on woodwind and answered by the piano, is the master-cell of the entire work, and by ingeniously deriving themes for the later movements from it a strong feeling of cohesion is given to the concerto as a whole. In the first movement, indeed, it provides nearly all the thematic interest, for the second subject is only the same theme put into the relative major. The development consist of a dreamy meditation (in the key of A flat) shared by the piano and a solo clarinet, interrupted by the initial emphatic gesture and a more passionate return of the basic subject ; and in the recapitulation, after an expressive cadenza, it returns yet again in the guise of a brisk 2/4 march-like *coda*.

The questioning dialogue between piano and orchestra which begins the F major Intermezzo also derives from the same source: the rest of this idyllic movement centres on a warmly lyrical melody expounded by the 'cellos. At the end, a momentary reminiscence of the motto-theme twice provokes a sigh from the piano, and then, turning to the major, runs straight into the finale, becoming (in a subtly changed version) its main subject. The other principal theme of this movement is the most famous instance of Schumann's delight in syncopated effects, the rhythm appearing to change to 3/2 but in fact only hopping across the existing bar-lines. There is a touch of fugal play in the development (for the finale is again in sonata-form), and Schumann springs his last surprise by starting his recapitulation in the sub-dominant key—which leads him effortlessly into A major for the conclusion, the *coda* being yet another transformation of the omnipresent master-theme.

LIONEL SALTER

INTERVAL

SYMPHONY No. 5 (Di tre re) — *Honegger* (1892-1955)

Grave
Allegretto—Adagio—Allegretto
Allegro marcato

THIS, the last of Honegger's symphonies, was composed for the Koussevitzky Music Foundation in the last three months of 1950 and introduced in America by Charles Münch and the Boston Symphony Orchestra. The sub-title, "Symphony of three D's", refers to the timpani part of the work, which consists exclusively of three notes, a single *pp* tap on the note D at the end of each movement. Even so, the timpani are marked *ad lib.* in the score, so that the significance of Honegger's title is an enigma; and he was quite content that it should so remain. What is plain, on internal evidence as much as by the composer's own avowal, is that this is a symphony of tragic import.

The first movement opens with a solemn chorale-like section whose inner dissonances produce a powerful forward impetus: this is music of sinew and strength. A new theme, sombrely climbing from the bass clarinet to the cor anglais over a repeated rhythmic pattern, is contested by insistent trumpet tuckets and rises to an excited climax: then the chorale returns quietly on *divisi* strings, this time with a delicate counterpoint extended across the woodwinds. Mere fragments of the second theme are heard again before the first four bars of the chorale on *pizzicato* strings bring the movement to a close.

Though the texture of the Allegretto is lighter, the humour of this movement (if indeed it is humorously conceived) is of a tight-lipped, wry kind: the idiom, angular and contrapuntal, resembles that of Roussel. To the accompaniment of a single clarinet, the first violins expound a staccato subject which is then tossed about in the woodwind and promptly inverted for use by the flutes. Small arpeggio figurations introduce brief phrases built on fourths and fifths, and then the main theme returns, accompanied by bustling strings. An *adagio* middle section has grieving strings murmuring broken phrases over strange muted-trombone sounds: this leads to a more agitated version of the Allegretto subject with complex treatment, becoming vehement before once more introducing the Adagio, in which the woodwind now cling to their initial contrapuntal theme. The Allegretto, with its thematic ideas presented in reverse order, returns to round off the movement.

A mood of violence runs through the finale, which after an introduction of repeated brass chords and rushing strings exposes an angular subject by the horns and bassoons in unison, accompanied by jerky syncopated rhythms. The atmosphere is troubled, and through agitated strings a tuba phrase appears, followed by heavy brass in a kind of relentless march. Elements from this material are developed with vigour, and a new five-note motive makes its appearance on the brass both in plain and inverted forms: yet another subject is found to be an augmentation of the fourth bar of the main theme. At the height of this thrustful movement Honegger suddenly hushes his orchestra, and the symphony ends quietly.

LIONEL SALTER

Symphonic Sketches, LA MER

Debussy
(1862-1918)

De l'aube à midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

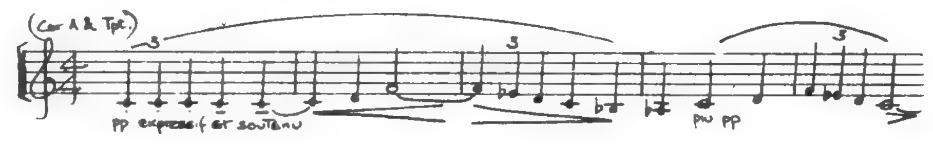
BY 1903, when he began the composition of *La Mer*, Debussy was no longer the promising young man whose fierce, uncompromising ideals demanded constant practical refutation of traditional values. He was famous, such an acknowledged figure that Parisian music-lovers were either ardent supporters or raging antagonists. Debussy could afford to shock both parties, if he saw reason to do so; the fervent revolutionary wrote a symphony firmly based on the harmony of the common chord, and if the full range of his harmony is exploited, that was because deep near-romantic feelings for a vast subject were involved.

La Mer is a symphony in design and in thought. Its language is so evocative and elusive that the main title is useful but the chapter-headings could almost be disregarded. Erik Satie put them where they belong when he replied to Debussy that he "particularly liked the little bit at a quarter to eleven" in the first movement. *La Mer* is musical poetry, and needs no elucidation.

As a musical view of the sea it is certainly uncompromising; no ships, no shore, not even fish—sky and water, light and wind, inhuman elements are evoked through the materials of an artist in timbre and sonority Debussy was a connoisseur of painting, and a painter in sound as, above all, his piano works show. He also loved the sea; he began *La Mer* without its direct inspiration at Bichain, well inland, but with the Riviera, and his childish desires for a sailor's life, in mind. The task of composition was completed in Jersey, the scoring at Eastbourne. But, if the sea was far away at the initial conception, land never existed so far as the music is concerned.

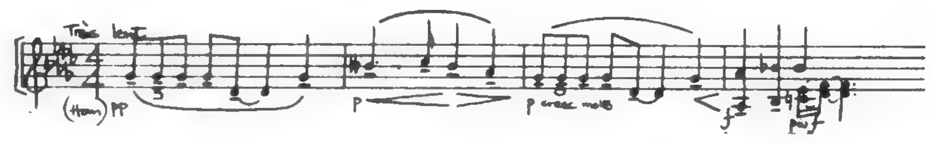
The symphonic coherence of the three movements owes little to themes or thematic development even as to structure there is no more to say than that the second movement is a scherzo. Soon after the misty, moisty introduction to the first sketch, cor anglais and trumpet offer a melodic line that is used again in the concluding Dialogue

Ex. 1



and near the end of the movement, at about ten minutes to mid-day, the horns steal in with a sombre, subdued idea which is to blaze forth in triumph at the end of the whole work:

Ex. 2



But other wisps of tune undergo constant variation as new light from the sky and the orchestral palette plays on them. What never ceases to fascinate the student of orchestral music is the fastidious, economical, almost chamber-musical, way in which that rich, polychromatic palette is deployed.

WILLIAM MANN

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THE CONCERT ENDS AT ABOUT 9.55 P.M.

THE BOSTON SYMPHONY ORCHESTRA

Music Director: CHARLES MÜNCH

Associate Conductor: RICHARD BURGIN

Violins

Richard Burgin (*Concert-master*)
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

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Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

'Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimbler
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger
Richard Kapuscinski
Robert Ripley

Basses

Georges Moleux
Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio

E-Flat Clarinet

Pasquale Cardillo

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Harps

Bernard Zighera
Olivia Luetcke

Timpani

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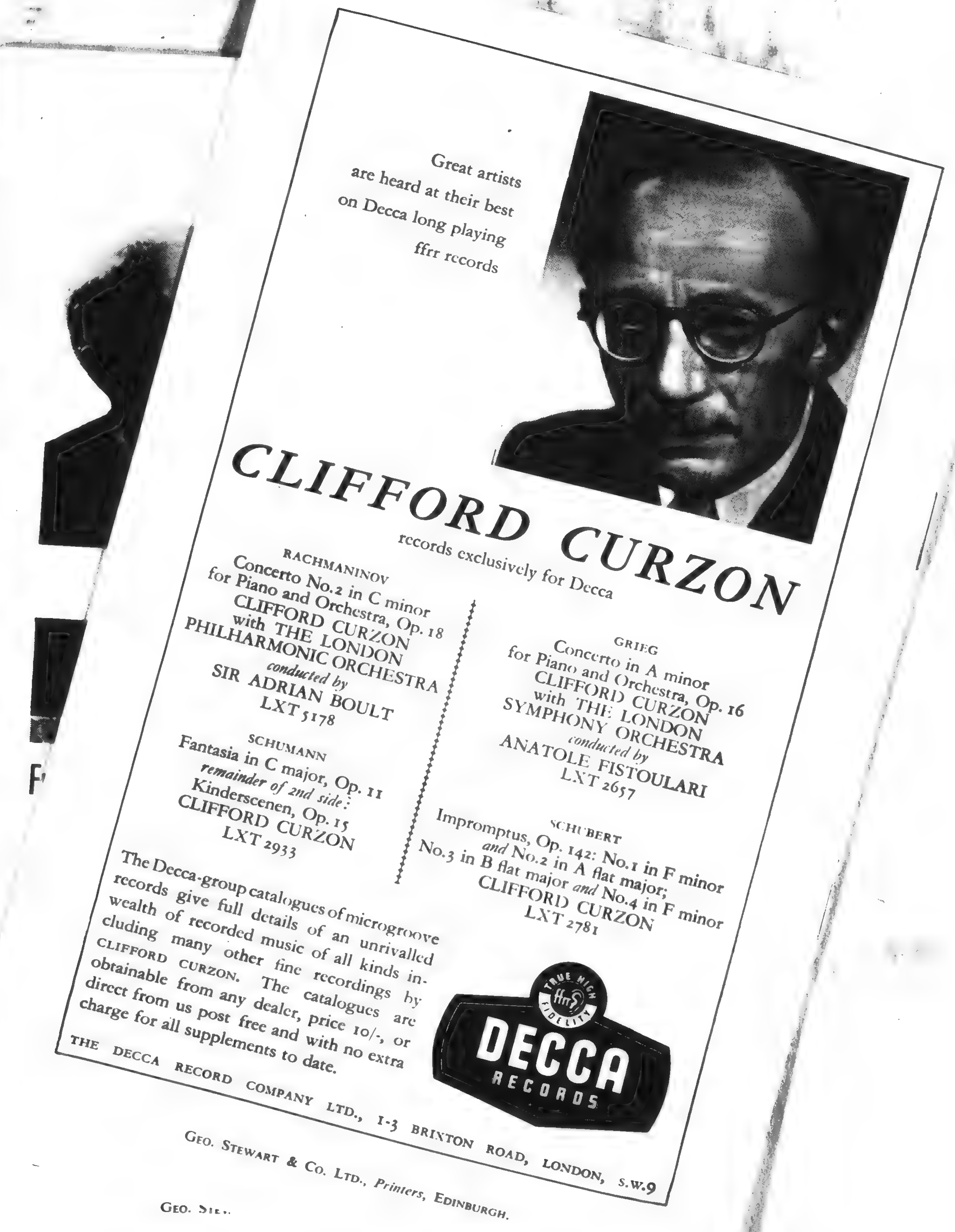

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AUG 20 1956

Boston Symphony To Give Concerts During Festival

For the first time the Boston Symphony Orchestra will be a part of the annual Edinburgh Festival, currently in its 10th season, during its tour of 13 European countries. Five of the 27 concerts the orchestra will give abroad during late August and September will be played in Usher Hall in the Scottish capital, from Aug. 26-30.

Charles Munch, music director of the orchestra for the past seven years, will share the podium on two occasions with his long-time friend and colleague, Pierre Monteux, regular conductor of the Boston Symphony for five years following World War I and a frequent guest conductor in recent years on its programs in Boston, on a short tour of Europe in 1952, a coast-to-coast American tour in 1953, and during the past five summers at its summer Berkshire Festival at Tanglewood in Lenox, Mass.

Charles Munch, who has been a guest conductor at the Edinburgh Festival on several occasions, most recently in August 1954, will conduct the first Edinburgh concert of the Boston Symphony on Sunday evening, Aug. 26, as well as the concerts of Tuesday, Aug. 28, and Thursday, Aug. 30. Mr. Monteux will lead the 105-piece orchestra on Monday, Aug. 27, and Wednesday, Aug. 29.

On the Aug. 28 program American violinist Isaac Stern will be soloist in the Beethoven Violin Concerto. French pianist Robert Casadesus will perform Ravel's Concerto for the Left Hand and Franck's Symphonic Variations in the concert of Aug. 29. English pianist Clifford Curzon will play the Schumann Piano Concerto in A minor on Aug. 30. All three virtuosi have frequently performed with the Bostonians on home ground.

The British Broadcasting Corporation will broadcast live the concerts of Aug. 26, 28 and 29, and there are plans to televise the concert with Mr. Stern on the 28th.

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AUG 20 1956

BOSTON SYMPHONY TO TAKE PART IN EDINBURGH FETE

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The Boston Symphony will be formally welcomed to the Edinburgh Festival by the Lord Provost of the city, The Rt. Honorable Sir John G. Banks, and a ceremonial meeting will probably be held between him, Dr. Munch, Monteux, Boston Symphony Orchestra manager Thomas D. Perry Jr., and two trustees of the orchestra who will be present, Henry B. Cabot and Edward A. Taft.

Following its five days in Edinburgh the Boston Symphony makes a swing through the Scandinavian capitals of Copenhagen, Oslo, Stockholm and Helsinki; then becomes the first American orchestra ever to visit Russia, giving two concerts in Leningrad and two in Moscow. Visits follow to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London, before the orchestra returns to commence its 76th season in Boston on Oct. 5. The usual pair of concerts by the orchestra here as a part of the Woolsey Hall Series, one in the fall and the other in the spring, are now being arranged for the coming season.

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JUN 3 1956

PLANNING EARLY FOR THE EDINBURGH FESTIVAL

By WENDY HALL

THIS year's Edinburgh International Festival, Aug. 19-Sept. 8, apparently is to be a bigger tourist attraction than ever. It is the tenth to be held since that first festival was launched, as an act of faith and hope, in the still difficult post-war year 1947. As a token of the importance attached to this tenth event, the Queen and the Duke of Edinburgh will be present at the opening service in St. Giles' Cathedral, and will, it is hoped, attend one or more of the festival performances. And more visitors than ever are expected.

Numbers have soared year by year. Last year nearly 85,000 visitors were stopping in Edinburgh during the festival period; of these, nearly 12,000 were Americans. In 1950 the corresponding figures were 57,000 and 4,000. It is a success story that imposes on this year's intending visitor the inescapable necessity of planning well in advance.

First, and major, problem is timing a visit, except for those who can stay the whole three weeks. Six main performances—concert, ballet, opera and three plays—run concurrently every evening. Most mornings and a couple of afternoons each week there are chamber concerts and recitals. A military tattoo takes place in front of the Castle every night except Sundays and Thursdays, at varying times, and on some days can be seen at 11 P. M., after other performances are over. The Film Festival and a Braque Exhibition continue throughout the three weeks.

It is barely possible to do the festival adequately in less than a week. A well-chosen, if culturally indigestible, three days could just include two concerts, visits to ballet and opera, the military tattoo, the Braque Exhibition, a film and at least one side trip from Edinburgh.

Evening Events

Here, as guide to the choice of time for a visit, are the major evening events:

Week beginning Aug. 19:

Royal Philharmonic Orchestra, Sadler's Wells Ballet, Hamburg State Opera, "Under Milk Wood," by Dylan Thomas; "Pleasure of Scotland" (an entertainment); "The Anatomist," by James Bridie.

Week beginning Aug. 26:

Boston Symphony Orchestra, Sadler's Wells Ballet, Hamburg State Opera, Piccolo Teatro of Milan, Stratford Ontario Festival Company, "The Anatomist."

Week beginning Sept. 2:

London Mozart Players, Vienna Hofmusik-Kapelle, Ram Gopal Indian Ballet, Hamburg State Opera, "Fanny's First Play," by G. B. Shaw; Stratford Ontario Festival Company, "The Anatomist."

Booking Lodgings

Tickets, for which application should be made as soon as possible from the American Express or Cook's, are available at a wide range of prices. Concerts run from 42 cents to $4.20 (though mosts seats are in the 70 cents-$2.50 bracket); opera from $1.20 to $5.60; theatre from 42 cents to $2.80. A seat at the tattoo costs around 50 cents and $1.40.

Tickets obtained, the intending visitor can proceed to book accommodations, and here the problem is considerably less acute. The Festival Society has got the situation so well taped that no one is ever turned away or stranded during the festival season. In addition to the usual hotel and boarding house accommodation (bed and breakfast, approximately $2.50, without bath, to $8.40 with bath, per head per day), there are double and single rooms in University residences (bed, breakfast and dinner, $3), and bed and breakfast in private homes, $1.75 up).

This last type of accommodation grows increasingly popular with overseas visitors, as the private people, not professional landladies, who do not want to make a hefty profit out of their guests but would just like the pleasure of getting acquainted with folks from abroad. All private rooms are officially inspected every year.

The Festival Office, Synod Hall, Castle Terrace, Edinburgh, 1, will arrange any of these three kinds of reservations. If, for instance, a lawyer from overseas specifies that he would like to stop with a lawyer in Edinburgh, it will even try to fix this. Applications for quarters, as for tickets, can be made on special forms available from the American Express or Cook's.

For those who are making Edinburgh a center, and taking in only a few of the programs, rather than conscientiously attending all possible performances, there is much to do in and around the capital city. In Edinburgh itself university students usually put on shows which may range from Greek tragedy to sharp-tongued modern revue. The big hotels, like the Caledonian, the North British and the George, have dinner dances.

Eating at the hotels and in restaurants is ample and comes up to adequate cosmopolitan standards. More picturesquely Scottish atmosphere and fare, whether haggis or just a wee mutton pie, are to be had at streamlined inns.

Highland Games will be held once, on the afternoon of Saturday, Aug. 18. Every day during the festival period there is an excursion to one of Scotland's historic homes and famous gardens. These are extremely popular and should be booked well ahead. Information is obtained from Scotland's Gardens Scheme, 26 Castle Terrace, Edinburgh, 1.

From the capital, day tours by coach can be taken as far as Oban and the Western Highlands, Loch Lomond and the Trossachs, Ayr and the Burns Country, Abbotsford and the Scott Country, or Glamis Castle, early home of Queen Elizabeth, the Queen Mother.

Transportation between London and Edinburgh is good. Air time, city center to city center, is 4 to 4½ hours. On the railroad there are overnight services with sleeping cars in both classes.

As for ancestor worship: While in Edinburgh anyone with a wee drappie of Scots blood in his veins can take the opportunity to find out more about his forebears by calling at the Scots Ancestry Research Society, 4 North St. David's Street. Only one good clue is needed—for instance, date and place of a grandmother's birth in Sc

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AUG 18 1956

Brass Ensemble To Perform At Edinburgh Festival Aug. 28

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VARIETY
NEW YORK, N. Y.

AUG 22 1956

10th Int'l Edinburgh Fest Launched With Brit. Royalty at

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the opening service in St. Giles Cathedral, and will, it is hoped, attend one or more of the festival performances. And more visitors than ever are expected.

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This last type of accommodation grows increasingly popular with overseas visitors, as the private people, not

fix this. Applications for quarters, as for tickets, can be made on special forms available from the American Express or Cook's.

For those who are making Edinburgh a center, and taking in only a few of the programs, rather than conscientiously attending all possible performances, there is much to do in and around the capital city. In Edinburgh itself university students usually put on shows which may range from Greek tragedy to sharp-tongued modern revue. The big hotels, like the Caledonian, the North British and the George, have dinner dances.

Eating at the hotels and in restaurants is ample and comes up to adequate cosmopolitan standards. More picturesquely Scottish atmosphere and fare, whether haggis or just a wee

as Oban and the Western Highlands, Loch Lomond and the Trossachs, Ayr and the Burns Country, Abbotsford and the Scott Country, or Glamis Castle, early home of Queen Elizabeth, the Queen Mother.

Transportation between London and Edinburgh is good. Air time, city center to city center, is 4 to 4½ hours. On the railroad there are overnight services with sleeping cars in both classes.

As for ancestor worship: While in Edinburgh anyone with a wee drappie of Scots blood in his veins can take the opportunity to find out more about his forebears by calling at the Scots Ancestry Research Society, 4 North St. David's Street. Only one good clue is needed—for instance, date and place of a grandmother's birth in Sc

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VARIETY
NEW YORK, N. Y.

AUG 22 1956

10th Int'l Edinburgh Fest Launched With Brit. Royalty at 1st Concert

By GORDON IRVING

Edinburgh, Aug. 21.

The 10th International Festival of Edinburgh has opened here with a flourish of trumpets, a visit by English royalty, and a selection of talent from most countries, includ- major entries from the U.S. and Canada. Despite clouded world politics, the international galaxy is undimmed. Foreign accents mingle with sturdy Auld Lang Syne speech. Overseas visitors have taxed hotel and rooming house accommodations to the limit. Hundreds are housed with local families.

Queen Elizabeth, accompanied by her husband the Duke of Edinburgh, and by Princess Margaret, graced the opening Fest concert given Sunday (19) by Britain's Royal Philharmonic under Sir Thomas Beecham. Program featured Beethoven's Choral Symphony with the Edinburgh Royal Choral Union and soloists Sylvia Fisher, Nan Merriman, Richard Lewis and Kim Borg.

Transatlantic influence will be more to fore next week (26) when the Boston Symphony under Charles Munch and Pierre Monteux ar-

(Continued on page 43)

dinburgh Fest

Boston Symphony

from page 2

is Dylan Thomas's last work, and was first broadcast on the BBC's arty Third Program in January, 1954. It won the Italia Prize in that year.

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George Bernard Shaw Tribute

As a George Bernard Shaw tribute in the G. B. S. centenary year, London impresario Henry Sherek is presenting, for the last week of the festival "Fanny's First Play," preceded by "Village Wooing." Casts include leading British thespers Michael Denison, Brenda Bruce and Jacqueline Mackenzie, the last-named a Scot gal who has been making a name.

On the unofficial or "fringe" list of legit events, Donald Wolfit, stalwart English actor, has opened in the Lauriston Hall in "The Strong Are Lonely." This is adopted from the original of Fritz Hochwalder by Eva Le Gallienne, daughter of the poet Richard Le Gallienne.

Play, already presented in New York, Paris and in European cities, was staged at the Piccadilly Theatre, London, last November. Plot [illegible] between the Jesuits and the King of Spain.

Sonia Dresdel, leading British actress, also pops up on the Fest "fringe." She leads the Fraser Neal Players in the Edinburgh Y.M.C.A. Theatre in three works. First is a version by Max Faber of Strindberg's "Froken Julie" ('Miss Julia'), about a neurotic girl. It is preceded by the Cocteau curtain-raiser, "La Voix Humaine." Trio will be completed Sept. 3 by "Springtime of Others," a 30-year-old play by Jean-Jacques Bernard. More legit fodder is available in the Phoenix Group presentation, of "Samson Agonistes," Milton's drama in verse in the Greek style. A distinguished company includes Catherine Lacey, John Westbrook and George Hagen.

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For after-the-show diversion three revues are offered this Festival. "Reprise," staged nightly through midnight at the Palladium vaudery, comprises top items from successful London revues like "Lyric Revue," "Intimacy at 8:30," "High Spirits," "After the Show" and "Slings and Arrows." Leonard Urry is presenting this Peter Myers selection for three weeks, cast including revue artistes Fenella Fielding, Bernard Hunter, Tom Criddle, Patricia Cree, Susan Denny and Susan Pardone. Oxford Theatre Group is staging a revue in the historic Gullan's Close. Another college group also will present late-night entertainment.

Other non-legit highlights of the 1956 Festival include offerings by Sadler's Wells Ballet, the Hamburg State Opera, the Ram Gopal Indian Ballet, and the British Royal Philharmonic Orch. Other groups taking part are the London Mozart Players, Scottish National Orch, BBC Scottish Orch, and the National Youth Orch of Great Britain.

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Vol. 203 No. 12

Showtime Writers K
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Boston Symphony

10th Int'l Edinburgh Fest

Continued from page 2

rives. A series of concerts is skedded for the 3,000-seat Usher Hall. Soloists with the orch are Isaac Stern, Robert Casadesus and Clifford Curzon. Canada's first contribution to the Edinburgh junket is on the legit side. The Stratford (Ont.) Festival Co, is set for appearances at the Assembly Hall apron-stage theatre during second and third weeks in "Henry V," by Shakespeare, and Sophocles's "Oedipus Rex," the W. B. Yeats version. Tyrone Guthrie has directed "Oedipus Rex" for playing in masks, with settings for this (and for "Henry V") by Tanya Moiseiwitch.

12 Showings of 'Henry V'

Festival audiences will see 12 performances of "Henry V" and only four of "Oedipus Rex." By coincidence, the Canadian entry in the simultaneous Edinburgh International Film Fest (a more vivid cinematic event this August than in previous years), is a film version of the Tyrone Guthrie production of "Oedipus Rex."

Major dramatic interest has centered on the Henry Sherek-H. M. Tennent production of Dylan Thomas's "Under Milk Wood," which has its stage preem at the Lyceum Theatre tonight (Tues.). This is Dylan Thomas's last work, and was first broadcast on the BBC's arty Third Program in January, 1954. It won the Italia Prize in that year.

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(SEE INFORMATION OVERLEAF)

Radio—TV Preview

The Boston Symphony Orchestra

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By Our Correspondent

THE Boston Symphony Orchestra will be taking part in the Edinburgh Festival next week and listeners and viewers will be able to hear several of the concerts. The orchestra is making a five-week European tour to mark the end of its 75th anniversary season. The itinerary includes a short tour of the U.S.S.R. and finishes with two concerts in London.

Part of the concert to be given in the Usher Hall, Edinburgh, will be seen on B.B.C. television on Tuesday. The soloist will be Isaac Stern who will play Beethoven's Violin Concerto.

Charles Munch, conductor of the Boston Symphony Orchestra, was born in Strasburg in 1891, and at one time led the famous Gewandhaus Orchestra. He went to the Boston Orchestra in 1949, and has made appearances with the B.B.C. Symphony Orchestra in this country.

Isaac Stern was born in Russia in 1920 and his parents moved to San Francisco when he was an infant. At the age of six he began to study the piano and changed to the violin when he was eight. He has played in many countries, undertaking a world tour in 1954. Earlier this year he made a four-week tour of the U.S.S.R. where he was enthusiastically received.

Two concerts by the Boston Symphony Orchestra will be relayed in the Third Programme. At the first, on Sunday, works by Haydn, Walter Piston, Strauss and Dukas will be played, and the programme of the second concert on Wednesday will consist of works by Brahms, Ravel and Strauss, and Robert Casadesus will be the soloist.

The Hallé Orchestra, conducted by Sir John Barbirolli, is appearing at the Promenade Concerts, and Friday's concert will be relayed from the Royal Albert Hall in the Third Programme. The soloists will be Endre Wolf (violin) and Andre Navarra (cello).

Andre Navarra is a professor of the cello at the Conservatoire National de Musique in Paris. He made his first appearance in England at the Cheltenham Festival in 1950.

On Sunday in B.B.C. television *Concert Hour* Andre Navarra is the soloist with the B.B.C. Northern Orchestra, conducted by George Tzipine. He will play the Schumann Cello Concerto. The orchestral works will include the overture *A Roman Carnival* by Berlioz; *Prélude à l'Après-Midi d'un Faune* by Debussy, and the scherzo by Paul Dukas, *L'Apprenti Sorcier*.

A Leading French Authority

Georges Tzipine was born in Paris in 1907. He studied the violin at the Conservatoire there and soon reached virtuoso standard. He is considered a leading authority on French contemporary music and during October he will be conducting the National Orchestra in Paris at four public concerts on the first anniversary of the death of Arthur Honneger, when the programmes will include all this composer's five symphonies.

The popular Max Jaffa Trio makes another appearance in *Music at Ten* on Sunday.

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184 STRAND, LONDON, W.C.2.

Extract from
THE
West London Observer
HAMMERSMITH, LONDON, W.6
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Date..............................

Boston Symphony Orchestra

4767

Part of the concert given in the Usher Hall, Edinburgh, by the Boston Symphony Orchestra (conductor, Charles Munch), on Tuesday, August 28, will be seen on Television. The soloist is Isaac Stern who will play Beethoven's Violin Concerto. This is the second time that the conductor and violinist have been seen together in an Edinburgh Festival concert from the Usher Hall. Two years ago they were televised with the Orchestra National de la Radiodiffusion Francaise, playing Prokofiev's first Violin Concerto.

The Boston Symphony Orchestra is making a five-week European tour which marks the end of its seventy-fifth anniversary season The itinerary includes a short tour of the U.S.S.R. and finishes with two concerts in London.

Charles Munch, now the regular conductor of the Boston Symphony Orchestra, where Koussevitzky made his great reputation, was born in Strasbourg in 1891, and at one time led the famous Gewandhaus Orchestra. He went to the Boston Orchestra in 1949, and has made appearances with the BBC Symphony Orchestra in this country.

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Extract from
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BAGHDAD
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Extract from
Radio Times, London

8.25 Tenth
Edinburgh International Festival

Aug 28

BEETHOVEN
Violin Concerto in D
played by
Isaac Stern (violin)
and the
Boston Symphony Orchestra
Conductor, Charles Munch

Part of a concert given in the Usher Hall, Edinburgh
Presented for television by
Noble Wilson

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C. 2.

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Extract from
Radio Times, London

24 AUG 1956

8.0 Edinburgh International Festival Aug 26

ORCHESTRAL CONCERT

Boston Symphony Orchestra
Conductor, Charles Munch
From the Usher Hall, Edinburgh
Part 1
Symphony No. 102, in B flat.....*Haydn*
Symphony No. 6.......................*Piston*
(first performance in Europe)
Maurice Lindsay writes on page 4

[56]

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Boston Symphony Orchestra
Conducted by Pierre Monteux
Part 1
American Overture......*Isadore Freed*
Symphony No. 3, in F............*Brahms*

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in
'MARCHING SONG'
by John Whiting
Produced by Royston Morley
Cast in order of speaking:
Harry Lancaster..........Stanley Maxted
Dido Morgen..........Miranda Connell
(Continued in next column)

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161

1956

SYMPHONY
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URGH FETE

rst time the Boston
rchestra will be a part
l Edinburgh Festival,
its tenth season, dur-
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will give abroad dur-
ust and September will
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ital, from Aug. 26-30.
Munch, music director
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share the podium o
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rope in 1952, a coast-t
ican tour in 1953, an
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r Berkshire Festival
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several occasions, mo
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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C. 2.

Extract from

The Birmingham Post

Date ....

(SEE INFORMATION OVERLEAF)

Radio—TV Preview

The Boston Symphony Orchestra

By Our Correspondent

THE Boston Symphony Orchestra will be taking part in the Edinburgh Festival next week and listeners and viewers will be able to hear several of the concerts. The orchestra is making a five-week European tour to mark the end of its 75th anniversary season. The itinerary includes a short tour of the U.S.S.R. and finishes with two concerts in London.

Part of the concert to be given in the Usher Hall, Edinburgh, will be seen on B.B.C. television on Tuesday. The soloist will be Isaac Stern who will play Beethoven's Violin Concerto.

Charles Munch, conductor of the Boston Symphony Orchestra, was born in Strasburg in 1891, and at one time led the famous Gewandhaus Orchestra. He went to the Boston Orchestra in 1949, and has made appearances with the B.B.C. Symphony Orchestra in this country.

Isaac Stern was born in Russia in 1920 and his parents moved to San Francisco when he was an infant. At the age of six he began to study the piano and changed to the violin when he was eight. He has played in many countries, undertaking a world tour in 1954. Earlier this year he made a four-week tour of the U.S.S.R. where he was enthusiastically received.

Two concerts by the Boston Symphony Orchestra will be relayed in the Third Programme. At the first, on Sunday, works by Haydn, Walter Piston, Strauss and Dukas will be played, and the programme of the second concert on Wednesday will consist of works by Brahms, Ravel and Strauss, and Robert Casadesus will be the soloist.

The Hallé Orchestra, conducted by Sir John Barbirolli, is appearing at the Promenade Concerts, and Friday's concert will be relayed from the Royal Albert Hall in the Third Programme. The soloists will be Endre Wolf (violin) and Andre Navarra (cello).

Andre Navarra is a professor of the cello at the Conservatoire National de Musique in Paris. He made his first appearance in England at the Cheltenham Festival in 1950.

On Sunday in B.B.C. television *Concert Hour* Andre Navarra is the soloist with the B.B.C. Northern Orchestra, conducted by George Tzipine. He will play the Schumann Cello Concerto. The orchestral works will include the overture *A Roman Carnival* by Berlioz; *Prélude à l'Après-Midi d'un Faune* by Debussy, and the scherzo by Paul Dukas, *L'Apprenti Sorcier*.

A Leading French Authority

Georges Tzipine was born in Paris in 1907. He studied the violin at the Conservatoire there and soon reached virtuoso standard. He is considered a leading authority on French contemporary music and during October he will be conducting the National Orchestra in Paris at four public concerts on the first anniversary of the death of Arthur Honneger, when the programmes will include all this composer's five symphonies.

The popular Max Jaffa Trio makes another appearance in *Music at Ten* on Sunday.

Peter Yorke and His Orchestra are featured in *Summer Serenade* on B.B.C. television on Wednesday. Lisbeth Webb, who was married a few days ago to Col. Guy Campbell, chief of the British Military Mission in Libya, will return from her honeymoon to sing in this show.

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Extract from
THE
West London Observer
HAMMERSMITH, LONDON, W.6

Date 24 AUG 1956

Gramophone Society's orchestral evening

The last meeting of the Hammersmith Gramophone Society opened with Brahms' Piano Concerto No. 2, introduced by the Society's Chairman, Mr. S. Bloomer.

Soloist was Artur Rubinstein, accompanied by the Boston Symphony Orchestra under Charles Munch. The concerto is a mature work, for the most part lyrical and reflective, and Brahms well deserved to follow Beethoven as the idol of critics and public alike.

The second half of the programme, introduced by Mr. M. Clark, was a selection of mainly orchestral records including Mozart's Magic Flute overture, Adagio for Strings by Barber and a pre-view of the next meeting with a suite of music from 'Carmen'.

The Society's next meeting will be on August 31, at 8 p.m. at Westcott Lodge, when Mr. E. Snell will present a shortened version of Bizet's opera 'Carmen'.

CHIGWELL TIMES
& WEST ESSEX STAR
167, HIGH RD., LOUGHTON, Essex.

Date........................

INTERNATIONAL PRESS CUTTING BUREAU
184 STRAND LONDON, W.C. 2.

Extract from
THE IRAQ TIMES
BAGHDAD

Date ________________

Edinburgh Festival of music, drama

2,000 ARTISTS

4767

Edinburgh, Wednesday

The 10th Edinburgh Festival which opened on Sunday is expected to attract a quarter million visitors to the Scottish capital between now and September 8.

Two thousand artists were listed in the programme in addition to those taking part in "fringe" events—independent ventures which are often most rewarding.

Tickets valued at £138,000 have been sold for 164 official performances ranging from concerts by the Royal Philharmonic and Boston Symphony Orchestras to an exhibition of paintings by Braque; or from the stage version of Dylan Thomas's radio play "Under the Milk Wood" to Stratford (On Avon) players who will present Shakespeare's "Henry V" and "Oedipus Rex" of Sophocles on the stage of the Assembly Hall.

The Hamburg State Opera occupies the stage of Kings Theatre this year and Milan's famous Teatro Piccolo is anticipated with keen interest. The Sadlers Wells Ballet and Ram Gopal Indian Ballet, Vienna's Hofmusikkapelle and "Fanny's First Play" (in honour of Bernard Shaw's Centenary) are among the other attractions.

Solo artists include Dame Edith Sitwell, Ernest Von Dohnanyi, Irmgard Segfried, Robert Casadesus, Isaac Stern and Dame Myra Hess.

The Festival opened with a majestic performance of Beethoven's Ninth Symphony given by Sir Thomas Beecham and the Royal Philharmonic Orchestra, with the Royal visitors among the audience.

On Monday the rush of events began and the Queen spent a day of a typical Festival visitor when she embarked upon a 13-hour programme beginning with the art exhibition and taking in the film show, "Magic Flute" given by the Hamburg State Opera and the military tatto, which will attract thousands nightly to the floodlit esplanade of the Edinburgh Castle.

TERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Radio Times, London

Unfamiliar Music from Edinburgh

—introduced by MAURICE LINDSAY

FROM time to time, voices are raised in protest against the conservative nature of the programmes at the Edinburgh Festival: voices invariably belonging to people who do not have to cope with the balancing of box-office returns and expenditure.

However, the three orchestral concerts which are being broadcast in the Third Programme this week (Sunday, Wednesday, and Friday) each have unfamiliar items to offer. On Friday the National Youth Orchestra of Great Britain, under Walter Susskind, are giving the comparatively little-known but delightful Sinfonia Concertante for Oboe, Bassoon, Violin, Cello, and Orchestra of Haydn. On Wednesday the Boston Symphony Orchestra under Pierre Monteux are playing an 'American Overture' by Isadore Freed, while, on Sunday, under Charles Munch, they are giving the first European performance of Walter Piston's Symphony No. 6.

The fact that Freed will be a new name for most, and Piston little more than a name, focuses attention on our curious, relative ignorance of contemporary American music on this side of the Atlantic. American music-lovers have long since been made familiar with the major works of Vaughan Williams, Walton and, to a lesser extent, Britten, by means of British long-playing discs, apart from actual performances of the music of these composers. But of America's best known living composers, only Aaron Copland has so far made any considerable impact over here. (I am not forgetting Samuel Barber; but his British popularity, after all, rests on one short movement!)

Yet to Americans, Piston is a considerable contemporary figure. He was born at Rockland, Maine, in January 1894, and devoted his early studies to drawing and painting. Caught up in the first world war, he joined the Navy and played the saxophone in a naval band. Then in 1920, he went to Harvard as a freshman. Four years later he came over to Paris, where he studied with Nadia Boulanger. When he returned to America in 1926, he was appointed to the Music Faculty at his Alma Mater, becoming its first Professor of Music in 1944. His influence as a teacher has thus been at least as noticeable in America as his influence as a composer.

Piston's style is a combination of logic and an astringent yet delicate lyricism, allied to considerable linear contrapuntal strength. If these do not seem qualities likely to capture our hearts, at least they ought to stimulate and sustain our interest.

Chamber music is featured in three Home Service broadcasts during the week. On Sunday afternoon, Myra Hess plays Beethoven's last three Piano Sonatas, Op. 109, 110, and 111. For many, her recital may be the highlight of the whole Festival. On Thursday and Friday mornings, we shall hear the Amadeus String Quartet, with Cecil Aronowitz.

Mozart's String Quintet in G minor, K.516, written just after the death of his father, and one of music's topmost peaks, is balanced in the first programme with his Quintet in D, K.593, written in 1790, along with the E flat Quintet 'at the earnest solicitation of a musical friend,' as a note on the score tells us.

On Friday a late Haydn String Quartet—Op. 77 No. 1—makes up the other morning programme with Beethoven's String Quintet in C, Op. 29. This charming, rarely-heard work was published by Breitkopf and Härtel in 1802. The manuscript was mysteriously stolen in Vienna, however, and shortly afterwards Artaria brought out a pirated edition. Beethoven accused him, along with another man subsequently vindicated, of stealing the manuscript. Artaria took Beethoven to court and though the composer lost the action, he still refused to withdraw the accusation. In the end, Artaria forgave Beethoven, who promised to write him a further String Quintet—which he failed to complete! Seldom indeed can there have been so much bother about such innocent and sunny music.

INTERNATIONAL PRESS-CUTTI
184, STRAND, LONDO

Extract from
Radio Times, Lond

8.0 Edinburgh Aug 29
International Festival

ORCHESTRAL CONCER
Robert Casadesus (piano)
Boston Symphony Orchestra
Conducted by Pierre Monteux
Part 1
American Overture......*Isadore Freed*
Symphony No. 3, in F..........*Brahms*

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in
'MARCHING SONG'
by John Whiting
Produced by Royston Morley
Cast in order of speaking:
Harry Lancaster.........Stanley Maxted
Dido Morgen.........Miranda Connell
(Continued in next column)

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf.)

MEN AND AFFAIRS

AN EVENING DISPATCH REPORTER'S DIARY

4761

In Scotland on holiday at present is the Lord Mayor of London, **Alderman Sir Cuthbert Lowell Ackroyd.** He is staying in North Berwick, and next week is to make his first visit to the Edinburgh Festival. In the company of the **Lord** and **Lady Provost** and **Sir James** and **Lady Miller** he is to attend a number of Festival performances and he will also be a guest at receptions in the City Chambers and the Royal Scottish Academy.

Alderman Sir Cuthbert Ackroyd, the Lord Mayor of London.

Sir Cuthbert will be accompanied by his wife and a son, **Christopher Ackroyd.**

Their intense programme of Festival viewing starts on Sunday with a visit to the concert being given in the Usher Hall by the Boston Symphony Orchestra. On Monday the party will attend the Lyceum to see the Piccolo Teatro, Milan, in "Arlecchino," and on Wednesday, a matinee performance by Sadler's Wells Ballet at the Empire and "The Anatomist" at the Gateway.

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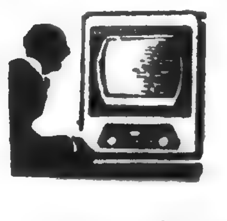
Extract from
Reading Standard

LOOK AND LISTEN



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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
AUG 26 1956

Music

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By RAYMOND MORIN, Telegram Music Critic

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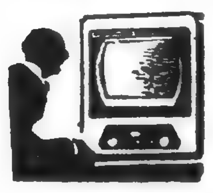

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The orchestra, which consists of 104 members, will be conducted by its regular conductor, Dr Charles Munch, and a guest conductor, M. Pierre Monteux. Since its foundation in 1881, when Henry L. Higginson, a Boston millionaire, gathered together the best musicians he could obtain, the orchestra has achieved greatness under a succession of brilliant conductors—among them Serge Koussevitsky, who was with it for 25 years.

Included in the programme will be five compositions which were commissioned for this, the seventy-fifth season, and on Thursday a special programme will be given entitled "Homage to Koussevitsky."

The Boston Brass Ensemble, a chamber music group formed by members of the orchestra, will give a concert on Tuesday forenoon in the **Freemasons' Hall** and will include works by contemporary American composers Robert Sanders and Nicolai Berezowsky.

Customs aid the speeding symphony

CUSTOMS officers examined the instruments and baggage of the Boston Symphony Orchestra on the back stage of the Usher Hall, Edinburgh, yesterday while Dame Myra Hess played to a Festival audience in front.

It was the end of the hectic 32 hours in the orches career . . . 32 hours invol playing in Dublin, flying or sai to Scotland, and giving their Festival concert.

Their 85 instruments luggage came direct by boat Glasgow to be rushed through road to the Usher Hall

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Then the orchestra rehears rushed off for a cold buffet in nearby hotel, changed in concert dress and came back play.

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NEW YORK TIMES,
MONDAY, AUGUST 27, 1956.

BOSTON SYMPHONY IN EDINBURGH BOW

Munch Leads First European Performance of the Sixth Symphony by Piston

By STEPHEN WILLIAMS
Special to The New York Times.

EDINBURGH, Scotland, Aug. 25—Charles Munch and the Boston Symphony Orchestra knocked gently and discreetly on the door of the Edinburgh Festival tonight with Haydn's Symphony No. 102. Having made their entrance with this, they followed it with the first performance in Europe of Walter Piston's Sixth Symphony, Strauss' "Don Juan" and Dukas' brightly colored box of tricks, "The Sorcerer's Apprentice."

Was this a really satisfying program for their first appearance at the festival? Those who had expected this orchestra to take the stage like a buskined actor, in brilliant limelight and with a thunderous fanfare, were disappointed, and said so.

After all, they argued, this was a festival occasion. They wanted to test the orchestra's mettle and the program, agreeable though it was, contained no full-dress work of universal breadth and significance to challenge them into comparing the Boston's group interpretation with others that have made history.

A Vivacious Concert

It was if the great tragedian chose to display "the pith and marrow of his attribute" not with, say "Hamlet," but with a prologue, two epilogues and an unfamiliar four-acter, in which the audience would be too closely occupied with following the play to assess the skill of the player.

However, is was a splendidly vivacious concert, even if there was nothing in it that sent us away clamoring, in Barbellion's words "to dine off ten elephants and pick our teeth with the spire of Strasbourg Cathedral."

"Don Juan" and the crackling pyrotechnics of "The Sorcerer's Apprentice" call for no deeply imaginative fire from either conductor or players, but they are lively display pieces for an orchestra with well-disciplined artillery. And so magnificently agile is this orchestra that I felt that if Munch had asked the players to jump through the roof of the Usher Hall they would have obeyed with the utmost sang froid.

Strauss Work Played

He began "Don Juan" rather slowly, and the opening lacked impetuosity. But after that he was like a locomotive engineer making up for lost time and the Don's later themes were like boulders crashing down a hill.

Hadyn was full of an affectionate geniality, and the Dukas was perfect: Every nail was banged into its socket with a resounding clash and an arrogant flourish.

Walter Piston's symphony did not demand much close concentration. Experts pronounced it the work of a composer who knew his orchestra, his audience and his own limitations. The end of the balletic scherzo evoked that little simpel of pleasure from an audience too well bred to applaud between movements. The slow movement, we found, had the charm of a man thinking aloud, and we swayed enjoyably to the Holstian tune in the finale.

Orchestra Cites O'Kelly

DUBLIN, Aug. 26 (Reuters)—Trustees of the Boston Symphony Orchestra honored Ireland's President Sean T. O'Kelly on his seventy-fourth birthday here yesterday when they presented to him a score, especially commissioned for the orchestra and a gold medal struck on the symphony's seventy-fifth anniversary.

Triumph for the 'Boston'

BOSTON Symphony Orchestra last night found Edinburgh difficult to bowl over.

But before the end of the first concert of their European tour, their triumph was complete.

Charles Munch's performance of Haydn's 102nd Symphony in B Flat kept attention alert through Walter Piston's Sixth Symphony, which followed.

With Richard Strauss's "Don Juan" came the winning blow. Here was the young Strauss's "tone poem for a large orchestra" in all its splendour.—J. T.

INTERNATIONAL PRESS-CUTTING BUR
184, STRAND, LONDON, W.C.2.

Extract from
Scottish Daily Express, Glasgow.

heart and mind alike.

CUSTOMS MEN SPEED A SYMPHONY...

Express Staff Reporter

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So quickly did it move that the Customs sealed the crates and cases to allow it to move on to Edinburgh—then completed their examinations a few minutes before a last-minute rehearsal.

The orchestra finished playing under music director and conductor Dr Charles Munch an hour before the concert and rushed off to a cold buffet in a nearby hotel and quick changes into concert dress.

Said the assistant manager of the orchestra, Mr. G. W. Rector, as it went through the rehearsal of Piston's Symphony No. 6: "We really hustled.

"We left Cork on Saturday morning to arrive in Dublin at 12. Then we drove by bus straight to the Theatre Royal for a rehearsal from 1.45 to 2.15 . . and played at 3 p.m."

BY PLANES

Coaches rushed the orchestra to Dublin Airport and the docks. Two planes carried Dr. Munch and a section to Turnhouse Airport, Edinburgh.

The remainder arrived in Glasgow by boat yesterday and drove direct to Edinburgh. A party of 80 wives accompanies the 120 musicians and officials.

The orchestra is to visit Scandinavia, Finland, Russia, Czechoslovakia, Germany, Switzerland, France and Britain, by September 26.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Observer, London

26 AUG 1956

TABLE

By Penc

I WONDER what view Colonel Nasser takes of the choice of Mr. Menzies to lead the sub-committee of nations who will submit the Canal-users' resolutions to him? On the one hand Nasser may feel, having read Mr. Menzies's televised speech of two weeks ago, that the Australian Prime Minister is about as tough an imperialist as is to be found in the West. On the other hand, if he has been told how shrewd and flexible a politician and diplomat Mr. Menzies can be, he may feel that the appointment is an indication of the West's predisposition to compromise rather than to clash.

I wonder, too, what impressions Nasser may make on Menzies. On Friday night, Associated Rediffusion's much improving weekly magazine *This Week* screened, as well as an interview between Mr. Menon and William Hardcastle, an interview given by Nasser to Frank Owen. Some friends who watched this with me were astonished at the calm, good nature and calibre which Nasser as a man apparently displays.

The Conductor

THE Boston Symphony Orchestra's first concert at Edinburgh to-day will be conducted by Charles Munch. Not long ago Munch came second only to Winston Churchill, and ahead of Gary Cooper and Jean Marais, when 10,000 Frenchwomen were asked by a magazine, "What man would you like to have dinner with to-night if you had your choice?"

Munch—he is sixty-four—came to conducting comparatively late in life. Until he was forty he taught the violin and was for many years leader of the famous Leipzig Gewandhaus Orchestra. In 1932, however, he returned to his native France—he was born in Strasbourg—and began to build up a reputation as a conductor. In 1949 he succeeded Koussevitsky as permanent conductor of the Boston Symphony Orchestra, which ranks as perhaps the outstanding virtuoso body among the world's orchestras.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 27 1956

'Bravos' Greet Hub Symphony At Edinburgh

EDINBURGH, Scotland, Aug. 26 (Reuters)—Waves of prolonged applause, mingled with shouts of "Bravo," filled a crowded Usher Hall here tonight following the Boston Symphony Orchestra's opening concert at the 10th Edinburgh Festival.

Conductor Charles Munch led the orchestra through a program of four works: Haydn's Symphony No. 102 in B Flat, Piston's Symphony No. 6, the "Don Juan" Symphonic Poem (Op. 20) by Strauss and Dukas' L'Apprenti Sorcier.

It was the first time Harvard Music Prof. Walter Piston's Symphony No. 6 had been played in Europe. Prof. Piston wrote the work for the orchestra's 75th anniversary last December.

Yesterday in Dublin trustees of the Boston Symphony honored Ireland's President Sean O'Kelly on his 74th birthday when they presented him with a score of music especially commissioned for the orchestra, and a gold medal.

Thanking the trustees' chairman, Henry B. Cabot, the President commented:

"There is no place outside Ireland where there are more Irish people to the square mile than there are in the city of Boston."

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 27 1956

Mettle Not Tested, Says Critic

Symphony's Edinburgh Bow Called Vivacious but Not Epic

By STEPHEN WILLIAMS
[Boston Herald-N. Y. Times Dispatch]

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 27 1956

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By Reuters

London

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"Seldom have I heard such freshness of spirit from a visiting orchestra. And never such warmth of tone from American players—who usually sound hard and chromium-plated to our ears."

The Express critic confessed that Harvard's Walter Piston's Symphony No. 6 "is one of the few new works I would gladly seize the chance to hear again."

The Piston work, in its European premiere performance, "ought to make the composer's name more widely known on this side of the Atlantic," Mr. Goodwin said.

Percy Cater, writing in the Daily Mail, spent the major part of his review lauding the Piston symphony: "I like this lucid score. . . . A meritorious feat. . . . Its inventiveness never falters. . . ."

THE G

VISITORS FROM AMERICA

Boston Symphony Orchestra

From Our Music Critic

WELCOME American guests, the famous Boston Symphony Orchestra, visiting the festival as part of a 75th anniversary tour that takes them as far as Russia, took over in the Usher Hall, Edinburgh, last night.

Under their conductor, Charles Münch, no empty show piece marked their festival début but a mature Haydn symphony, No. 102 in B flat major, one of the London or Salomon Spmphonies and typically rich in vigorous good humour and beauty, qualities that characterised last night's spirited performance in which the remarkable efficiency of the orchestra was well and truly established.

Range of Power

Strauss's tone poem "Don Juan," and even more so, if that were possible, Dukas's Scherzo "L'Apprenti Sorcier" displayed on a much more lavish scale the incredible brilliance and range of power at their disposal—a power at times overwhelming in its sheer impact.

Their advocacy of American music began with the first European performance of Walter Piston's Symphony No. 6, whose four movements were, in the composer's own words, "flowing and expressive, light and fast, a serene adagio, and an energetic finale." Most of the purely musical content seemed to be in the adagio. What the other movements added up to must await further hearings though, in their rhythmic vitality and dissonance, they made a considerable physical impact at least and were played with astonishing virtuosity.

Last night's concert made it difficult to decide whether that virtuosity was always a means to a musical end, or at times an end in itself. But hearing the Boston orchestra is certainly an exhilarating experience.

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Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Manchester Daily Express

3

FESTIVAL STOMP

4767

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Its varied programme included the first European performance of the Sixth Symphony by Walter Piston, a 52-year-old American. Frisky, solemn, and boisterous by turn, it was an attractive birthday present to the orchestra, 75 this year.

This is one of the few new works I would gladly seize the chance to hear again.

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Monitor
Aug 27

THE SCOTSMAN, MONDAY, AUGUST 27, 1956.

BOSTON ORCHESTRA

Charles Münch conducting the Boston Symphony Orchestra in their fir
Agonistes" at the Hall of Edinburgh Academy. The blir

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FIRST CONCERT BY BOSTON SYMPHONY ORCHESTRA

A revelation of playing

BY OUR MUSIC CRITIC

Here in Edinburgh for the second week of the Festival is one of the finest orchestras ever assembled. Like so many superior things, it comes from Boston, and is booked on a European tour. It is even going as far as Moscow. It is fairly sure to leave a trail of red faced jealousy and unkind comparisons in its wake. Not deliberately. It just can't help it—Koussevitsky and Münch have made it that way. Its playing can only be described as prodigious, perhaps the best that will ever have been heard in the Usher Hall.

It is too soon to guage the full quality of the brass and wind, though obviously they are extremely efficient, but the strings are simply magnificent, superbly disciplined, sweet toned (but not too rich), and lots of them. When the orchestra was in full cry last night the effect was absolutely stunning, and without that harshness which crept into comparable passages by the New York Philharmonic Symphony Orchestra.

The natural temptation with an orchestra of this kind is to cultivate the show-off kind of music, a category to which both Strauss's "Don Juan" and Dukas's "L'Apprenti Sorcier" may without offence be assigned. Both were played last night with virtuosity, but it was the Dukas which had by far the more telling performance. One had a sort of voluptuous pleasure out of the sound of "Don Juan" without really sympathising with Charles Münch's conception of the piece. That was true also of Haydn's Symphony No. 102 in B flat, played in disguise with full strings in a luxurious deep velvet performance of immaculate precision. Given the Boston treatment the introduction to the first movement had an almost Tristanesque effect.

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Among the audience were the Princess Royal, the Lord Mayor of London, Sir Cuthbert Ackroyd, Lord and Lady Harewood, and the Lord Provost of Edinburgh, Sir John G. Banks.

SALTIRE SOCIETY GIVE VERSE, MUSIC RECITAL

A Festival recital of contemporary Scottish music and verse was given by the Saltire Society in Gladstone's Land, Edinburgh, last night. The recital included the Sonatina in G Minor, by J. B. McEwan, and Air and Variations by Ian Whyte, played sensitively by pianist Agnes Walker, and verse readings by Iain Cuthbertson.

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Evening Globe
BOSTON, Mass.
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Bulletin Aug

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SPLENDID BRILLIANCE FROM BOSTON

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Extract from
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Extract from
Manchester Daily Express

3

FESTIVAL STOMP

Boston peps up Edinburgh music

by NOEL GOODWIN

HIGH pressure music of an extraordinary vitality notched the Edinburgh Festival standards up several points last night.

It came from the Boston Symphony Orchestra less than three hours after Customs men had unsealed their instruments on arrival from Ireland. Seldom has there been such freshness of spirit from a visiting orchestra.

Its varied programme included the first European performance of the Sixth Symphony by Walter Piston, a 52-year-old American. Frisky, solemn, and boisterous by turn, it was an attractive birthday present to the orchestra, 75 this year.

This is one of the few new works I would gladly seize the chance to hear again.

It ought to make the composer's name more widely known on this side of the Atlantic.

The 100 Boston players—including two women—are in Edinburgh for a week as part of a European tour that will make them the first Western orchestra to visit Russia and will take them to London on the way back.

Boston Symphony Scores at Festival

By Reuters

London

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THE SCOTSMAN, MONDAY, AUGUST 27, 1956.

BOSTON ORCHESTRA

Charles Münch conducting the Boston Symphony Orchestra in their fir
Agonistes" at the Hall of Edinburgh Academy. The blir

THE FESTIVAL

FIRST CONCERT BY BOSTON SYMPHONY ORCHESTRA

A revelation of playing

BY OUR MUSIC CRITIC

Here in Edinburgh for the second week of the Festival is one of the finest orchestras ever assembled. Like so many superior things, it comes from Boston, and is booked on a European tour. It is even going as far as Moscow. It is fairly sure to leave a trail of red faced jealousy and unkind comparisons in its wake. Not deliberately. It just can't help it—Koussevitsky and Münch have made it that way. Its playing can only be described as prodigious, perhaps the best that will ever have been heard in the Usher Hall.

It is too soon to guage the full quality of the brass and wind, though obviously they are extremely efficient, but the strings are simply magnificent, superbly disciplined, sweet toned (but not too rich), and lots of them. When the orchestra was in full cry last night the effect was absolutely stunning, and without that harshness which crept into comparable passages by the New York Philharmonic Symphony Orchestra.

The natural temptation with an orchestra of this kind is to cultivate the show-off kind of music, a category to which both Strauss's "Don Juan" and Dukas's "L'Apprenti Sorcier" may without offence be assigned. Both were played last night with virtuosity, but it was the Dukas which had by far the more telling performance. One had a sort of voluptuous pleasure out of the sound of "Don Juan" without really sympathising with Charles Münch's conception of the piece. That was true also of Haydn's Symphony No. 102 in B flat, played in disguise with full strings in a luxurious deep velvet performance of immaculate precision. Given the Boston treatment the introduction to the first movement had an almost Tristanesque effect.

There is a ration of one American work an evening, very heavily chaperoned by the safest of standard classics and respectable moderns. Yesterday's choice was Piston's Sixth Symphony, which was having its European premiere. This was well liked by the Usher Hall audience, and should gain friends, if not influence people, in other European cities. The composer, who was one of the first to follow that well-worn trail that leads from the Statue of Liberty to Nadia Boulanger's class in Paris is now Professor of Music at Harvard, on all sorts of committees, and a writer of excellent text-books. He has never been one for chasing the latest fad or for producing them himself, but has rather gone his own way quietly absorbing what he liked or needed from the contemporary scene.

As far as the first movement of the present symphony is concerned, there are reminiscences of Hindemithian procedures; in the far more personal elegiac, and rather beautiful slow movement in the slick rub-a-dub Scherzo and the ebullient Finale the composer converses with his listeners without pretentions to obscurity. The symphony was tailor-made for the Boston Orchestra, which had commissioned it for its anniversary season. It was a perfect fit, receiving the sort of performance under Münch which many composers would give their ears for.

Among the audience were the Princess Royal, the Lord Mayor of London, Sir Cuthbert Ackroyd, Lord and Lady Harewood, and the Lord Provost of Edinburgh, Sir John G. Banks.

SALTIRE SOCIETY GIVE VERSE, MUSIC RECITAL

A Festival recital of contemporary Scottish music and verse was given by the Saltire Society in Gladstone's Land, Edinburgh, last night. The recital included the Sonatina in G Minor, by J. B. McEwan, and Air and Variations by Ian Whyte, played sensitively by pianist Agnes Walker, and verse readings by Iain Cuthbertson.

Mr Cuthbertson has a fine, resonant voice, which exploited to the full the craggy beauty of the poems, which included works by Hugh McDiarmid, Sydney Goodsir Smith, and Norman McCaig.

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There was an astonishing lushness about their performance of Strauss's "Don Juan," and at the climax of Dukas's "L'Apprenti Sorcier," a volume of tone thrilling almost to the point of becoming physically oppressive to ears unused to such mammoth forces.

Previous American orchestras which have appeared at the Festival have caused a certain amount of puzzlement over their streamlined ideas on how the great European masters should be interpreted. Happily, the Boston Symphony Orchestra doesn't indulge in these un-European musical activities.

Military Precision

Their performance of Haydn's Symphony No. 102 in B flat had no eccentricities, though it wa

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Extract from the
EVENING DISPATCH
EDINBURGH

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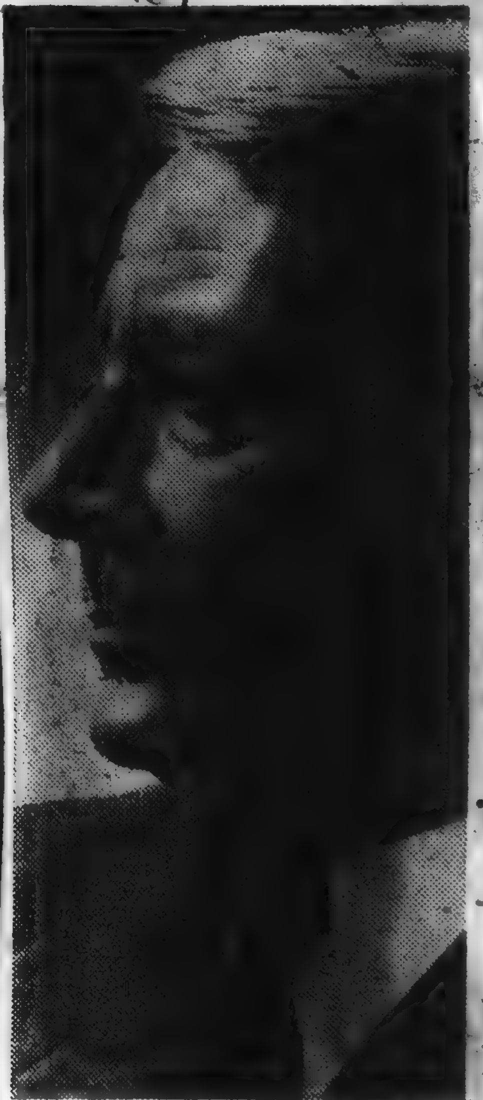
(See information overleaf.)

THE FESTIVAL SHOWS

THE BOSTON OPEN WITH A PREMIERE

4767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Composed "with no intent other than to make music to be played and listened to," as Piston remarks in a programme note, the symphony is full of vital, original material, and is scored throughout with remarkable perception and craftsmanship.

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27 AUG 1956

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By well-known reputation, of course, everything Bostonian is "of the best," so that Festival audiences are entitled to be keyed up for a musical experience every bit as thrilling as that provided last year by the New York Philharmonic.

Honours were even on last night's showing. The Boston Symphony Orchestra, now celebrating the 75th anniversary of its foundation, has attracted to its ranks some of the finest musical talent in the world's market. Throughout its history, also, it has been able to attract a succession of illustrious conductors and from each it has gained something distinctive in artistic development.

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The Bostonians are very proud of their brass ensemble, which has some justifiable claim to being world-famous. It is brass with a powerful resonance which seems to be a characteristic of American orchestras. That alone, in last night's programme, was sufficient to blast some of the conventional cobwebs away, but there were other big forces at work as well.

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Dr Charles Munch, who has been the Boston Orchestra's permanent conductor for seven years, believes that an essential quality of a good

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Extract from
Daily Telegraph, London
27 AUG 1956

Edinburgh Festival

VIRTUOSITY OF STYLE

4767

BOSTON ORCHESTRA

From MARTIN COOPER
EDINBURGH, Sunday.

The Boston Symphony Orchestra gave the first of five concerts in Usher Hall to-night with Charles Munch conducting. Haydn's Symphony No. 102, which opened the programme, immediately showed the conductor's qualities, but not in the most favourable light.

His tense, supercharged style and an inclination to exaggerations of rhythm and dynamics were better suited to Strauss's "Don Juan," where the ear-splitting climaxes and excessively sumptuous orchestral palette emphasised the work's *kolossal* character.

The unfamiliar piece of the evening was Walter Piston's Sixth Symphony. This is written for the Boston Symphony Orchestra and reflects its extraordinary virtuosity of style and individual achievement.

The scherzo in particular is a wholly successful orchestral étude and clear lines and lively rhythms characterise all four movements. This music "sounds" admirably, and it would probably be a mistake to ask anything more of it.

16th CENTURY MUSIC

Renaissance Singers

The Edinburgh Festival has always remained surprisingly untouched by the passions of musical revivalists, and neither mediævalists nor baroque-fanciers have found much footing. The Renaissance Singers have thus been breaking comparatively new ground this year with their concerts in Freemasons' Hall.

Their programme on Saturday morning started with Taverner's "Small Devotion" Mass, and then launched into the unknown with some anonymous 16th century Mass music and Scottish polyphonic motets.

The Latin pieces by Robert Johnson and David Peebles seemed correct, fluent, and rather conventional. But a very early metrical psalm by Andro Blackhall showed the extraordinary and sudden change of both style and feeling that accompanied the Reformation in Scotland

The ensemble seems stronger in its middle than its outer voices, but style and discipline were excellent

Isaac Stern Dazzles

The first of the Scottish National Orchestra's two concerts in Usher Hall on Saturday night was distinguished by the appearance of Isaac Stern as soloist in Bartok's violin concerto.

This is still no easy work for the average concert-goer, but a performance of such dazzling technical quality, mercurial temperament and sheer tonal beauty as this over-rode all possible objections.

Dr. Rankl proved a most intelligent accompanist and the orchestra plainly knew the complex score remarkably well.

Herald Aug 27

Mettle Not Tested, Says Critic

Symphony's Edinburgh Bow Called Vivacious but Not Epic

By STEPHEN WILLIAMS
[Boston Herald-N. Y. Times Dispatch]

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After all, they argued, this was a festival occasion. They wanted to test the orchestra's mettle and the program, agreeable though it was, contained no full-dress work of universal breadth and significance to challenge them into comparing the Boston group's interpretation with others that have made history.

It was as if the great tragedian chose to display "the pith and marrow of his attribute" not with, say "Hamlet," but with a prologue, two epilogues and an unfamiliar four-acter, in which the audience would be too closely occupied with following the play to assess the skill of the player.

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Times?

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Munch Leads First European Performance of the Sixth Symphony by Piston

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Orchestra Cites O'Kelly

DUBLIN, Aug. 26 (Reuters)—Trustees of the Boston Symphony Orchestra honored Ireland's President Sean T. O'Kelly on his seventy-fourth birthday here yesterday when they presented to him a score, especially commissioned for the orchestra and a gold medal struck on the symphony's seventy-fifth anniversary.

New Yorker Wins Music Event

BIEL, Switzerland, Aug. 26 (UP)—John Harold Padula Jr. of 152 Chester Street the Bronx, New York, won first place in the accordion competition for 1956 here today. This is the first time an American has finished first since the "world championship" competitions were started in 1948. The accordionist, who is 18 years old, was accompanied on his trip by his father.

70¢ TILL NOON Doors Open 10:45 A.M. RKO PALACE B'WAY at 47th ST 8 BIG ACTS VAUDEVILLE RICHARD WIDMARK TREVOR HOWARD JANE GREER RUN FOR THE SUN SUPERSCOPE

[60]

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DAZZLING

Possibly the most successful item in the remainder of the programme was Richard Strauss's indomitable tone poem "Don Juan," another work lending itself to the dazzling technical abilities of the orchestra.

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"Don Juan" and the crackling pyrotechnics of "The Sorcerer's Apprentice" call for no deeply imaginative fire from either conductor or players, but they are lively display pieces for an orchestra with well-disciplined artillery. And so magnificently agile is this orchestra that I felt that if Munch had asked the players to jump through the roof of the Usher Hall they would have obeyed with the utmost sang froid.

Strauss Work Played

He began "Don Juan" rather slowly, and the opening lacked impetuosity. But after that he was like a locomotive engineer making up for lost time and the Don's later themes were like boulders crashing down a hill.

Haydn was full of an affectionate geniality, and the Dukas was perfect: Every nail was banged into its socket with a resounding clash and an arrogant flourish.

Walter Piston's symphony did not demand much close concentration. Experts pronounced it the work of a composer who knew his orchestra, his audience and his own limitations. The end of the balletic scherzo evoked that little simpel of pleasure from an audience too well bred to applaud between movements. The slow movement, we found, had the charm of a man thinking aloud, and we swayed enjoyably to the Holstian tune in the finale.

Orchestra Cites O'Kelly

DUBLIN, Aug. 26 (Reuters)—Trustees of the Boston Symphony Orchestra honored Ireland's President Sean T. O'Kelly on his seventy-fourth birthday here yesterday when they presented to him a score, especially commissioned for the orchestra and a gold medal struck on the symphony's seventy-fifth anniversary.

New Yorker Wins Music Event

BIEL, Switzerland, Aug. 26 (UP)—John Harold Padula Jr. of 152 Chester Street the Bronx, New York, won first place in the accordion competition for 1956 here today. This is the first time an American has finished first since the "world championship" competitions were started in 1948. The accordionist, who is 18 years old, was accompanied on his trip by his father.

70¢ TILL NOON | Doors Open 10:45 A.M. RKO PALACE B'WAY at 47th ST | 8 BIG ACTS VAUDEVILLE | PLUS RICHARD WIDMARK TREVOR HOWARD JANE GREER "RUN FOR THE SUN" SUPERSCOPE

[6

SCOTTISH DAILY MAIL, Monday, August 27, 1956

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The 'Boston' in top form

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I liked the balance of the ensemble in the adagio and the rush of the finale was captivating.

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Campoli

THE TIMES TUESDAY AUGUST 28 1956

The Arts

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Extract from
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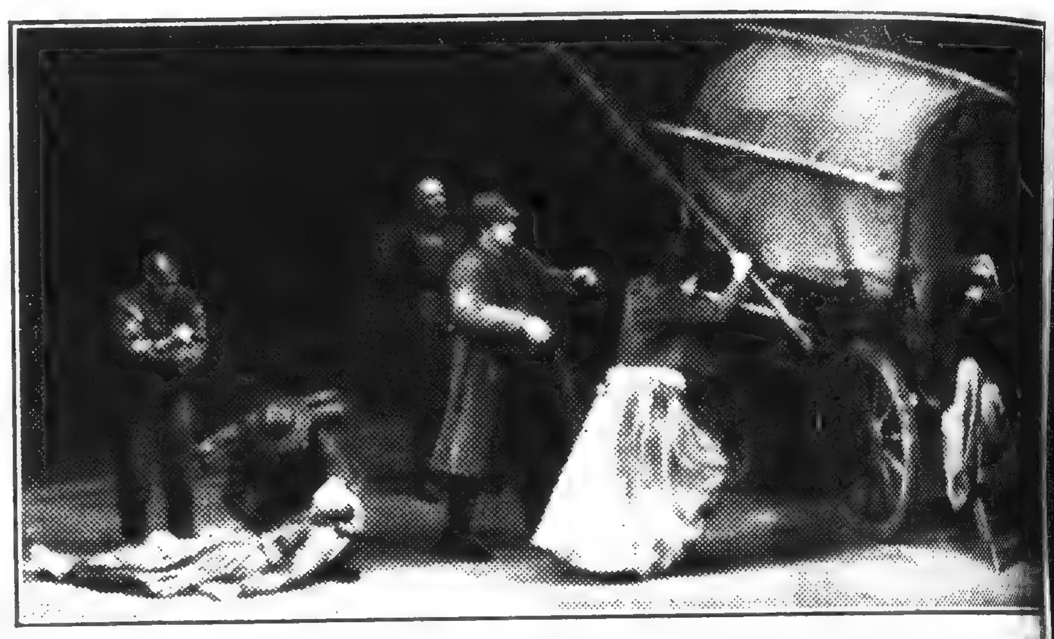

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Extract from
Edinburgh Evening News

IMPRESSIVE PLAYING BY BOSTON BRASS

"Never look encouragingly at the brass," said Richard Strauss once in his slightly tongue-in-the-cheek ten golden rules for conductors. We know what he meant alright but, of course, he never heard the present Boston Brass. This ensemble, formed in 1952, gave their European premiere in the Freemasons' Hall this forenoon and a right worthy one it was.

All full-time members of the Boston Orchestra, the body varies in size from quartet to octet as the occasion demands; virtuosi players they are, one and all.

The first two items, by Gabrielli and Bonelli, are examples of sixteenth century antiphonal playing. The two brass choirs (each of trumpet, trombone, horn, and tuba) sit on opposite sides of the platform and then let battle commence. The resonant Freemasons' Hall shook a bit, but the control and balance of the choirs was indeed beautifully sensitive. The Toccata by Bonelli was perhaps not quite so showy as it might have been.

BRITTLE, BRILLIANT

Poulenc's Sonata for horn, trumpet, and trombone, from the chirpy allegro to its scintillatingly played Rondeau was the antidote *par excellence* for a wet morning.

The Sanders Quintet in B Flat, however, was the best thing of the day. Though the sparse programme notes give no clue, Sanders is a contemporary American composer who is at present Professor of Music at Brooklyn College. This work, 1942 vintage, has in the allegro vivo some wonderful writing for brass; brittle, brilliant, and mercifully scored for the breathing needs of the players.

Berezowsky, another American composer, was represented by his Brass Septet in B Flat. The rondo with which it closes was a performance of prodigious technical virtuosity by the players.

Sensibly the programme was the shortest — 50 minutes — of the Festival. Mr Voisin knows when to stop with his brilliant brass ensemble.

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Extract from
The Glasgow Herald
GLASGOW

Date 28 AUG 1956

A CHANGE OF PERSONALITY

4767

Pierre Monteux as Conductor

From Our Music Critic

IN a festival of remarkably youthful veterans, the daddy of the lot, Pierre Monteux, aged 81, last night took charge of the Boston Symphony Orchestra in the Usher Hall, Edinburgh. With the change of conductor, the orchestra pretty well changed its personality. Generally it was as efficient as ever, but the edges were rounded, the ruthless bite was softened.

Even the trumpets at times shunned their too-brassy assault on the ears—though that is no doubt their usual function—and made music.

There was loss as well as profit in this. The lovely things in the inner movements of Bartók's Concerto for Orchestra, with quite delectable woodwind in the "Game of the Couples" scherzo, did not quite compensate for the over-all lack of drive, the occasional sag in the tension.

But Schubert's great C major, the Ninth Symphony, was all gain in a performance of mellow beauty, gracious, and warmhearted over the whole of its leisurely length.

American Work

The American work in the programme was Paul Creston's Second Symphony, a loose description of a two-movement work, conceived "as an apotheosis of the two foundations of all music; song and dance." Less brutally incisive in its impact than Piston's symphony of the previous night, no less competent in invention and more convincing in content, with a remembrance that feeling is a constituent part of musical expression, it made a considerable impression and fared well at the hands of last night's orchestra.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Huddersfield Daily Examiner

PLAYFELLOW'S FESTIVAL NOTE BOOK

This U.S. Orchestra Is Well Drilled

Edinburgh (Tuesday)

THE Boston Symphony Orchestra arrived here in Edinburgh this last week-end on a flying tour that will take them to Russia. They are a combination of which, one gathers, Americans are very proud.

For one thing, we are assured in accents of New England, that they are "very old." The orchestra has in fact just completed their seventy-fifth season and for any organisation to be seventy-five years old in the United States is to be almost venerable.

There are other reasons why Americans should feel proud of this orchestra. It is a wonderfully fine musical instrument. For my own part I like it much better than any other American orchestra I have heard in Edinburgh and I very much doubt that there can be any body of strings in the U.S.A. as good as those of the Boston Orchestra. They number sixty-six players in all—thirty-four of them first and second violins—and from these forces you might expect a big volume of tone.

Surprisingly enough the tone is rather small—thin, indeed—but pure and sweet and quite free from the steeliness we associate with New York Philharmonic.

Strongest Feature

Their strongest feature, I think, is in their brass section. I have never heard an orchestra anywhere whose trumpets—there is an exceptionally gifted first trumpet—horns and trombones produce such beauty of tone. It is not just that each separate section is good but that all together they have a blend of almost unbelievable beauty.

The whole orchestra is as well drilled as any German or Austrian combination. In the Haydn Symphony 102 in B Flat Major it was, if anything, too well drilled. Haydn's music is sometimes played as though he were half a woman—Charles Munch and the Boston Orchestra took us to the other extreme so that a great deal of refined precision left us at the end feeling that the symphony had been robbed of its true sense of repose.

The concert introduced to Europe Walter Piston's Sixth Symphony. This is a most engaging work in which the orchestra could show themselves off to perfection. Piston himself has said that he wrote the work with this orchestra in mind, and there is evidence that he understands it very well.

Not Profound Music

The symphony is not profound music and the composer, supplying programme notes, declines to supply any of the usual sort saying that the work was composed "with no other effect than to make music to be played and listened to."

What is most remarkable about it is the way in which Piston uses his large forces with such a light touch. If he does not move us at all deeply he enchants the ear with the variety and ingenuity of orchestral effect.

The bravura quality of this orchestra was well displayed in Richard Strauss's "Don Juan" and even better in Paul Dukas's "L' Apprenti Sorcier." I have never heard the latter played with such variety of effects, with so much brilliance of detail and with such an overwhelming sense of magic.

This orchestra, by the way, will play in Leeds on its return from Russia.

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date 28
(See information overleaf)

Brilliant fare from the Boston

4/6

The Boston Symphony Orchestra played again in the Usher Hall last night, this time under the octogenarian conductor Pierre Monteux.

It was a brilliant occasion, as befitted the very best that America can provide for the Festival. Last year the New York Orchestra showed what high standards mean on the other side of the Atlantic. Now it is the turn of that cultural centre, Boston, Mass.

Brilliance often has superficiality as its concomitant but that accusation cannot be levelled at the Boston Orchestra. Neither can it be said that it is a machine without a soul. It is wonderful to hear a work in all its component parts, with all the contrasts of light and shade and texture woven into one homogeneous whole.

Such was the experience in the first item. Our visiting orchestras bring, on the side, so to speak, a sample or two of the native brew and one such last night was the Symphony No. 2 by Paul Creston. Hearing a modern work for the first time is often a testing experience, but this delightful work held its interest from beginning to end for two reasons—its intrinsic merit derived from a fundamental sincerity of purpose and the clear exposition it was accorded.

Bartok's Concerto for Orchestra—a work with perhaps less general appeal—underlined the technical competence of the orchestra. There is an insistent compulsion to listen to and to comprehend the composer's ideas. In exposition everything is clear and precise; one department does not blot out another. In tutti and forte there is a full-bodied welling sound that is wholly satisfying.

Modern works in front, the great C Major Symphony of Schubert after the interval—this was good programme planning, for the appetite was whetted. The meal satisfied both the gourmet and the gourmand in us. This was glorious music making, the immortal melodies surging onward in a rounded beauty of orchestral tone B.

INTERNATIONAL PRESS-CUTTING BUREAU
STRAND, LONDON, W.C.2.

Extract from The
LIVERPOOL
DAILY POST

Date

AT THE

An orche

perso

By A. K.

ONE of the big three orchestras, the Boston
at the Edinburgh Festival last
five concerts. Their present
who shares the concert with a

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ealthy, for, after months of gales and cloudbursts, they ave appeared again this year as breathtaking as ever. And, I was told, even newer shades and sizes are beginning to make their appearance. Growers say that with increasing interest being taken in floral art decorations all over the country, big dahlias, particularly are on the way out and new and delicate medium sized blooms in soft pastel shades to suit the modern home are taking their place. As one exhibitor remarked, in fact, even flowers are getting the contemporary treatment nowadays.

High speed

HIGH speed photography is being used increasingly in modern research, and in the last year or two has been applied for the first time in connection with work on nuclear and other explosions, and on ballistic problems generally. The Department of Scientific and Industrial Research are keenly aware of the importance of this developing science and are, in fact, sponsoring the third International Congress on High speed photography in London next month. Among the subjects to be discussed are the application of new techniques since the first congress was held in Washington in 1952—the second was in Paris two years later—to biology and medicine, industrial nachine analysis, aero esearch, and underwater vork. Mr J. R. Bevins, Parliamentary Secretary to he Ministry of Works, and M.P. for Toxteth, will greet visitors to the congress at a eception in Lancaster House n September 10. Some 300 elegates including 200 from verseas, are expected to attend the congress, which will last for five days.

No night stops

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Sensibly the programme was the shortest — 50 minutes — of the Festival. Mr Voisin knows when to stop with his brilliant brass ensemble.

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in a performance of mellow beauty, gracious, and warmhearted over the whole of its leisurely length.

American Work

The American work in the programme was Paul Creston's Second Symphony, a loose description of a two-movement work, conceived "as an apotheosis of the two foundations of all music; song and dance." Less brutally incisive in its impact than Piston's symphony of the previous night, no less competent in invention and more convincing in content, with a remembrance that feeling is a constituent part of musical expression, it made a considerable impression and fared well at the hands of last night's orchestra.

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from The
LIVERPOOL
DAILY POST
Date 28 AUG 1956

AT THE FESTIVAL

An orchestra with personality

By A. K. HOLLAND

EDINBURGH, Monday.

ONE of the big three of America's most famous orchestras, the Boston Symphony, made their debut at the Edinburgh Festival last night in the first of a series of five concerts. Their present conductor is Charles Munch who shares the concert with a former conductor the veteran Pierre Monteux.

Their programmes are inevitably designed to show off the qualities in which they excel but they bring with them two American works which are new to Europe, the Sixth Symphony of Walter Piston and the Symphonic Ode of Aaron Copland. Both were commissioned to celebrate the 75th anniversary this year of the orchestra's foundation and indeed Piston confesses that his symphony was written with the very sounds of this particular orchestra in mind.

That being so one is perhaps justified in seeing in the symphony no deep or hidden meanings but simply a piece of music for a finely equipped orchestra. If it is a showpiece that need not be derogatry Thus the first movement exemplifies the expressive cantabile style and generally sets out to reveal the orchestra as a whole. The second is a gosamer scherzo which displays both the delicacy and the speed of the various sections.

* * *

THE third is a serene adagio with some prominence given to solo instruments and to string tone while the last is perhaps the most obviously American eupetic energy and its fashionable fugal development.

Thus the symphony is less a statement of Mr Piston's own personality than a tribute to that of the orchestra. Personality is what this orchestra has, it is a well bred and highly cultivated orchestra, the product of intensive training and unremitting idealism. That it is a brilliant orchestra is almost to be taken to granted but it never stems to let brilliance get the better of artistic purpose.

There is no section that is not first class in itself. There is a wonderfully fine and intense quality in the strings, sixty-six in number and all men (there are only two women players in the orchestra, a first flute and a second harp) the trumpet playing is obviously that of a country which has developed the trumpet for good or ill into the position of an instrumental prima donna and thorns and trombones are massively bland in tone.

The woodwind is superb and the drumming again is that of the virtuoso order though rather too dry and military-band for my taste.

* * *

SUCH a performance as they gave of Strauss' "Don Juan" full of dramatic tension, incisive in attack, of faultless unaminity and remorseless energy was lacking only in the more sentimental German qualities of warmth and intimacy. Munch drove the work hard but he followed it by an electrifying performance of "The Sorcerer's Apprentice" of Dukas which managed however to be more sinister than humorous more grisly than fantastic. But it was superb as orchestral presentation.

It was all such a complete contrast to Beecham. There was not a lose-end or an effeminate contour anywhere. Virile, clean, well mannered and immensely self confident, it left us a little breathless and over-awed at the end. Obviously the Bostonians have been rehearsed upto the hilt for this is the beginning of a hustling European tour covering nineteen cities and thirteen countries in twenty-seven days.

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and trombones produce such beauty of tone. It is not just that each separate section is good but that all together they have a blend of almost unbelievable beauty.

The whole orchestra is as well drilled as any German or Austrian combination. In the Haydn Symphony 102 in B Flat Major it was, if anything, too well drilled. Haydn's music is sometimes played as though he were half a woman—Charles Munch and the Boston Orchestra took us to the other extreme so that a great deal of refined precision left us at the end feeling that the symphony had been robbed of its true sense of repose.

The concert introduced to Europe Walter Piston's Sixth Symphony. This is a most engaging work in which the orchestra could show themselves off to perfection. Piston himself has said that he wrote the work with this orchestra in mind, and there is evidence that he understands it very well.

Not Profound Music

The symphony is not profound music and the composer, supplying programme notes, declines to supply any of the usual sort saying that the work was composed "with no other effect than to make music to be played and listened to."

What is most remarkable about it is the way in which Piston uses his large forces with such a light touch. If he does not move us at all deeply he enchants the ear with the variety and ingenuity of orchestral effect.

The bravura quality of this orchestra was well displayed in Richard Strauss's "Don Juan" and even better in Paul Dukas's "L' Apprenti Sorcier." I have never heard the latter played with such variety of effects, with so much brilliance of detail and with such an overwhelming sense of magic.

This orchestra, by the way, will play in Leeds on its return from Russia.

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under the octogenarian conductor Pierre Monteux.

It was a brilliant occasion, as befitted the very best that America can provide for the Festival. Last year the New York Orchestra showed what high standards mean on the other side of the Atlantic. Now it is the turn of that cultural centre, Boston, Mass.

Brilliance often has superficiality as its concomitant but that accusation cannot be levelled at the Boston Orchestra. Neither can it be said that it is a machine without a soul. It is wonderful to hear a work in all its component parts, with all the contrasts of light and shade and texture woven into one homogeneous whole.

Such was the experience in the first item. Our visiting orchestras bring, on the side, so to speak, a sample or two of the native brew and one such last night was the Symphony No. 2 by Paul Creston. Hearing a modern work for the first time is often a testing experience, but this delightful work held its interest from beginning to end for two reasons—its intrinsic merit derived from a fundamental sincerity of purpose and the clear exposition it was accorded.

Bartok's Concerto for Orchestra —a work with perhaps less general appeal—underlined the technical competence of the orchestra. There is an insistent compulsion to listen to and to comprehend the composer's ideas. In exposition everything is clear and precise; one department does not blot out another. In tutti and forte there is a full-bodied welling sound that is wholly satisfying.

Modern works in front, the great C Major Symphony of Schubert after the interval—this was good programme planning, for the appetite was whetted. The meal satisfied both the gourmet and the gourmand in us. This was glorious music making, the immortal melodies surging onward in a rounded beauty of orchestral tone

B.

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There was naturally some excitement in the Usher Hall last night in anticipation of hearing this American orchestra in the flesh for the first time. Its tone quality was soon revealed as nearer to that of the Philadelphia Orchestra than to the New York Philharmonic Symphony Orchestra's, which was here last year. The tone of the strings is deep and warm, of the wood-wind lustrous and of the brass brilliant—the trumpets are indeed too shatteringly loud. The New York tone as a whole was like burnished brass with a high surface polish from which, as it were, the music bounced off. The music rides comfortably like a ship in deep water on the full orchestral tone of the Boston players. But the heavy brass obtrudes even more than in our own English orchestras, where it is allowed only to dominate the tutti in a climax and break through the texture in a way that Viennese orchestras avoid even at a fortissimo. The programme chosen for the first concert, which was conducted by Mr. Munch, amply demonstrated the technical virtuosity of its members.

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Boston Orchestra at Edinburgh Festival

Contrasts in two symphonies

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Leeds is, therefore, extremely fortunate and enterprising, and visitors to the Town Hall on September 23 will hear an orchestra of splendour and majesty, unbelievably disciplined, wonderfully sonorous, with an enormous mass of string tone and brass and wind to match, a virtuoso ensemble of the highest calibre.

The Orchestra's appearance here is a highlight not only of this Festival, but of all the Festivals Edinburgh has yet held. Moreover, it has brought in its programmes three American works new to Europe, Symphonies by Piston and Creston and a Symphonic Ode by Copland—enough here, surely, to satisfy anybody. It is, therefore, with some sense of dismay that one quarrels with the very first work played in the Usher Hall last night, Haydn's B flat Symphony No. 102, which was given—or rather interpreted by Charles Münch—in so sledgehammer a fashion, with a brutality, heaviness and insensitivity so hideous, and with so scant a regard for Haydnesque grace and charm and tempi, as to make one gasp.

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Range of Power

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Sunday night's concert made it difficult to decide whether that virtuosity was always a means to a musical end, or at times an end in itself. But hearing the Boston orchestra is certainly an exhilarating experience.

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DBURY

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 28 1956

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Manchester Guardian

Edinburgh Festival

BOSTON SYMPHONY ORCHESTRA

Haydn Up to Date; New Works by American Composers

By Colin Mason

EDINBURGH, MONDAY.

After he had finished his concerts on Friday Sir Thomas Beecham kindly but sarcastically hoped that what was to follow would be as good. Last night the Boston Symphony Orchestra under its conductor Charles Munch, making its first appearance at the Edinburgh Festival, took over the evening concert at the Usher Hall, and alas for Sir Thomas's sarcasm and for our national pride, it was better—better than the Royal Philharmonic as incontrovertibly as it is better than the Scottish National, the B.B.C., or the Hallé. Fortunately for our self-esteem, it is also no less clearly better than the New York Philharmonic, the Concertgebouw, or the Berlin Philharmonic.

So dazzling to the ear was its playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvellously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the sternest critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it, and that not only Strauss's "Don Juan," where the music can only gain from such orchestral luxury, but almost equally in a Haydn symphony, which could easily be ruined by it. The shining surface and perfect drill, although sometimes unnecessary to, or even slightly out of keeping with, the music, were rarely achieved at its expense, and much more often enriched it.

In "Don Juan" Munch succeeded in giving the orchestral writing all of the suaveness and sweetness of the typical orchestration of Strauss's decadence, without sacrificing anything of its early Straussian virility and exuberance. So, too, in the Haydn, using the full orchestra with no regard for the m[illegible]n cult of "authenticity," he gave it a [illegible]und richer than Haydn could ever have imagined, but one that he could only have gasped at in sheer disbelief that such good fortune could be true. How he would have liked the speed at which Munch took the minuet and the last movement is more debatable. They were much faster than he is ever likely to have thought possible, but at this speed they were played with a style, precision, and elegance of phrase that nobody could better, either at this or at a more "proper" speed; and for this Haydn, being their inventor and creator, and not, like us modern pedants, a pious preserver, would probably have been delighted with [illegible]. Even we self-appointed guardians of the musical proprieties, who, lacking Haydn's right to sanction it, could only disapprovingly admire, guiltily enjoyed it.

This does not end the catalogue of the orchestra's and M[illegible]ch's virtues. At each of their five concerts they are introducing a work by an American composer, three of [illegible] ones receiving their first performance in Europe. At the opening concert [illegible] Walter Piston's Sixth Symhony, commissioned by the orchestra for its seventy-fifth anniversary season earlier this year. Piston has taken full advantage of the orchestra's qualities and capabilities. In his scherzo he has given them just the kind of virtuoso piece (the modern equivalent of it that is) that Munch makes for them out of the Haydn last movement, and throughout the symphony he has exploited to the full (in the first movement sometimes rather too self-consciously) the experience of his exhaustive studies for his recently published book on orchestration. The best of its four movements are the middle two, the scherzo a brilliant piece in the vein of the best "motoric" movements of some of Hindemith's very witty early work, the adagio, a finely sustained melodic movement that bears comparison with some of the slow movements of Shostakovich's latest works. Unfortunately the outer movements are of inferior quality, the last commonplace and empty and the first very uneven. It has one very fine episode near the end of the first subject, heard in both exposition and recapitulation, in which the rhythmic melodic phrase and the very unorthodox and inelegant but beautiful harmonic progression strongly and pleasingly recall, with no hint of plagiarism, certain passages in Tippett's "Midsummer Marriage." There are other attractive lyrical moments in it, but too much of what surrounds them is undistinguished or arid. In spite of these weaknesses, the work as a whole left an impression of real musical quality and some personality, and unless the orchestra and Mr Munch, who lavished as much care and understanding on it as on the other work, were making it sound as much better than it really is, as they did Dukas's "Sorcerer's Apprentice," it is worth hearing again.

The orchestra's second concert to-night is under Pierre Monteux, who is playing Schubert's Symphony no. 9 and Bartók's Concerto for Orchestra, with another American symphony by Paul Creston, who is of a slightly younger generation than Piston. This concert clashes with the first stage performance in Britain of Bartók's ballet "The Miraculous Mandarin," but it was possible to hear Creston's symphony, his second, in rehearsal. Although it has not been performed in public before on this side of the Atlantic, it is not a new work (it was composed in 1944) and has been available for some time on gramophone records. It is music of less distinction, though possibly of readier popular appeal, than Piston's. The two main movements, each of which has an extended introduction, are like music for two unrelated films, the first a quiet pastoral romance, very tranquil, all sweet, soft Frenchified harmonies, with one "climactic" episode of no discernible relevance, the second a pursuit sequence, with breathing-spaces, in a thriller, beginning stealthily, like tracking along corridors at night, working up to an exciting chase, passing through a fairground, and including towards the end a train ride, suggested by an endlessly worked ostinato-rhythm—a trick on which Creston relies heavily elsewhere too, as he does altogether on cliches of one sort or another. It is efficient and effective music by a competent composer, efficient in originality and sensibility.

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SCOTSMAN
8/28/56

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Extract from
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In the second movement, rhythm and syncopation come to the fore.

One of the minor bewilderments of this Festival is that Mr Monteux, who looks like an amiable teddy bear, should encompass the dynamic force to recreate this diamantine brilliance.

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184 STRAND, LONDON, W.C.2

Extract from the

Evening Gazette
ROUGH

Scottish
Daily Mail
Aug 28

UG 1956

PAGE 6

BOSTON—

First they are BRILLIANT Then they are ROUGH

By D. L. HARPER

BOSTON Symphony Orchestra gave last night's Usher Hall concert under the command of its second conductor, Pierre Monteux, an 81-year-old with plenty of young ideas.

He belongs, in fact, to another musical era—he was 22 when Brahms died. Yet he is an authoritative interpreter of our contemporary music.

Bela Bartok's works are not easy to put over, nor are they—for many people—easy to listen to. But Monteux made last night's audience not only accept but warmly acclaim the Concerto for Orchestra, one of that controversial composer's last products.

* * *

He made it clear that the fearsome Bartok was only a simple fellow at heart, with a love of neat tunes, syncopation and humour.

Such successful missionary work will soon cause the "controversial" aspect to disappear.

And Paul Creston, a New York church organist, could not have had a more persuasive advocate to present his Symphony No. 2.

But it, unfortunately, provided only passing pleasure from some moments of orchestral poetry and power, with sombre use of the lower strings and no startling innovations.

* * *

The orchestra had been performing exceedingly efficiently in these two items. And so well they might, for Monteux gave them every encouragement.

He tidily ticked every phrase off the end of his stick so that one felt that, with him to guide, the merest novice could join that orchestra without fear of going far wrong.

But it was when we returned to a regular repertory item, Schubert's "Great C major" Symphony, that the quality of the playing seemed to decline.

There were rough passages that contrasted sharply with the orchestra's brilliant best.

The violins did, of course, give us many tastes of the lush Boston tone. But they were not above giving also some graceless gut-scrubbing in the Scherzo.

TIGHT BINDING

URY, THE YORKSHIR

stra at estival

symphonies

DBURY

DINBURGH, Monday
n, already past its 75th
lam's Concertgebouw, and
world over—the Boston

INTERNATIONAL PRESS-CUTTING BURE
184 STRAND, LONDON, W.

Extract from

The Glasgow He
GLASGOW
28 AUG 1956

Date.............................

VISITORS FROM AMERICA

477

Boston Symphony Orchestra

From Our Music Critic

WELCOME American guests, the famous Boston Symphony Orchestra, visiting the festival as part of a 75th anniversary tour that takes them as far as Russia, took over in the Usher Hall, Edinburgh, on Sunday night.

Under their conductor, Charles Münch, no empty show piece marked their festival début but a mature Haydn symphony, No. 102 in B flat major, one of the London or Salomon Symphonies and typically rich in vigorous good humour and beauty, qualities that characterised Sunday night's spirited performance in which the remarkable efficiency of the orchestra was well and truly established.

Range of Power

Strauss's tone poem "Don Juan," and even more so, if that were possible, Dukas's Scherzo "L'Apprenti Sorcier" displayed on a much more lavish scale the incredible brilliance and range of power at their disposal—a power at times overwhelming in its sheer impact.

Their advocacy of American music began with the first European performance of Walter Piston's Symphony No. 6, whose four movements were, in the composer's own words, "flowing and expressive, light and fast, a serene adagio, and an energetic finale." Most of the purely musical content seemed to be in the adagio. What the other movements added up to must await further hearings though, in their rhythmic vitality and dissonance, they made a considerable physical impact at least and were played with astonishing virtuosity.

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SCOTSMAN
8/28/56

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The evening's novelty was a two-movement symphony (No. 2, Op. 35), by the American composer, Paul Creston, who describes it as "an apotheosis of the two foundations of all music—song and dance." Mr Creston née Guttoveggio is Sicilian by blood, and there is a warmly lyrical impulse mixed up with the barbed-wire impressionism of the "Introduction and Song." "The Interlude and Dance" have a rather taking, brash, rhythmic vigour, suggestive of some "programme" which does not in fact exist.

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Extract from
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476

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Mr Monteux and the orchestra made Schubert's Symphony No. 9 in C (The "Great") a massive and monumental work. It received a more emphatic treatment than is usually accorded it, and, perhaps because of this, the slow movement did not have its usual poignant appeal.

But again, as throughout the programme, the standard of playing was high, reaching at times an unforgettable brilliance and beauty.

TARTAN TONES IN MUSIC AND MIRTH

For the special benefit of Festival visitors there is a first-rate Scots variety show at the **Palladium** Theatre. It has the title of "Highland Swing," and last night's audiences enjoyed a riot of colour, music, and mirth from the tartan-clad artists.

Comedians Grace Clark and Colin Murray were in top form, while Desmond Carrol and Billy Leslie provided a contrasting style of mirth. Outstanding on the musical side were the accordion playing of Will Hannah and contributions by Grace Calvert with the Newhaven and Musselburgh Fisherwives' Choir. The Edinburgh Transport Pipe Band also received a great reception.

Uninhibited "Festival Gay'ity" was showered liberally on the audience at the **Gaiety** last night.

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Extract from the
Evening Gazette
MIDDLESBROUGH

28 AUG 1956

Date
See information overleaf

LAST TIME we saw Robin Scott in action on the screen he was swopping pleasantries with the inhabitants of Montmartre in a Saturday Night Out programme from Paris. Tonight he produces a show full of women

A solitary male figure in the arena at Earl's Court, he is directing today the rehearsal of several hundred women for the 40-minute entertainment "Ladies First." A feature of the display is the election of the B.B.C. Arenascope sports girl.

Sheila van Damm and Carole Carr, and Pat Moss and Dorothy Campbell compete in a sport and show business car control contest. There is PT by the W.R.A.F., singing by Ann Shelton and the Luton Girls' Choir, music from the Dagenham Girl Pipers, and the Gracie Cole All Girls' Orchestra, and horse riding. How would you like to be Mr. Scott?

Billy Cotton presents his band show "Wakey Wakey" from the Radio Exhibition studio at Earl's Court (writes Malcolm Moore). Hutch of the mellow voice and brow-mopping habits is one of his guests, Al Koran another, and the Leslie Roberts Girls figure in dance numbers.

Interviewed in "Picture Parade" this evening is James Mason, Yorkshire-born naturalised American star.

Contrasting interests also catered for by B.B.C. TV are the Beethoven concert of the Boston Symphony Orchestra at the Edinburgh Festival, and a telerecording of last night's heavyweight championship boxing at Cardiff.

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184, STRAND, LONDON, W.C. 2.

Extract from

The Birmingham Post

Date 28 AUG 1956
(SEE INFORMATION OVERLEAF)

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the

EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf.)

4767

Encouragement

One of the dominating people behind the Boston Symphony Orchestra has no official connection with it. Yet she is so interested in its work that she has come to Edinburgh to be present at the present series of concerts in the Usher Hall.

Mrs Serge Koussevitzky, the widow of the Russian conductor who directed the orchestra for 25 years, is associated in a leading position with the Koussevitzky Music Foundation.

From the funds of this organisation goes encouragement to young composers and commissions to those established. The Boston Symphony play many of the compositions during their 46-week season.

Last night at the Usher Hall I heard of Mrs Koussevitzky's long association with the orchestra and the respect in which she is held by its members.

One of the most consistent followers of the performances, she accepts her position with the foundation as no sinecure, and takes a leading part in the discussions which bring about the composing of new major works.

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was one of the [illegible]ble figures of the last war and was known in Britain as Christine Granville. She was awarded the George Cross and Croix de Guerre. The groups she established after being parachuted into enemy-occupied territory remained intact. When working for British organisations she rescued three agents from Gestapo death cells.

The story of the greatest feat in the history of deep sea salvaging is the theme of a feature programme *The Egypt's Gold* in the Home Service. It is written by David Scott and tells how in May, 1922, the Egypt, carrying a cargo of gold coin and

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ymphony Orchestra

Our Correspondent

was wrecked in the Bay
y and sank in seventy
of water. It tells how
ge ship Artiglio, belong-
Genoese company, was
with special equipment
team of highly skilled
it also describes the
es which had to be over-
fore the first coins and
were successfully brought
urface ten years after the
nk. F. B.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Bristol Evening World

TV AND RADIO

4767

Boston Symphony Goes to Russia

THE Boston Symphony Orchestra is off to Russia and TV viewers will have a chance tonight to see them before they go.

The orchestra, which is taking part in the Edinburgh Festival, will be before the cameras tonight at the Usher Hall, Edinburgh.

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INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2

Extract from

The Glasgow Herald
GLASGOW

29 AUG 1956

Date..............................
(See information overleaf)

MUSIC OF PAST AND PRESENT

4767

Boston Brass Ensemble

AN unusual concert was provided in the Freemasons' Hall, Edinburgh, yesterday morning by the Boston Brass Ensemble. All these accomplished players are drawn from the Boston Symphony Orchestra, and directed by Roger Voisin, the first trumpet. The works played fell into two sections—the past, represented by the Italians Gabrieli and Bonelli, and the present by Poulenc, Sanders, and Berezowsky.

The modern music was of a light character, intent on exploiting the possibilities of the instruments, often with humorous effect, and as such was successful usually in the quick movements, but the slow ones had not always the musical worth to stand the slower speed.

None came near the first work of all to be played—the Canzon Septimi Toni No. 1 for double brass choir from the Sacrae Symphoniae by Gabrieli. This was one of the many pieces Gabrieli wrote for the Venetian festivals. In it was all the grandeur that can be achieved by brass instruments, with a glorious ringing tone alternating with a softer, rounder one, providing an experience unsurpassed by any of the spectacular technical acrobatics that came later in the programme. M. B. Martin.

OCCASIONS like the Edinburgh Festival are when television justifies itself, offering millions the opportunity of seeing something which would otherwise be the privilege of only a few.

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Soloist with the orchestra is Isaac Stern, who was on television last year.

THE BULLETIN
Wed. Aug 29 1956

Sound and Serenity From Boston

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But the sonata for horn, trumpet and trombone by Poulenc sounded, as usual, like an 18th century composition gone a bit off, while two short contemporary American works demonstrated the virtuosic ability of these members of the Boston Symphony Orchestra.

Roar of Applause

Virtuosity was also the characteristic of the concert which the orchestra gave in the Usher Hall in the evening, under Charles Munch.

In urgency and forcefulness of expression, it left the work of Piston and Creston, heard earlier in the week, far behind.

No one could possibly wish for a finer performance of Beethoven's Violin Concerto than that which Isaac Stern gave. Pure-toned, serene, and spacious, it justly earned him a roar of an ovation.

Then Munch gave us an unforgettable performance of the endearing Symphony No. 2 of Schumann, in which the much over-stressed defects of orchestration disappeared beneath dynamic rhythmic drive and playing of the very highest order. M. L.

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before long

The pomp of echoing brass

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NOEL GOODWIN.

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BOSTON BRASS ENSEMBLE

"Venice Preserved"

By Our Music Critic

Wind ensembles have been heard here before, and military bands are forever stamping up and down the Castle Esplanade. A brass ensemble of trumpets, trombones, and tuba is, however, a new experience for the Freemasons Hall and, for a limited duration, a pleasant one. The seven or eight Boston Symphony players who form the Ensemble are the suavest of exponents of their particular instruments, and they are also well aware of the risk of overstaying their welcome. Hence the programme yesterday morning was not too long, just about an hour and made up of a number of short pieces. (That was out of consideration for the audience in a rather small hall and, more important, for the breath capacity of the instrumentalists themselves.)

Of the three modern works, by Berezowsky, Sanders, and Poulenc, it was only the last one, a skittish Sonata in three movements which had much artistic merit, the other two being excellent vehicles for the showing off of technique. The twentieth century came rather badly out of this concert. Its contributions sounded completely trivial after the massive splendours of Gabrieli's antiphonal "Canzon septimi toni No. 1" and the solemn polyphony of Bonelli's Toccata from the same epoch, the turn of the seventeenth century in Venice.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C. 2.

Extract from

The
Birmingham
Post

Date 28 AUG 1956

(SEE INFORMATION OVERLEAF)

TV AND RADIO *Boston Symphony Orchestra*

By Our Correspondent

B.B.C. cameras to-day visit the Usher Hall, Edinburgh, to televise part of the concert to be given by the Boston Symphony Orchestra, conducted by Charles Munch. The solo artist, Isaac Stern, will play Beethoven's Violin Concerto. From the King's Theatre, Edinburgh, Third Programme listeners will hear the Hamburg State Opera production of *Oedipus Rex*, an opera-oratorio after Sophocles by Igor Stravinsky and Jean Cocteau.

More light entertainment on B.B.C. television comes from the National Radio Show with *Arenascope* presenting *Ladies First!*, an entertainment by women from the Services, sport and show business. Guest artists are June Birch and June Robinson.

A special film will be screened of last night's fight for the British Heavyweight Championship between Johnny Williams and Joe Erskine. In a late-night session of jazz in the relaxed manner, from the Gosta Green studio, Dill Jones will make his first appearance for nearly two years when he introduces his guest stars in *Relax, Look and Listen.*

Raymond Baxter, who has had many sensational and interesting experiences during his years as a commentator, is to be heard in a new series of programmes entitled *There's a Sound in the Sky*. The three weekly programmes will deal with Baxter's journey from this country to North America with a flight of Viscounts. First stop was Iceland, where the aircraft refuelled before going to Greenland. There he made recordings, then went on to Canada, New York and Washington.

A radio portrait of Christine Granville is to be presented by R. D. Smith in the Home Service. The Polish Countess Sharbek was one of the most remarkable figures of the last war and was known in Britain as Christine Granville. She was awarded the George Cross and Croix de Guerre. The groups she established after being parachuted into enemy-occupied territory remained intact. When working for British organisations she rescued three agents from Gestapo death cells.

The story of the greatest feat in the history of deep sea salvaging is the theme of a feature programme *The Egypt's Gold* in the Home Service. It is written by David Scott and tells how in May, 1922, the Egypt, carrying a cargo of gold coin and bullion, was wrecked in the Bay of Biscay and sank in seventy fathoms of water. It tells how the salvage ship Artiglio, belonging to a Genoese company, was provided with special equipment and a team of highly skilled divers; it also describes the difficulties which had to be overcome before the first coins and bullion were successfully brought to the surface ten years after the Egypt sank. F. B.

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184 STRAND, LONDON, W.C.2

Extract from the

Evening Chronicle
NEWCASTLE UPON TYNE

Date ...
(See information overleaf)

A Le Mans race in miniature

By JUNE BIRSON

TELEVISION screens become the setting for a Le Mans Motor race in miniature tomorrow. The idea Dimmock's.

He has devised it for a special edition of Sportsview from the National Radio Show tomorrow night.

The programme is not likely to break any speed records—the track will be only 120 feet—but it is planned to reproduce Le Mans conditions.

"The drivers will do a proper Le Mans running start, drive the few feet to the pits and then be given set tasks," says Peter.

Racing managers and mechanics who normally accompany drivers to the French event will be in the pits.

The drivers? Mike Hawthorn will be there in a Jaguar and Tony Brooks with an Aston Martin.

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"Venice Preserved"

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184 STRAND, LONDON, W.C.2.

Extract from
" THE SCOTSMAN "
EDINBURGH

Date ....
(See information overleaf.)

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184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH

FESTIVAL NOTES

'CURTAIN' HAS NOT FALLEN ON MUSIC

By PETRONIUS

4767

Isaac Stern, a cheerful soul, a sound thinker, and a convinced believer in the unifying influence of music, gave high praise to the musical sensitivities of his native Russia when he was speaking yesterday about the visit he paid to the Soviet Union this year. Russia, incidentally, had changed a lot since he was last there—but not nearly so much as Mr Stern had, for he was only ten months old when he was taken from the country of his birth to the United States, and had not been back since.

Mr Stern moved into Russia with his fiddle just after Sir Arthur Bliss and the other members of the British cultural group were moving out.

"The Russians," he said to those of us who were in the Press Bureau yesterday morning, "are an essentially musical people. They have a love and understanding for classical music, and are very sensitive to musical phrases, quite apart from the ordinary reaction to brilliant playing which is standard in all countries. I found their feeling for the quality of music very warming, and through these contacts with Western countries they are at long last becoming part of the fabric of international affairs."

Mr Robert Ponsonby, artistic administrator of the Festival, introducing artists at the Press Bureau.

In the coming month, the Boston Symphony Orchestra, which is here just now, will visit Russia, and Mr Stern pointed out that it will be the first foreign orchestra to arrive in the Soviet Union since the revolution.

There was a sad side to his visit, despite the very evident pleasure which the Russians took in music. He found that their instruments were of poor quality, with the result that they could not play as well as their abilities might enable them to. Their orchestras were not up to international class. "But this exchange is extremely important," he said with emphasis. "Propaganda is a weapon that has a tendency to act like a boomerang, but music is a thing which (I'm not casting aspersions on anyone here) can't be twisted by the Press."

RUSSIANS AND BARTOK

One thing in which the Russians, apparently, are in the same boat as a good many people in this country is in their reaction to modern music. The contemporary music of Russia is not "contemporary" as the word is used in Western countries, but is based on folk melodies. "When they heard Bartök's First Sonata," he said, "they were absolutely bewildered, and said they would have to hear it again before deciding—a remark I've heard in other countries!"

I must, in rounding off this brief summary of a delightful half hour of reminiscence and repartee, place on record one of the most diplomatic replies I have ever heard. Somebody, following the deadly line of inquiry which we journalists are to given to following, asked: "Whom do you think is the greatest violinist to-day?" and Mr Stern unhesitatingly answered, "Well, I don't mind being called the second-greatest, but I'm not going to say who the greatest is, because they are all my friends!"

During the forenoon I met Mr Ian Hunter, who is now in the same position as Mr Rudolf Bing, and can watch the Festival, which he did so much to create, continuing to grow. He looked upon it rather with the eye of a parent who knew the boy would do well. But he was doubtful about the proposal to build an Edinburgh Opera House. The two things he viewed with misgiving were the difficulty of raising enough money to build it, and the effect upon the existing theatres.

DANISH CORNER

A little corner of Denmark, where one can sip lager and munch smörrebröd in its infinity of variations, opened in Edinburgh yesterday, quietly and without fuss. True, Mr Eric Schacke, the Danish Consul-General, was there and so was two-thirds of Petronius, but there were no speeches, no ceremonies. The smörrebröd was swallowed and the long glasses of lager drained; and everyone agreed that was an excellent and symbolic way of inaugurating the venture.

This latest contribution to cosmopolitanism is the Denmark Room of the Albyn, situated at the west end of Queen Street. Visitors are guided to it from the main entrance by the delicately witty murals of Don Portinger, and the Danish atmosphere is achieved by the kind of characteristic contemporary architecture which Denmark does so well.

No Dane designed it, but the ubiquitous Basil Spence and Partners, with one of its most attractive features a vaulted ceiling of pitch pine. One wall has been stripped to the stonework; the others are of contrasting colours. The furnishings are Danish.

For the preparation of the smörrebröd a 25-year-old girl has been flown in from Denmark, and the more knowledgable, epicurean section of Petronius confirmed the view that she clearly knows her job.

THEATRE NOT BIG ENOUGH

Mr Robert Ponsonby, the artistic administrator, said yesterday that a large proportion of the bookings for "The Anatomist" at the Gateway had come from overseas and English visitors. More Edinburgh people would have liked to see this production but the theatre was not big enough to accommodate all who have asked for tickets.

James Gibson, producer of "The Anatomist," told the audience in the Press Bureau that a man invited as a guest to the dress rehearsal had asked him at the end why blood had not been seen flowing down the stairs after the murder. Was it because the performance was only a dress rehearsal? The man was convinced that the last time he had seen the play blood had flowed down the stair. Mr Gibson was at a loss at first to understand, but later he learned that the guest had been referring to a performance of an old melodrama "Burke and Hare."

CHARACTER OF DR KNOX

Was Dr Knox really a sinister criminal? Tom Fleming does not take that view after a study both of the historical Knox and of Bridie's character in preparation for his interpretation of the part at the Gateway. To him Knox was another man who lived before his time. Mr Fleming regards Dr Knox as a man who had a profound belief in God and who sought God in a relentless search for truth. The trouble was that he was not over careful in the methods he chose to find the truth.

Incidentally, Mr Fleming rehearsed from the start wearing a patch over his left eye so as to accustom himself to judging distances with only one eye. In making his character wear a patch, James Bridie was departing a little from historical fact. The real Dr Knox wore glasses to compensate for a damaged left eye.

Furthermore, if loss of one eye creates problems of vision for Mr Fleming his task must still be only half as difficult as that of John Westbrook in "Samson Agonistes," which is being produced in Edinburgh Academy. He has to act with both eyes closed!

Lennox Milne is enjoying playing Amelia Dishart in "The Anatomist!" It was a part which had always appealed to her, she said, largely because it was so different from the "dominating" female rôles in which she was frequently cast.

An enthusiast for "Scottish" theatre, Miss Milne gave her views on it at some length. "We have had a preponderance of historical plays because present-day Scotland does not have enough dramatic conflict, the kind of thing which made Ireland's Abbey Theatre possible." She added, however, that an increasing number of better plays about contemporary Scotland by Scottish playwrights was now coming forward.

When I suggested to her that South Uist might provide the theme for a new play, she said that one had already been written. I gather also that she considered it a good one.

Asked if the Gateway team were aiming at becoming Scotland's national theatre, Miss Milne replied, "We would be very proud to be part of it."

LAST-MINUTE ENTRY

A company who decided to come to the Festival only a fortnight ago are the Cambridge University Actors, who open to-night at the Masonic Hall, Forth Street, in Ben Johnson's "The Alchemist." Most of them have been touring Germany in a Cambridge University Players' production of "Othello."

Last week they gave three open-air performances of "The Alchemist" in Cambridge, the proceeds being sufficient to pay for the Edinburgh venture. "The weather was frightful," David Buck, who plays Epicure Mammon, told me, "but no one in the audience walked out. They simply hoisted their umbrellas."

All the same, the company thought that open-air presentation might be too much for Edinburgh, and wisely sought to book a hall. They were offered, in spite of the imminence of the Festival, a choice of two, and selected the Masonic Hall as the more suitable. It will be an open stage production, with seats all round the movable scaffolding dais.

On Saturday, to the consternation of the company, their producer, Henry Burke, received a telegram recalling him to the R.A.F. Bruce Cleave, who plays Abel Drugger, has taken over production.

A racy play, it has been made racier by script cutting. Delivery will be at high speed, and there will be no interval. An innovation is the insertion of an excerpt from "Hamlet," with no prizes offered for spotting it. It was decided to substitute, at the part where Dol Common goes insane, the scene of Ophelia's madness.

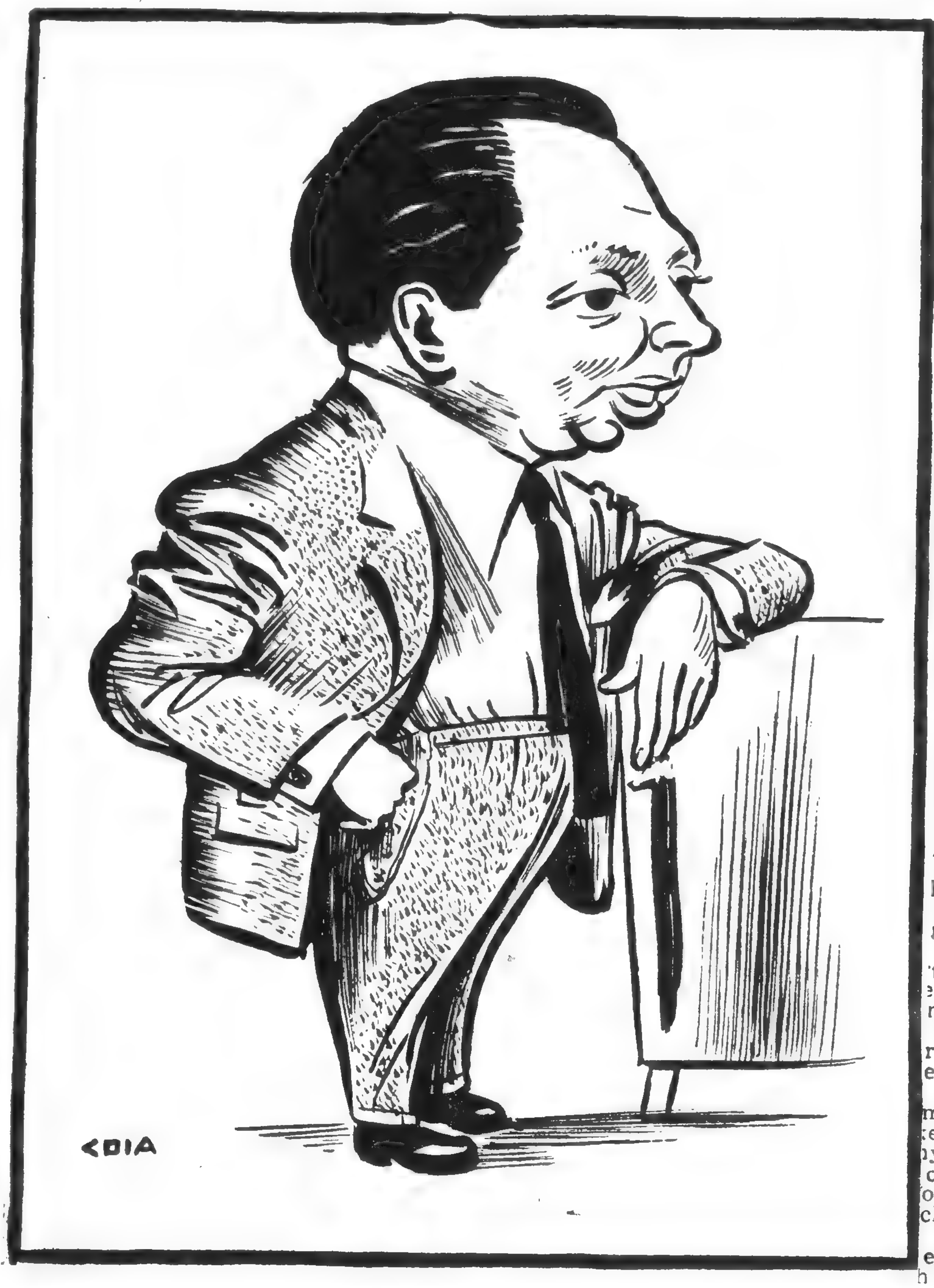
As the hall is required for other purposes, there will be no performances next Monday or Tuesday, but this suits the company admirably. They want to perform at the Festival, but they also want to see others perform.

FESTIVAL-TASTERS

Among experienced Festival-tasters in Edinburgh just now, perhaps none are more qualified to pronounce an opinion on this year's European Festivals than the 42 members of the New York Music Study Group, who flew in last week and will fly out in their chartered aircraft to-day.

Miss Katherine E. Griffith, Assistant Professor of Music at Earlham College, Richmond, Indiana, a member of the group (of whom about half are teachers), told me their tour began at the beginning of July, and they had been at the festivals at Amsterdam, Paris, Aix-en-Provence, Bayreuth, and Salzburg before coming to Edinburgh. "Edinburgh," she said (quite obviously meaning it), "seems to me to be the best of them all."

ISAAC STERN by COIA



Wed Aug

GLASGOW HERALD,

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Page 6—Edinburgh Evening News, Wednesday, August 29, 1956

UNION PREPARE FOR CLYDE 'BLACK

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INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf)

Brass group play with rare warmth

Regular visitors to the Freemasons' Hall morning recitals underwent an exciting and memorable experience yesterday, when the Boston Brass Ensemble, an offshoot of the Symphony Orchestra, gave a recital of little-known music.

Founded four years ago by the orchestra's first trumpet, Roger Voisin to encourage interest in music for a select group of brass instruments, the Ensemble is well known in America. This was, however, its first appearance in Britain.

As has already been discovered at the Usher Hall this week, the section is characterised by brilliance of tone and precision of attack. But when playing chamber-style they have also a warmth and mellowness rarely found in brass instruments.

AMUSING

Opening their programme with two Italian works composed around 1600—the Canzon Septimi Toni No. 1 by Giovanni Gabrieli and the Toccata of Aurelio Bonelli — the group came quickly up to date with an amusing Sonata by the French composer Poulenc.

Hardly great music, it was, none the less, admirably suited to the magnificent technique of the players.

Two items of contemporary American music concluded the recital. In the first, Quintet in B flat by Sanders, several effective styles of writing are employed, and the Boston men were quick to take advantage of them, showing their dedicated artistry to excellent effect.

Berezowsky's Suite for seven instruments, which followed, received possibly the best performance of all, however. It is an exciting, if shallow, work, and could scarcely have provided a better vehicle for this astounding Ensemble.

N. G.

Wed Aug 29 1956

GLASGOW HERALD,

A EUROPEAN PREMIERE

Copland Ode

AARON COPLAND'S compositions probably get the lion's share of the performances of serious American music in this country. Even at that, we have had to wait a matter of a quarter of a century to hear his Symphonic Ode, which was first performed by the Boston Symphony Orchestra in America in 1932 and given pride of place in the programme for their concert in the Usher Hall, Edinburgh, last night.

It is a striking work in many ways. It is in five sections, stemming mainly from a short basic phrase which is modified and expanded in ingenious fashion. Copland exploits the resources of a large orchestra to good effect, his textures are varied, his rhythms (in this case with jazz antecedents) are alive and often exciting, and there is always vitality, even in the quieter moments. With Charles Münch conducting the orchestra gave it an exhilarating performance.

Excitement

Schumann's Second Symphony was an energetic affair. There was tremendous drive in the three quick movements, an almost febrile excitement which was entirely appropriate. The slow movement was notable for the immaculate woodwind playing.

A glorious performance of Beethoven's Violin Concerto was given by Isaac Stern. His playing throughout was marked by its exquisitely poetic phasing, its ravishing tone, and its extreme sensibility.

J. D.

MAGIC BOW ADDS TO BOSTON BRILLIANCE

No wonder, broadly speaking, we go on living in the musical past. Where in music of contemporary creation is there anything to compare with the shape and beauty of a masterpiece such as the Beethoven Violin Concerto?

The Boston Symphony Orchestra had Isaac Stern as their soloist in a performance of this great and enduring favourite at their concert in the Usher Hall, Edinburgh, last night.

It was a partnership that came as near to perfection in fulfilling the ideals of the concerto as anything that has been heard at the Edinburgh Festival

There have been many sensitive and refined interpretations of the Beethoven Violin Concerto in Edinburgh during recent years and at other Festivals.

Some have been concerned more with the emotional effects of the music than was the case last night

What was heard from the Boston players and from the magic bow of Isaac Stern was an exposition of virtuosity which emphasised the poetry, grace, and nobility of the music and attempted to put no more romanticism into the music than actually belongs to it.

SERENE AND EFFORTLESS

For a violinist of Isaac Stern's tremendous technique, the actual notes in a work such as the Beethoven Violin Concerto are a matter of comparative simplicity. His brilliant cadenzas gave clarity to every note, and were played with an unfailing beauty of rhythm and tone.

But what mattered most to make this performance one not quickly to be forgotten was his general approach to the music—serene, dignified, effortless; everything in its proper place and fashioned with discerning dignity and restraint.

The orchestral support under the conductorship of Dr Charles Munch established an exquisite sense of artistic unity.

Mistimed applause at the close of the first movement indicated how completely the capacity audience came under the melodious spell.

ENCHANTING WOODWINDS

By comparison with the concerto with its obvious personality interest, the rest was of secondary appeal.

The concert began with the first European performance of Aaron Copland's Symphonic Ode. This is music which shows clear traces of the composer's earlier preoccupation with the possibilities of jazz. Its complex rhythms and lively jangle from the percussion department kept the audience alert but for many merely heightened the pleasure of again looking back to the past for what followed.

The concluding item was Schumann's Second Symphony. The vibrant energy imparted to it by Dr Munch made it an exhilarating as well as immaculate affair. Like the concerto, it was distinguished by a shining texture of string tones and some enchanting phrases from the woodwinds.

Page 6—Edinburgh Evening News, Wednesday, August 29, 1956

UNION PREPARE FOR CLYDE 'BLACK

68

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf)

Brass group play with rare warmth

4/(5)

Regular visitors to the Freemasons' Hall morning recitals underwent an exciting and memorable experience yesterday, when the Boston Brass Ensemble, an offshoot of the Symphony Orchestra, gave a recital of little-known music.

Founded four years ago by the orchestra's first trumpet, Roger Voisin to encourage interest in music for a select group of brass instruments, the Ensemble is well known in America. This was, however, its first appearance in Britain.

As has already been discovered at the Usher Hall this week, the section is characterised by brilliance of tone and precision of attack. But when playing chamber-style they have also a warmth and mellowness rarely found in brass instruments.

AMUSING

Opening their programme with two Italian works composed around 1600—the Canzon Septimi Toni No. 1 by Giovanni Gabrieli and the Toccata of Aurelio Bonelli — the group came quickly up to date with an amusing Sonata by the French composer Poulenc.

Hardly great music, it was, none the less, admirably suited to the magnificent technique of the players.

Two items of contemporary American music concluded the recital. In the first, Quintet in B flat by Sanders, several effective styles of writing are employed, and the Boston men were quick to take advantage of them, showing their dedicated artistry to excellent effect.

Berezowsky's Suite for seven instruments, which followed, received possibly the best performance of all, however. It is an exciting, if shallow, work, and could scarcely have provided a better vehicle for this astounding Ensemble.

N. G.

GLASGOW HERALD,

A EUROPEAN PREMIERE

◆

Copland Ode

AARON COPLAND'S compositions probably get the lion's share of the performances of serious American music in this country. Even at that, we have had to wait a matter of a quarter of a century to hear his Symphonic Ode, which was first performed by the Boston Symphony Orchestra in America in 1932 and given pride of place in the programme for their concert in the Usher Hall, Edinburgh, last night.

It is a striking work in many ways. It is in five sections, stemming mainly from a short basic phrase which is modified and expanded in ingenious fashion. Copland exploits the resources of a large orchestra to good effect, his textures are varied, his rhythms (in this case with jazz antecedents) are alive and often exciting, and there is always vitality, even in the quieter moments. With Charles Münch conducting the orchestra gave it an exhilarating performance.

Excitement

Schumann's Second Symphony was an energetic affair. There was tremendous drive in the three quick movements, an almost febrile excitement which was entirely appropriate. The slow movement was notable for the immaculate woodwind playing.

A glorious performance of Beethoven's Violin Concerto was given by Isaac Stern. His playing throughout was marked by its exquisitely poetic phasing, its ravishing tone, and its extreme sensibility.

J. D.

ENTHUSIASM

MAGIC BOW ADDS TO BOSTON BRILLIANCE

No wonder, broadly speaking, we go on living in the musical past. Where in music of contemporary creation is there anything to compare with the shape and beauty of a masterpiece such as the Beethoven Violin Concerto?

The Boston Symphony Orchestra had Isaac Stern as their soloist in a performance of this great and enduring favourite at their concert in the Usher Hall, Edinburgh, last night.

It was a partnership that came as near to perfection in fulfilling the ideals of the concerto as anything that has been heard at the Edinburgh Festival

There have been many sensitive and refined interpretations of the Beethoven Violin Concerto in Edinburgh during recent years and at other Festivals.

Some have been concerned more with the emotional effects of the music than was the case last night

What was heard from the Boston players and from the magic bow of Isaac Stern was an exposition of virtuosity which emphasised the poetry, grace, and nobility of the music and attempted to put no more romanticism into the music than actually belongs to it.

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Page 6—Edinburgh Evening News, Wednesday, August 29, 1956

UNION PREPARE FOR CLYDE 'BLACK

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INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf)

Great Beethoven by Stern and the Boston

Probably America's most talented and versatile composer, aron Copland has done a great deal for music in his country ver the past 30 years. Few, indeed, would deny that he, more han any other musician in the States has upheld the banner f the "moderns" with unflagging zeal and complete faith.

It was fitting, therefore, that he Boston Symphony Orchestra—ontinuing their policy of playin national work at all the conerts of their British tour—should nclude one of his major pieces, he Symphonic Ode, in their third estival programme at the Usher lall last night.

Given its first European performance on this occasion, the Ode was originally written in 1929 but renovated and improved last year. It has no "programme" as we know it, for Copland wishes us to find out its significance for ourselves, and is dedicated to the memory of Serge and Natalie Koussevitzky whose connection with the Boston players is almost legendary.

TYPICAL

In many ways it is very typical of the composer and many an echo of "Appalachian Spring" can be detected in it. But it is also arresting and fresh and there is a brilliance about the scoring which cannot be denied.

Since the orchestra has been so much associated with the Ode in one or other of its forms, it is not surprising that the performance, conducted by Charles Munch, reached and almost surpassed the standard set on Sunday night.

Of Isaac Stern's glorious and unforgettable reading of the Beethoven violin concerto which followed, little need be written for no words could adequately describe its full import. Suffice it to say that the Festival has seldom if ever heard the like either from a soloist or an accompanying orchestra.

CHANGE OF MOOD

With the interval came a change of mood the Boston turning their attention to the Second Symphony of Schumann. And, on listening to an exciting account of this nature, it is difficult to understand why the work has never achieved popularity.

Had Schumann been alive to hear it this time, he might not have agreed with the Munch treatment of his score—but he would certainly have been carried away by its dazzling assurance.

N. G.

Some musical ups-and-downs

Aaron Copland, the Hollywood film music composer, gave to Edinburgh Festival and the Boston Symphony Orchestra last night, the honour of the first European performance of his Symphonic ode.

It is a fascinating collection of musical up-and-downs with suggestions of an oriental flavour about it.

SCOTTISH DAILY EXPRESS
Aug. 29, 1956

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
DAILY HERALD, London.

29 AUG 1956

Bad planning here, BBC

FROM Billy Cotton, BBC television switched last night to Beethoven. The change was outrageously abrupt, *writes Andrew Smith.*

Billy's "Wakey Wakey!" has its own distinctive pep. But anything less likely to put viewers in the mood for Beethoven's violin concerto, televised from Edinburgh, is unimaginable.

Soloist Isaac Stern, who played with the Boston Symphony Orchestra, made the work glow.

To sandwich it between Billy Cotton and Arenascope is a strong argument for letting the BBC have its Second Programme.

THIS WAS STERN AT HIS BEST

By PERCY CATER

ISAAC STERN'S playing, with Charles Münch and the Boston Symphony Orchestra, of the Beethoven Violin Concerto, was the high point of last night's Usher Hall concert.

The concerto, of course, has a long history of virtuosic treatment, and present-day musicians have heard it according to many fine artists. Stern's performance seemed to me of an almost incomparable fluency and grace.

The music was not presented as an august discourse, though it had dignity and shapeliness. The soloist communicated it to us as a lyrical work of fine freedom and constantly mounting splendours.

The violin sang through the first and second movements, with silvery tone of subtle nuance

Brilliant

The cadenza had fleetness and fire, with the ring and the flourish of certainty in the multiple stopping.

The finale was the right mixture of gusto and sentiment. The rondo is Beethoven in his unbuttoned humour, but lest the heartiness become tedious there are moments of reflection before the brilliant close.

Aaron Copland's Symphonic Ode, which was written more than 25 years ago for the orchestra's fiftieth anniversary and revised for the seventy-fifth—why didn't this prolific composer write a new piece?—was given its first European performance.

Prediction is, of course, always dangerous, but I do not foresee any rush to add this to the European repertoire.

Despite the liveliness—not very convincing—to which the piece works up the music seems mainly sombre and tense.

Lovable music

Copland appears much concerned with linear processes, but anyway, the Ode strikes me as not big enough for the architecture.

The orchestra's tribute to the Schumann centenary year was affecting. If the No. 2 Symphony were always played with something like this sympathy and this talent it might well become a favourite. It is lovable music.

International Press-cutting Bureau
184 Strand, London W.C.2.

EXTRACT FROM
The Yorkshire Post
LEEDS
29 AUG 1956

Date ....

Music—classic & comic on TV

By our television correspondent,
JOHN MARSHALL

There could not be two more different groups of musicians than Billy Cotton and his Band and the Boston Symphony Orchestra, yet the BBC last night televised them one after the other, with a remarkable degree of success in both cases, and with no noticeable strain on the nerves when bridging the gap between broad comedy and serious music.

The Cotton Band were appearing at the Radio Show and served up much their usual agreeable mixture. The remarkable mind-reading magician, Koran, has become a regular feature of these shows, and always manages to produce a variation of his baffling powers.

The Boston Symphony Orchestra were televised direct from the Usher Hall, on the Edinburgh Festival. The cramped conditions prevented the cameras from being as distractingly mobile as in the studio, but this made it possible to concentrate fully on the performance.

INTERNATIONAL PRESS-CUTTING BU
184, STRAND, LONDON, W.C.

Extract from
Eastern Daily Press, Nor

TV and Radio

THE INTRUSIVE EYE

THAT TELEVISION has not yet mastered the art of presenting full-scale orchestral concerts was clearly demonstrated last night in the broadcast from the Usher Hall, Edinburgh. Possibly the art is one that never will be mastered, because it looks insuperable. Producers can only eliminate as many disadvantages as possible and leave it at that.

In last night's programme from the Edinburgh Festival, Isaac Stern, with the Boston Symphony Orchestra, conducted by Charles Munch, played Beethoven's Violin Concerto in D. The concert was presented for television by Noble Wilson, who wisely decided not to let the camera flit hither and thither at will but to let it rest for nearly all the time on the soloist. If one cannot see the whole scene at once, which is obviously impossible on so small a screen, this is the next best thing.

Unfortunately, the camera was so sited that the soloist occupied only half the screen, and an anonymous but distinguished-looking 'cellist held the other half, giving a faint suggestion of a duet.

The main trouble in televising concerts is that the audience's sense of proportion is automatically thrown out of gear. The eye always dominates the ear when the balance should be the other way round. But because something cannot be done perfectly that does not mean that it should not be done at all. Last night's Concerto was superbly played and undoubtedly and deservedly must have delighted many viewers.

R. G. W.

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from the
EVENING DISPATCH
EDINBURGH

Date ....
(See information overleaf)

2 CITY GIRLS IN TV LADIES' NIGHT

By JOHN WATT

Ladies First, one of the programmes from that other British "Festival," the National Radio Show at Earl's Court, London, proved to be the highlight of last night's tele-viewing. It also showed how versatile is the woman of to-day.

Two Edinburgh families would be scanning the screen carefully to see their daughters participate in this latest version of the Arenascope series. Marion Bloomfield contested the final of the TV Sportsgirl competition, and Margaret Loumgair was in the W.R.A.F. team of P.T. girls who gave a wonderful display of graceful exercises.

The 40 minutes of entertainment by women of the Services, the sporting world, and show business, was given a good send-off by the Dagenham Girl Pipers. The applause that greeted them showed how popular is the Scottish brand of music over the Border.

Entertainment of a different type was given by the women rally drivers in a wheel-changing contest, and by Mrs V. D. S. Williams in a perfect demonstration of show horse-riding.

Hats off to the ladies—it was a good all-round show.

Another "winner" from Earl's Court was Billy Cotton's **Wakey, Wakey** show. From start to finish there was never a dull moment. I liked best the musical comedy Alpine act, and the delicious, precision dancing of the Leslie Roberts girls.

Sandwiched in between these two samples of light entertainment was a bit of culture from our own Festival—an extract from the Boston Symphony Orchestra's concert in, to quote announcer Mary Malcolm, "an Usher Hall that was packed from ceiling to floor." It seemed to be an appreciative audience to judge by the applause given to Isaac Stern for his rendering of Beethoven's Violin Concerto in D Major.

It was also a well-behaved audience, as far as the viewer could tell. In all the 40 minutes of the telecast I heard only one cough at the wrong time.

It was a delight to listen last night to Stern's playing, and to watch the intense feeling he put into the performance. Here, I think, viewers score over the live audiences in that they are given many close-up shots of orchestra and artist. That can also be a disadvantage, of course. There are some who feel that the visual effort has the effect of breaking the spell cast by the artist.

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, STRAND, LONDON, W.C.2.

Extract from
rn Daily Press, Norwich

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TV and Radio

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Evening News, London

FROM BOXING TO BEETHOVEN

IT LOOKS TO ME
by Leslie Ayre

LIKE the weather, the evening's viewing was "mixed"—and, like the weather, most of it was such as to demand a brisk dash for cover. So little was there to induce a prolonged stay that the varied impressions of the evening, many of them of the wildest nature, might best be conveyed in something by Salvador Dali.

The BBC's two best offerings, quite different in character but each good of its kind, were the boxing film and the Beethoven Violin Concerto from Edinburgh, the producer of the latter mercifully refraining from camera antics and clearly conceding that Isaac Stern, the Boston Symphony Orchestra, and Beethoven might be able to say something unaided.

A peculiar affair called "Ladies First" from Earls Court was compered by Irene Handl in a manner apparently intended to be diverting but which kept slipping out of character. Messrs. Murdoch and Horne, looking understandably bewildered, assisted Miss Handl in this macabre gimmick.

The ITA planners, perhaps unconvinced that "Topper," "I'm Not Bothered" and "My Wildest Dream" would convey a sufficiently surrealistic atmosphere, threw in stock-car racing, a pursuit exceeded only by professional wrestling in fatuous dullness.

BEETHOVEN CONCERTO

Stern with Boston Orchestra

BY OUR MUSIC CRITIC

Festival bores still talk about Menunin's playing of Beethoven's Violin Concerto in the Usher Hall a few years ago, a performance dedicated to the memory of Thibaud. Isaac Stern played the same work again last night with the Boston Symphony Orchestra, under Charles Münch, not, as far as I know, in memory of anything at all. But it was of the calibre to raise a new generation of "do-you-rememberers," among whom the present writer would be happy to enrol himself.

In his performance, as in his manner, Mr. Stern is without affectation, and the concerto was recreated yesterday with fewer interpretative glosses than one can ever normally dare to expect. But it was not therefore in any way cold or impersonal. Faultless purity of tone, allied with wonderful shapeliness of phrasing and a golden serenity of mood inclined it towards the world of song as much as to that of instrumental music.

Some passages came straight from Elysium—the tender re-statement of the main theme immediately after the first movement's cadenza (itself a subject worthy of comment), the dialogue between soloist and pizzicato strings in the Larghetto, and the marvellous freshness and delicacy of the Finale. And these were but three examples.

Münch and the orchestra had distinguished themselves hardly less than Isaac Stern in the concerto, as they were to do again after the interval in Schumann's C major Symphony No. 2, given a most spectacular performance. It sounded as if the platform party were determined to salvage for good the rather mediocre reputation of this work. They made out a compelling case for it, marred only by a point of balance in the slow movement, the submerging of the wind beneath the opulence of string tone. That also happened occasionally in the first movement of the Concerto.

EUROPEAN PREMIERE

Aaron Copland's Symphonic Ode, which was having its European première, was a disappointment. Perhaps one expected too much from so considerable a musical luminary, but this rehash of a piece written in 1929 for the 50th anniversary of the Boston Orchestra was on first acquaintance unlikable and rather dull. The actual sound of it, more especially of the slow bits, had some merit, and the general design was clear, but the trend of the composer's thought was hard to follow. Copland, according to the programme note, explained in 1932: "It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say." Deliberately misconstruing him, I am bound to say that I can't either.

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Extract from the
Evening Chronicle
NEWCASTLE UPON TYNE

Date.............................
(See information overleaf)

TV COMMENTARY

VIEWING went from the sublime to the ridiculous, or rather vice versa, for the Billy Cotton Band Show was followed by a 45-minute Beethoven concert. Each was first rate.

The concert, from Edinburgh festival, featured the Boston Symphony Orchestra with violinist Isaac Stern as soloist.

The Billy Cotton Show excelled itself for presentation from the Radio Show. There were none of the usual gags, with members of the band dressed in skirts.

If the all-women show was aimed at showing the fairer sex partaking in varied activities it proved its point. But as an entertainment it flopped.

—J.N.B.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Star, London

TELEVIEWS

● THE BBC's Arenascope toast to The Ladies was a very mixed cocktail ranging from the Dagenham Girl Pipers to a dainty exhibition of well-schooled horsewomanship.

This all-woman show linked by the most puerile of scripts had several good items culminating in carwomanship in which Pat Moss and Sylvia Peters beat Sheila Van Damm and Carole Carr. But I couldn't help noticing that it was designed and produced by men—and who's heard of camerawomen?

A pretty girl, as Billy Cotton demonstrated in his usual gay show, is like a melody.

But you'll generally find that it is men who display the girl, compose the melody and eventually bring it to life with a violin, as Isaac Stern did with a Beethoven concerto, an Edinburgh Festival excerpt which featured the Boston Symphony Orchestra.

Even in this famous symbol of the woman-emancipated West I noticed men outnumbered women 20 to one.

C F.

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from The
LIVERPOOL
DAILY POST
Date 1956

AT THE FESTIVAL

The old stagers are taking the laurels

4767

By A. K. Holland

EDINBURGH, Tuesday.

RAIN has certainly not stopped play at the Edinburgh Festival but it has done everything possible to damp spirits. The depressing conditions of the past two days have not however prevented crowds from flocking to performances of the Boston Symphony Orchestra and enthusiasm was undiminished for the concert conducted by the octogenarian Pierre Monteux.

My feeling is that so far it is the old stagers who have scored most of the points at this year's festival

Monteux is not so demonstrative a conductor as much that he has a quiet control of the orchestra and an authority that brings an even finer tone out of the ensemble than the more strenuous methods of Munch. He opened with the Second Symphony of Paul Creston, a fifty-year-old American composer of Italian descent, whose actual name apparently is Guttoveggio.

* * *

THIS is a symphony only by a long stretch of the imagination. It consists of two movements that are supposed to represent the two basic elements of music namely song and dance. The song comes in for long stretches of unison playing by the full orchestra on which a set of variations are superimposed.

The second part uses much the same basic material but in new rhythmic disguises suggesting the dance. It seemed a very unsatisfactory structural basis because the ear could not appreciate the formal relationships that are supposed to exist between the two movements which do not in fact form a sufficient contrast as for example Schubert's two movements in the Unfinished Symphony do.

* * *

BARTOK'S Concerto for Orchestra is, if not one of his finest works is at any rate one of his most entertaining and meretricious. Monteux gave us a finely articulated account of the impressive if unequal score.

The best thing of the evening was undoubtedly the well balanced calm and judicious performance of Schubert's C Major 'The Great' Symphony which displayed the orchestra in its best light as a superb body of technicians with a magnificent groundwork of tone in every department.

Just how good the brass section for instance is we were able to appreciate this morning when they gave a chamber recital of works by old Italian masters with some modern pieces by Poulenc and others. Even in the resonant Freemasons Hall they sounded like glorified organ-reeds rather than crude brass.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
THE TIMES
LONDON
30 AUG 1956

BOSTON SYMPHONY ORCH
FESTIVAL CONC

4767

FROM OUR MUSIC CR

EDINBURGH, AUG. 29

The Boston Orchestra is to be commended for putting American works into their programmes, for we ought to hear something of what is being written in a country where there is a vast amount of music making. Nor should we be disappointed if little of significance emerges—it takes gallons of milk to make a pint of cream. Aaron Copland is a composer who has encouraged us to hope for more than he gave us in his arid Symphonic Ode—Stravinsky has much to answer for.

This was another work with specially close associations with this particular orchestra, and it was conducted by Mr. Charles Munch with an appearance of conviction at the third of the Boston concerts at the Usher Hall last night.

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Extract from
"THE SCOTSMAN"
EDINBURGH

Date ....
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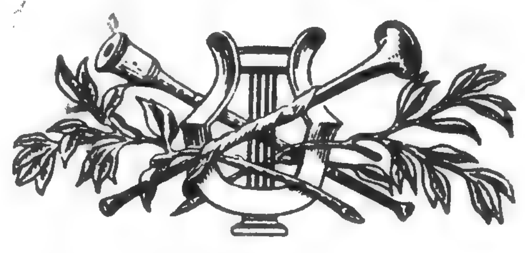

SECOND BOSTON CONCERT

476

Pierre Monteux

BY OUR MUSIC CRITIC

It is an annual Festival phenomenon—the chameleon knack that orchestras have of altering their style and actual quality of tone to suit their different conductors. The most extreme case was provided by the Berlin Philharmonic Orchestra last year, when it suffered more than a sea-change on switching over from Ormandy's to Hindemith's baton. The Boston Symphony Orchestra was perfectly recognisable on Monday night when it was playing for that veteran expatriate French conductor, Pierre Monteux, instead of for Münch, but there were unmistakable differences of emphasis. Sunday's concert had been one of incisive brilliance, virtuosity, and excitement.

Monday's was one of penny plain sobriety, a smoother, more classical "line" and a slightly more relaxed approach. The results were duller and in some ways more musical.

It depended on the sort of works up for performance. Given those Boston instrumentalists, Bartok's Concerto for Orchestra could, and should, have been stupendous, whereas it emerged as a decent, thoroughly competent piece of playing of an overrated composition. On the other hand, there were some thrilling passages in the great C major Symphony of Schubert which ended the Usher Hall programme. The Finale was, however, a disappointment, as it is apt to be unless the conductor is making very long-term plans, and has set in motion a gigantic ground rhythm.

The evening's novelty was a two-movement symphony (No. 2, Op. 35) by the American composer, Paul Creston, who describes it as "an apotheosis of the two foundations of all music—song and dance." Mr Creston née Guttoveggio is Sicilian by blood, and there is a warmly lyrical impulse mixed up with the barbed-wire impressionism of the "Introduction and Song." "The Interlude and Dance" have a rather taking, brash, rhythmic vigour, suggestive of some "programme" which does not in fact exist.

[70]

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, STRAND, LONDON, W.C.2.

Extract from
tern Daily Press, Norwich

TV and Radio

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IT LOOKS TO ME
by Leslie Ayre

LIKE the weather, the evening's viewing was "mixed"—and, like the weather, most of it was such as to demand a brisk dash for cover. So little was there to induce a prolonged stay that the varied impressions of the evening, many of them of the wildest nature, might best be conveyed in something by Salvador Dali.

The **BBC**'s two best offerings, quite different in character but each good of its kind, were the boxing film and the Beethoven Violin Concerto from Edinburgh, the producer of the latter mercifully refraining from camera antics and clearly conceding that Isaac Stern, the Boston Symphony Orchestra, and Beethoven might be able to say something unaided.

A peculiar affair called "Ladies First" from Earls Court was compered by Irene Handl in a manner apparently intended to be diverting but which kept slipping out of character. Messrs. Murdoch and Horne, looking understandably bewildered, assisted Miss Handl in this macabre gimmick.

The **ITA** planners, perhaps unconvinced that "Topper," "I'm Not Bothered" and "My Wildest Dream" would convey a sufficiently surrealistic atmosphere, threw in stock-car racing, a pursuit exceeded only by professional wrestling in fatuous dullness.

BEETHOVEN CONCERTO

Stern with Boston Orchestra

BY OUR MUSIC CRITIC

Festival bores still talk about Menuhin's playing of Beethoven's Violin Concerto in the Usher Hall a few years ago, a performance dedicated to the memory of Thibaud. Isaac Stern played the same work again last night with the Boston Symphony Orchestra, under Charles Münch, not, as far as I know, in memory of anything at all But it was of the calibre to raise a new generation of "do-you-rememberers," among whom the present writer would be happy to enrol himself.

In his performance, as in his manner, Mr. Stern is without affectation, and the concerto was recreated yesterday with fewer interpretative glosses than one can ever normally dare to expect. But it was not therefore in any way cold or impersonal. Faultless purity of tone, allied with wonderful shapeliness of phrasing and a golden serenity of mood inclined it towards the world of song as much as to that of instrumental music.

Some passages came straight from Elysium—the tender re-statement of the main theme immediately after the first movement's cadenza (itself a subject worthy of comment), the dialogue between soloist and pizzicato strings in the Larghetto, and the marvellous freshness and delicacy of the Finale. And these were but three examples.

Münch and the orchestra had distinguished themselves hardly less than Isaac Stern in the concerto, as they were to do again after the interval in Schumann's C major Symphony No. 2, given a most spectacular performance. It sounded as if the platform party were determined to salvage for good the rather mediocre reputation of this work. They made out a compelling case for it, marred only by a point of balance in the slow movement, the submerging of the wind beneath the opulence of string tone. That also happened occasionally in the first movement of the Concerto.

EUROPEAN PREMIERE

Aaron Copland's Symphonic Ode, which was having its European première, was a disappointment. Perhaps one expected too much from so considerable a musical luminary, but this rehash of a piece written in 1929 for the 50th anniversary of the Boston Orchestra was on first acquaintance unlikable and rather dull. The actual sound of it, more especially of the slow bits, had some merit, and the general design was clear, but the trend of the composer's thought was hard to follow. Copland, according to the programme note, explained in 1932: "It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say." Deliberately misconstruing him, I am bound to say that I can't either.

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2

Extract from the
Evening Chronicle
NEWCASTLE UPON TYNE

Date ....
(See information overleaf)

TV COMMENTARY

VIEWING went from the sublime to the ridiculous, or rather vice versa, for the Billy Cotton Band Show was followed by a 45-minute Beethoven concert. Each was first rate.

The concert, from Edinburgh festival, featured the Boston Symphony Orchestra with violinist Isaac Stern as soloist.

The Billy Cotton Show excelled itself for presentation from the Radio Show. There were none of the usual gags, with members of the band dressed in skirts.

If the all-women show was aimed at showing the fairer sex partaking in varied activities it proved its point. But as an entertainment it flopped.

—J.N.B.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Star, London

TELEVIEWS

● THE BBC's A [illegible] toast to The Ladies wa a very mixed cocktail ranging from the Dagenham Gi Pipers to a dainty exhibitio of well-schooled horsewomanship.

This all-woman show linked [illegible] the most puerile of [illegible] several good items culmin ing in carwomanship in whic Pat Moss and S[illegible] P[illegible] beat Sheila Van Damm [illegible] Carole Carr. But I could [illegible] help noticing th[illegible] designed and produced [illegible] men—and who's [illegible] camerawomen?

A pretty girl, as B[illegible] demonstrated in [illegible] gay show, is like [illegible]

But you'll generally [illegible] is men who displa[illegible] compose the [illegible] eventually bri[illegible] a violin, as Isaac S[illegible] with a Beethoven co[illegible] Edinburgh Fes[illegible] which featured [illegible] B Symphony Orch[illegible]

Even in this [illegible] the woman-[illegible] I noticed men [illegible] women 20 to one [illegible]

INTERNATIONAL PRESS-CUTTING BUREAU
184 STRAND, LONDON, W.C.2.

Extract from The
LIVERPOOL
DAILY POST

Date........................

AT THE FESTIVAL

The old stagers are taking the lau

By A.

RAIN has certainly not
Festival but it has do
spirits. The depressing co
have not however preven
performances of the Bost
enthusiasm was undiminish
the octogenarian Pierre Mon

and larger involves treatment by salves and confections) made largely from herbs) and is termed herbal medicine. The second involves the puncture by needles or the application of heat at certain established points on the body surface, and is known as acupuncture. It is common, but not invariable, that a traditional doctor should practice both skills.

The outstanding difference between Western and Chinese medicine is that the first makes understanding of disease its prime task, while the second concentrates upon learning in remedy, and is not so much concerned about how a particular complaint should arise, or why a particular remedy should meet it.

In this respect, the Chinese herbalist is not much different from the Western physician of two centuries ago. In 200 years, however, the Western physician has become a different animal, and has moved from the ranks of the priesthood into those of science. The herbalist and acupuncturist still stick rigidly to techniques

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
THE TIMES
LONDON

30 AUG 1956

BOSTON SYMPHONY ORCHESTRA'S THIRD FESTIVAL CONCERT

4767

FROM OUR MUSIC CRITIC

EDINBURGH, AUG. 29

The Boston Orchestra is to be commended for putting American works into their programmes, for we ought to hear something of what is being written in a country where there is a vast amount of music making. Nor should we be disappointed if little of significance emerges—it takes gallons of milk to make a pint of cream. Aaron Copland is a composer who has encouraged us to hope for more than he gave us in his arid Symphonic Ode—Stravinsky has much to answer for.

This was another work with specially close associations with this particular orchestra, and it was conducted by Mr. Charles Munch with an appearance of conviction at the third of the Boston concerts at the Usher Hall last night.

The glory of this concert was Mr. Isaac Stern's superlative playing of Beethoven's violin concerto. It provided a test for the orchestra's ability to produce really delicate playing and a true pianissimo, neither of which had been previously apparent. It seems strange that with so skilful a band of players something nearer in spirit and in quality to Mr. Stern's exquisite purity of tone and refinement of phrase was not forthcoming—Mr. Munch is not sufficiently exacting in this matter of delicacy.

He managed, however, to play Schumann's second symphony without making it sound thick while exploiting the rich tonal ensemble which is this orchestra's special care and concern, and he certainly brought it to life. Vitality and lusciousness of tone, indeed, are the chief characteristics so far revealed in Koussevitzky's old orchestra but subtlety and the finer shades are to seek.

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184 STRAND, LONDON, W.C.2.

Extract from
" THE SCOTSMAN "
EDINBURGH

Date ....
(See information overleaf.)

SECOND BOSTON CONCERT

4767

Pierre Monteux

BY OUR MUSIC CRITIC

It is an annual Festival phenomenon—the chameleon knack that orchestras have of altering their style and actual quality of tone to suit their different conductors. The most extreme case was provided by the Berlin Philharmonic Orchestra last year, when it suffered more than a sea-change on switching over from Ormandy's to Hindemith's baton. The Boston Symphony Orchestra was perfectly recognisable on Monday night when it was playing for that veteran expatriate French conductor, Pierre Monteux, instead of for Münch, but there were unmistakable differences of emphasis. Sunday's concert had been one of incisive brilliance, virtuosity, and excitement.

Monday's was one of penny plain sobriety, a smoother, more classical "line" and a slightly more relaxed approach. The results were duller and in some ways more musical.

It depended on the sort of works up for performance. Given those Boston instrumentalists, Bartok's Concerto for Orchestra could, and should, have been stupendous, whereas it emerged as a decent, thoroughly competent piece of playing of an overrated composition. On the other hand, there were some thrilling passages in the great C major Symphony of Schubert which ended the Usher Hall programme. The Finale was, however, a disappointment, as it is apt to be unless the conductor is making very long-term plans, and has set in motion a gigantic ground rhythm.

The evening's novelty was a two-movement symphony (No. 2, Op. 35) by the American composer, Paul Creston, who describes it as "an apotheosis of the two foundations of all music—song and dance." Mr Creston née Guttoveggio is Sicilian by blood, and there is a warmly lyrical impulse mixed up with the barbed-wire impressionism of the "Introduction and Song." "The Interlude and Dance" have a rather taking, brash, rhythmic vigour, suggestive of some "programme" which does not in fact exist.

THE YORKSHIRE

The Yorkshire Post

TELEPHONES:
LEEDS .... 32701 (22 lines)
LONDON [illegible] (8 lines)
QUARTERLY SUBSCRIPTION RATES:
BRITISH ISLES [illegible], FOREIGN [illegible]
(Postage included).
LEEDS, THURS., AUG. 30, 1956

A memorable performance by Isaac Stern

From ERNEST BRADBURY

EDINBURGH, Wednesday

Charles Munch and Pierre Monteux are sharing the concerts of the Boston Symphony Orchestra this week, and last night it was again Munch's turn to take charge in a programme of Copland, Beethoven and Schumann. Part of the concert was televised.

In the event, it was the oldest work in the programme, Beethoven's Violin Concerto, that made the greatest appeal, and the newest work, Copland's "Symphonic Ode," a revised version of a piece written in 1929, that was least satisfactory.

The reasons for this were not only inherent in the composition itself. There is about the playing of the BSO, more than we suspected on Sunday night, and at least in the Usher Hall, a brash, steely quality which is extremely hard on the ears. It seems to be a peculiarly American quality, for we have heard it before in the playing of the Philadelphia Orchestra and in performances by the New York Philharmonic-Symphony Orchestra under Mitropoulis.

Strident brass

The brass, in particular, seems unwarrantably strident, and when this was added last night to the thundering battery of a particularly uninhibited percussion section, the effect was noisy, unmusical even, in the extreme.

At the height of Copland's racket, in the final climax, I was privileged for the first time in a concert hall to see a lady put her fingers firmly in her ears; and I was reminded of Bernard Shaw's remark on the occasion of a similar occurrence: "The lady was quite right."

The Ode—to nothing in particular, according to the composer—had a certain resolute quality, chiefly an understandable desire for orchestral display, since the work was written with the BSO in mind, and a certain tightness of form that was rather more impressive, in the end, than the somewhat self-conscious thematic material. Only in the quieter sections, episodes with a certain pastoral charm, was there a hint of the real Copland, whose chiefly lyrical talents are here submerged and almost smothered by the weight of his orchestral mass.

Munch, his arms gyrating like windmill sails and working himself up to moments of positive frenzy, certainly inspired the players to give all they had got, which in the end proved rather too much for most of us.

But in the Concerto we were in another world, thanks to the genius of Isaac Stern. It is not possible to praise his performance too highly, though, equally, it is not easy to put into words just where the magic lay. The quality of tone which distinguishes his every note has already been insisted upon; it never failed him even in the fireworks of the most dazzling cadenza I have ever heard. And the ethereal beauty of his line when the orchestra joined him again—this was a timeless moment that memory itself will never wholly recapture. Genius, artistry, call it what you will, the supreme blessedness of the creative performer, belong to Isaac Stern.

I think I have been tempted before to call him the greatest violinist in the world, but I do so now, throwing caution to the wind. We shall remember last night's playing till we go to the grave.

A Schumann symphony

After the interval we had the rare opportunity—appropriate in this year—of hearing Schumann's so-called 2nd Symphony, the least known of the four. It has all the Schumann weaknesses and some of the ineffable Schumann merits, mainly in the slow movement which the composer pretended was an Adagio but which is in fact a sublime Romance.

In the Scherzo (as improved by Mendelssohn) and the enjoyable if laborious outer movements Munch's interpretation (I suspect the playing was too fast) gave a rough and boisterous exuberance to the music which did no harm and in fact brought a highly respectable gloss to a composition which is not, after all, without charm.

At the morning concert we had further opportunity to hear some half dozen of the Boston brass players alone in a recital of music by Gabrieli, Bonelli, Poulenc and two very indifferent American composers. The 16th Century works were the choice pieces in this programme and the playing was, very naturally, remarkably efficient. Still, since we know a thing or two about brass in Yorkshire, I cannot frankly imagine the more gifted members of some of our crack bands admitting that this playing, for all its worth, was anything special to write home about.

COPLAND'S REVISED "SYMPHONIC ODE"

And Brass Chamber Music

From Colin Mason

EDINBURGH, WEDNESDAY.

The third of the American works brought to the Edinburgh Festival by the Boston Symphony Orchestra was the Symphonic Ode of Aaron Copland, with which Charles Munch opened last night's concert. From this most gifted of American composers it was a disappointment, and his evident affection for it, which led him to revise it last year for the orchestra's seventy-fifth anniversary, 26 years after its composition, is difficult to understand. It is in five sections, alternately slow and fast, becoming successively more compressed until the two tempi are finally merged. The slow sections are an exciting orchestral sound, sometimes like Stravinsky and often strikingly like Britten (the extent of whose debt to Copland is a subject worth attention). But the musical content even of these slow sections amounts to little more than a succession of much-repeated impressive gestures, and the unconnected and tritely perky quick sections between them are still poorer in thematic invention and incident. On the showing of this version, the original could hardly have been worth revising, and Copland would have been better employed in writing a completely new work—of which the occasion was surely worthy. As a study in orchestral sound, the Boston Symphony was the orchestra to make the most of it, and this they did, but it was not enough to give much musical satisfaction.

Earlier in the day, a group of players from the orchestra's brass section had given a chamber concert at the Freemasons' Hall, with works by Poulenc and two presumably American composers named Sanders and Berezowsky (no closer identification was provided in the programme note). The pieces were all, as far as could be judged, of very slight musical content, which is probably inevitable in such works. Chamber music for brass instruments is like Dr Johnson's women preachers, such an oddity in itself that the critical sensitivity is numbed in simple wonder. All that is required for it to please is that it should be euphonious. This these pieces were, and fascinatingly varied, too, in the euphony, with almost as many different kinds of texture and tone quality as a string quartet is capable of. Played with marvellous smoothness and lightness by this Boston ensemble, led by their brilliant principal trumpeter, Roger Voisin, they made, if not a very substantial musical experience, an agreeable tickling of the ear for an hour or so.

THE GUARDIAN
MANCHESTER THURSDAY
AUGUST 30 1956

COMEDY. (Whi. 2578.) M.-F. 8. Th. 2.30. Sat. 5, 8.15. I 2

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6 Daily Telegraph and Morning Post

THE DAILY TELEGRAPH AND MORNING POST

DAILY TELEGRAPH—June 29, 1855
MORNING POST—November 2, 1772
[Amalgamated October 1, 1937]
THURSDAY, AUGUST 30, 1956

COPLAND'S ODE FAILS TO GRIP

BOSTON ORCHESTRA

The Boston Symphony Orchestra under Charles Münch gave the first European performance in Usher Hall on Tuesday of Aaron Copland's Symphonic Ode, originally written for the orchestra's 50th anniversary and revised last year for its 75th. A brilliant showpiece for the players, it scarcely shows up the best of Copland.

The material is fragmentary, re-emphasised throughout the work's five sections with a declamatory vigour that does not conceal its poverty in action. Even the rhythmic intricacies do not grip.

Complex, unevenly stressed figures are built up in a welter of unexpected accents that obviously suggest Stravinsky but have less genuine momentum than one bar from his pen. The performance was superb.

Isaac Stern's playing of Beethoven's violin concerto was supremely beautiful of tone, and smoothly and lovingly phrased. Even if the accompaniment seemed undisturbed from its concentration on sheer tonal lustre and virtuosity, it was impossible not to be carried away by Stern's performance. J. W.

MUSIC BY BRASS ENSEMBLE

FOUR-CENTURY SPAN

A single insuperable difficulty keeps concerts for brass instruments only mercifully rare—the choice of a programme. The concert given by the Brass Ensemble of the Boston Symphony Orchestra in Freemasons' Hall followed what is in fact almost the only possible pattern—the 16th century Venetian succeeded immediately by the "silly symphonists" of the 1920s and their subsequent imitators.

Giovanni Gabrieli and Bonelli showed the players' impeccably smooth tone, the admirable chording of the ensemble and the neat balancing of the two antiphonal choruses The silliness of Poulenc's trio has at least a period flavour. But suites by the Americans Sanders and Berezowsky followed the formula with little to distinguish them individually M. C.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Daily Telegraph, London
30 AUG 1956

Edinburgh Festival

SUPERB BRAHMS UNDER MONTEUX

4707

BOSTON ORCHESTRA

The high point of a superb concert by the Boston Symphony Orchestra under Pierre Monteux at the Usher Hall last night was the towering account of Brahms's third symphony.

Slow tempos, with music held in a strong but by no means unrelenting grip, were contributory to the impact. But they did not wholly explain the deep, memorable satisfaction of the performance.

Though Monteux maintained the drive and tension magnificently, his spacious, tender handling showed a sympathetic awareness of the quality implied in the constant leaning towards flat keys.

Robert Casadesus was excellent in César Franck's Symphonic Variations. He was undaunted by the ferocious difficulties of technique and touch in Ravel's left hand piano concerto.

An unnecessary, impoverished festival overture by Isadore Freed and a brassy account of Strauss's unsatisfactorily constructed "Rosenkavalier" suite framed the concert unworthily.

MYRA HESS RECITAL

Beethoven Sonatas

New names crowd the Edinburgh Festival programme, but the public regard for the constant and the well-loved was shown by the size of the audience for Myra Hess's Beethoven recital at the Freemasons' Hall yesterday morning.

A few mishaps did not detract from her strongly coloured playing of the D major sonata, Op. 10, No. 3. She invested the introspective Largo with a nobie melancholy and reproduced vividly the cheerful gestures and squall-like rages of the rondo.

After a charming apology for nervousness—not a little reassuring in a veteran artist—she delivered a performance of the Appassionata sonata that caught her up in its own forceful progress to the extent, unfortunately, of causing her fingers to smother the pounding rhythm of the climactic coda. J. W.

EDINBURGH ROUND-UP

(2)

Rainy Season in Scotland No Obstacle To the Boston Symphony's Success

By STEPHEN WILLIAMS

EDINBURGH.

EDINBURGH'S tenth international festival, the opening of which was graced by the presence of Queen Elizabeth, has proved its most successful, artistically and financially. It also has been its wettest.

"Best sellers" this year have included the five concerts by the Boston Symphony, the season by the Sadler's Wells Ballet (all Britain is ballet-drunk these days) and the performances of "The Magic Flute" by the Hamburg State Opera.

The Boston Symphony has lifted critics and public to a plane of reckless rapture. "Never heard anything like it" has been a common remark after each concert as we fought for our umbrellas, mackintoshes and overshoes before plunging once more into the blinding rains.

More than one critic pronounced it to be the finest orchestra in existence, and most agreed that it played better than the New York Philharmonic-Symphony last year. The Manchester Guardian even mentioned several other world-famous orchestras and proceeded to demonstrate how superior the Boston was, and why.

Charles Munch and Pierre Monteux offered us a provocative contrast in conducting. Munch, we felt, was very much the showman, demonstrating the virtuosity of a magnificent creation. "Come, challenge us," he seemed to say. "Ask for the impossible and see how easily we perform it."

Monteux, on the other hand, adopted a style less exciting and seemed more deeply concerned with the spirit and marrow of the music itself, following tradition where tradition was right even if, by doing so, he gave us no surprises. Adverse criticism was aimed chiefly at the brass.

"They ough to listen to some of Britain's crack brass bands," said a Scottish conductor to me.

The Hamburg State Opera has been handicapped by the British audience's obstinacy in liking what it knows and avoiding what it doesn't. Hence, full houses for "The Magic Flute," but only moderate attendances at Cornelius' "The Barber of Baghdad" and Stravinsky's "Oedipus" and "Mavra."

But the blame is not entirely the audience's. Even with embarrassingly long intervals, the Cornelius and Stravinsky performances could not be stretched till much later than 9 o'clock; and the Briton—particularly the North Briton—likes a full evening's value for his money. Also, these works lack the universality of really great opera.

Sir Thomas Beecham conducted orchestra in a week of concerts, his programs including an overture "Edinburgh," specially written for the tenth festival by Sir Arthur Bliss, Master of the Queen's Musick, and conducted by the composer. It is a lively work in true festival spirit.

The Scottish National Orchestra, the B. B. C. Scottish Orchestra, the National Youth Orchestra of Great Britain and the Vienna Hofmusikkapelle also gave concerts, and each day—often twice a day—there were instrumental and vocal recitals in the Freemasons' Hall.

Bach Series

Outstanding among these were the Bach recitals by Rosalyn Tureck. Here was music delivered with a full heart and a clear head. Wisely she did not attempt to make the modern piano sound like a harpsichord but reveled in its full tone to give ever-increasing point and power to Bach's intricate patterns.

The present fanatical cult for Mozart in Britain (it was Handel in the nineteenth century) has caused Bach to recede slightly in our minds. Recitals like this, full of obvious affection as well as scholarship, may help to bring him nearer to us again.

Two events bothered native critics: "The Miraculous Mandarin," a ballet danced by the Sadler's Wells Company to music by Béla Bartók, and telling an "obscene and disgusting" story of an underworld in which prostitutes decoyed men to their deaths; and the After Dinner Opera Company from America presenting Meyer Kupferman's "In a Garden," Mark Bucci's "Sweet Betsy from Pike" and Theodore Chanler's "The Pot of Fat."

Some rather rude remarks were made about these operas and their performers. "The Pot of Fat," telling of the marriage of a cat and mouse, was received more cordially than the other two, but it was the general opinion that such works failed to flourish when transplanted outside America.

These, however, were spots on the sun—or perhaps, recalling the weather, it would be fitter to call them unusually murky rainclouds. In nearly all other respects this festival was a splendid crown to ten years of achievement.

THE YORKSHIRE

The Yorkshire Post

TELEPHONES:
LEEDS ....32701 (22 lines)
LONDON FLE 9093 (8 lines)
QUARTERLY SUBSCRIPTION RATES:
BRITISH ISLES 26/-, FOREIGN 22/9
(Postage included).
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6 Daily Telegraph and Morning Pos

THE DAILY TELEGRAPH
AND
MORNING POST
DAILY TELEGRAPH—June 29, 1855
MORNING POST—November 2, 1772
[Amalgamated October 1, 1937]
THURSDAY, AUGUST 30, 1956

COPLAND'S ODE FAILS TO GRIP

BOSTON ORCHESTRA

The Boston Symphony Orchestra under Charles Münch gave the first European performance in Usher Hall on Tuesday of Aaron Copland's Symphonic Ode, originally written for the orchestra's 50th anniversary and revised last year for its 75th. A brilliant showpiece for the players, it scarcely shows up the best of Copland.

The material is fragmentary, re-emphasised throughout the work's five sections with a declamatory vigour that does not conceal its poverty in action. Even the rhythmic intricacies do not grip.

Complex, unevenly stressed figures are built up in a welter of unexpected accents that obviously suggest Stravinsky but have less genuine momentum than one bar from his pen. The performance was superb.

Isaac Stern's playing of Beethoven's violin concerto was supremely beautiful of tone, and smoothly and lovingly phrased. Even if the accompaniment seemed undisturbed from its concentration on sheer tonal lustre and virtuosity, it was impossible not to be carried away by Stern's performance. J. W.

MUSIC BY BRASS ENSEMBLE

FOUR-CENTURY SPAN

A single insuperable difficulty keeps concerts for brass instruments only mercifully rare—the choice of a programme. The concert given by the Brass Ensemble of the Boston Symphony Orchestra in Freemasons' Hall followed what is in fact almost the only possible pattern—the 16th century Venetian succeeded immediately by the "silly symphonists" of the 1920s and their subsequent imitators.

Giovanni Gabrieli and Bonelli showed the players' impeccably smooth tone, the admirable chording of the ensemble and the neat balancing of the two antiphonal choruses. The silliness of Poulenc's trio has at least a period flavour. But suites by the Americans Sanders and Berezowsky followed the formula with little to distinguish them individually. M. C.

EDINBURGH ROUND-UP

(2)

Rainy Season in Scotland No Obstacle To the Boston Symphony's Success

By STEPHEN WILLIAMS

EDINBURGH.

EDINBURGH'S tenth international festival, the opening of which was graced by the presence of Queen Elizabeth, has proved its most successful, artistically and financially. It also has been its wettest.

"Best sellers" this year have included the five concerts by the Boston Symphony, the season by the Sadler's Wells Ballet (all Britain is ballet-drunk these days) and the performances of "The Magic Flute" by the Hamburg State Opera.

The Boston Symphony has lifted critics and public to a plane of reckless rapture. "Never heard anything like it" has been a common remark after each concert as we fought for our umbrellas, mackintoshes and overshoes before plunging once more into the blinding rains.

More than one critic pronounced it to be the finest orchestra in existence, and most agreed that it played better than the New York Philharmonic-Symphony last year. The Manchester Guardian even mentioned several other world-famous orchestras and proceeded to demonstrate how superior the Boston was, and why.

Charles Munch and Pierre Monteux offered us a provocative contrast in conducting. Munch, we felt, was very much the showman, demonstrating the virtuosity of a magnificent creation. "Come, challenge us," he seemed to say. "Ask for the impossible and see how easily we perform it."

Monteux, on the other hand, adopted a style less exciting and seemed more deeply concerned with the spirit and marrow of the music itself, following tradition where tradition was right even if, by doing so, he gave us no surprises. Adverse criticism was aimed chiefly at the brass.

"They ough to listen to some of Britain's crack brass bands," said a Scottish conductor to me.

The Hamburg State Opera has been handicapped by the British audience's obstinacy in liking what it knows and avoiding what it doesn't. Hence, full houses for "The Magic Flute," but only moderate attendances at Cornelius' "The Barber of Baghdad" and Stravinsky's "Oedipus" and "Mavra."

But the blame is not entirely the audience's. Even with embarrassingly long intervals, the Cornelius and Stravinsky performances could not be stretched till much later than 9 o'clock; and the Briton—particularly the North Briton—likes a full evening's value for his money. Also, these works lack the universality of really great opera.

Sir Thomas Beecham conducted orchestra in a week of concerts, his programs including an overture "Edinburgh," specially written for the tenth festival by Sir Arthur Bliss, Master of the Queen's Musick, and conducted by the composer. It is a lively work in true festival spirit.

The Scottish National Orchestra, the B. B. C. Scottish Orchestra, the National Youth Orchestra of Great Britain and the Vienna Hofmusikkapelle also gave concerts, and each day—often twice a day—there were instrumental and vocal recitals in the Freemasons' Hall.

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Outstanding among these were the Bach recitals by Rosalyn Tureck. Here was music delivered with a full heart and a clear head. Wisely she did not attempt to make the modern piano sound like a harpsichord but reveled in its full tone to give ever-increasing point and power to Bach's intricate patterns.

The present fanatical cult for Mozart in Britain (it was Handel in the nineteenth century) has caused Bach to recede slightly in our minds. Recitals like this, full of obvious affection as well as scholarship, may help to bring him nearer to us again.

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These, however, were spots on the sun—or perhaps, recalling the weather, it would be fitter to call them unusually murky rainclouds. In nearly all other respects this festival was a splendid crown to ten years of achievement.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Daily Telegraph, London
30 AUG 1956

Edinburgh Festival

SUPERB BRAHMS UNDER MONTEUX

BOSTON ORCHESTRA

The high point of a superb concert by the Boston Symphony Orchestra under Pierre Monteux at the Usher Hall last night was the towering account of Brahms's third symphony.

Slow tempos, with music held in a strong but by no means unrelenting grip, were contributory to the impact. But they did not wholly explain the deep, memorable satisfaction of the performance.

Though Monteux maintained the drive and tension magnificently, his spacious, tender handling showed a sympathetic awareness of the quality implied in the constant leaning towards flat keys.

Robert Casadesus was excellent in César Franck's Symphonic Variations. He was undaunted by the ferocious difficulties of technique and touch in Ravel's left hand piano concerto.

An unnecessary, impoverished festival overture by Isadore Freed and a brassy account of Strauss's unsatisfactorily constructed "Rosenkavalier" suite framed the concert unworthily.

MYRA HESS RECITAL

Beethoven Sonatas

New names crowd the Edinburgh Festival programme, but the public regard for the constant and the well-loved was shown by the size of the audience for Myra Hess's Beethoven recital at the Freemasons' Hall yesterday morning.

A few mishaps did not detract from her strongly coloured playing of the D major sonata, Op. 10, No. 3. She invested the introspective Largo with a noble melancholy and reproduced vividly the cheerful gestures and squall-like rages of the rondo.

After a charming apology for nervousness—not a little reassuring in a veteran artist—she delivered a performance of the Appassionata sonata that caught her up in its own forceful progress to the extent, unfortunately, of causing her fingers to smother the pounding rhythm of the climactic coda. J. W.

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set a new fashion by rehearsing in strict privacy, a departure which has caused not a little disappointment on the part of students of musical techniques.

Maestro Monteux explained yesterday that this has been a practice on the part of the orchestra for a number of years now. He recalled an experience of his own in Paris, when he was rehearsing before members of the public. An uninformed visitor was later heard to criticise him, and his musicians, for a certain amount of "raggedness" and a great deal of repetition in certain passages. A rehearsal audience, too, could be a source of embarrassment to the conductor and to those under his baton for, in order to gain perfection, it might be frequently necessary for the maestro to take to task not only, say, the brass or string section, but individual musicians who had not fully grasped the interpretation of their score.

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M Monteux is a mere 81 years of age, and he is a man possessing not only a homely sense of humour but a sprightliness which belies his years. He has the reputation of being a conductor who controls his musicians with the minimum of movement or gesture. Asked to comment on this, he replied, with a merry twinkle in his eye: "After all, you are conducting an orchestra not an audience!"

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THE SCOTSMAN, THURSDAY, AUGUST 30, 1956.

CONDUCT

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It was suggested that he might prefer to talk sitting down. Mr Monteux shrugged and smiled amiably, replying "Already when I stand up I am not very much, but when I sit down you will not see anything."

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Page 4—Edinburgh Evening News. Thursday, August 30, 1956

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An Independent Newspaper
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CASADESUS THE MASTER —EVEN WITH ONE HAND

The Usher Hall, Edinburgh, last night belonged to Robert Casadesus, the French pianist, who conquered orchestra and audience alike with his playing in Franck's Symphonic Variations for Piano and Orchestra and in Ravel's Concerto for Piano (Left Hand) and Orchestra.

He gave superb performances in both works, tender and lyrical in the Franck, crisp and scintillating in the Ravel. In particular, the cadenza in the Ravel was unsurpassable.

For once, the Boston Symphony Orchestra, conducted by Pierre Monteux, did not quite achieve the faultless unity that one has come to expect from their earlier concerts.

Because of their rarity, the occasional dubious notes from the horns and the one or two uncertain entries struck home with all the greater emphasis.

The performance of Brahms' Symphony No. 3 in F major, however, rose above such faults. Here the orchestra demonstrated its rich string tones, its mellow brass, and its delicate touch in the pianissimo passages, with Mr Monteux achieving a dynamic beat that drove the music along with all the irresistible force of retribution in a Greek tragedy.

The programme opened with the evening's American work, the Festival Overture by Isadore Freed, making ingenious use of a trumpet fanfare to set its mood, and closed with the Suite from "Der Rosenkavalier," by Strauss.

Eve's Circle

A HUNDRED men and a girl—well almost. Principal flautist with the Boston Symphony Orchestra, Doriot Anthony Dwyer, would qualify for this title if it were not for her friend, harpist Olivia Luetcke, being there as the score demands to keep her company on the platform among all those men.

Her unusual Christian names are family ones, and occasionally lead to misunderstandings in correspondence and over the phone.

She is holding down a tough job in a highly competitive, male orchestral world. Four years now with the orchestra, she likes her job immensely. This is her first time overseas with the Boston.

She studied the flute in Chicago (she was born near there), Philadelphia and Rochester, New York, under famous teachers like Liegl, Kincaid (of Scots descent) and Mariano.

As a youngster, she was in Edinburgh just before the war and remembers also a lovely time she had in Ullapool and near Loch Maree.

"Edinburgh people are so friendly and very, very helpful," she told me. "I don't remember the flowers before, but do tell the people responsible for the city's floral displays that they are worth all the effort. They are lovely."

★

LIGHT BROWN

I HASTEN to correct the optical illusion under which I referred to MME. OLGA KOUSSEVITZKY's hair as white.

When I first met her, at an evening reception, she was wearing a semi-transparent headdress. Yesterday it was a chic little cocktail hat, perched on *light-brown* hair, and she looked rather younger than on the previous occasion.

SERGE KOUSSEVITZKY's widow told me she had known her late husband for 41 years before they married, in America. They first met in Paris.

The Glasgow Herald August 30, 1956.

The sun rises to-day at 6.16 a.m. and sets at 8.18 p.m. The moon rose yesterday at 11.20 p.m. and sets to-day at 4.41 p.m.

LIGHTING-UP PERIOD FOR VEHICLES
9.18 p.m.-5.18 a.m.

HIGH WATER AT		
GLASGOW	7.07 a.m.	7.17 p.m.
GREENOCK	6.43 a.m.	7.03 p.m.

USHER HALL CONCERT

Casadesus Excels

THE American work (there is one on each of the programmes which the Boston Symphony Orchestra are giving in the Usher Hall) came first in last night's concert. It was a Festival Overture by Isadore Freed, who studied both in America and Paris and numbers symphonies, operas, and chamber music among his compositions. His Festival Overture uses in plenty the paraphernalia of the festive occasion (the trumpets and side drums) and is a closely enough knit little work, but, at least in last night's performance, it seemed to be lacking in the festival spirit and indeed sounded conscientious rather than spirited.

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ST 30, 1956.

OUTH AFRICA

AUGUST 30, 1956.

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THURSDAY, August 30, 1956

CASADESUS THE MASTER —EVEN WITH ONE HAND

The Usher Hall, Edinburgh, last night belonged to Robert Casadesus, the French pianist, who conquered orchestra and audience alike with his playing in Franck's Symphonic Variations for Piano and Orchestra and in Ravel's Concerto for Piano (Left Hand) and Orchestra.

He gave superb performances in both works, tender and lyrical in the Franck, crisp and scintillating in the Ravel. In particular, the cadenza in the Ravel was unsurpassable.

For once, the Boston Symphony Orchestra, conducted by Pierre Monteux, did not quite achieve the faultless unity that one has come to expect from their earlier concerts.

Because of their rarity, the occasional dubious notes from the horns and the one or two uncertain entries struck home with all the greater emphasis.

The performance of Brahms' Symphony No. 3 in F major, however, rose above such faults. Here the orchestra demonstrated its rich string tones, its mellow brass, and its delicate touch in the pianissimo passages, with Mr Monteux achieving a dynamic beat that drove the music along with all the irresistible force of retribution in a Greek tragedy.

The programme opened with the evening's American work, the Festival Overture by Isadore Freed, making ingenious use of a trumpet fanfare to set its mood, and closed with the Suite from "Der Rosenkavalier," by Strauss.

Eve's Circle

A HUNDRED men and a girl—well almost. Principal flautist with the Boston Symphony Orchestra, Doriot Anthony Dwyer, would qualify for this title if it were not for her friend, harpist Olivia Luetcke, being there as the score demands to keep her company on the platform among all those men.

Her unusual Christian names are family ones, and occasionally lead to misunderstandings in correspondence and over the phone.

She is holding down a tough job in a highly competitive, male orchestral world. Four years now with the orchestra, she likes her job immensely. This is her first time overseas with the Boston.

She studied the flute in Chicago (she was born near there), Philadelphia and Rochester, New York, under famous teachers like Liegl, Kincaid (of Scots descent) and Mariano.

As a youngster, she was in Edinburgh just before the war and remembers also a lovely time she had in Ullapool and near Loch Maree.

"Edinburgh people are so friendly and very, very helpful," she told me. "I don't remember the flowers before, but do tell the people responsible for the city's floral displays that they are worth all the effort. They are lovely."

★

LIGHT BROWN

I HASTEN to correct the optical illusion under which I referred to MME. OLGA KOUSSEVITZKY's hair as white.

When I first met her, at an evening reception, she was wearing a semi-transparent head-dress. Yesterday it was a chic little cocktail hat, perched on *light-brown* hair, and she looked rather younger than on the previous occasion.

SERGE KOUSSEVITZKY's widow told me she had known her late husband for 41 years before they married, in America. They first met in Paris.

The Glasgow Herald August 30, 1956.

The sun rises to-day at 6.16 a.m. and sets at 8.18 p.m. The moon rose yesterday at 11.20 p.m. and sets to-day at 4.41 p.m.

LIGHTING-UP PERIOD FOR VEHICLES
9.18 p.m.-5.18 a.m.
HIGH WATER AT
GLASGOW .... 7.07 a.m. 7.17 p.m.
GREENOCK ...... 6.43 a.m. 7.03 p.m.

USHER HALL CONCERT

Casadesus Excels

THE American work (there is one on each of the programmes which the Boston Symphony Orchestra are giving in the Usher Hall) came first in last night's concert. It was a Festival Overture by Isadore Freed, who studied both in America and Paris and numbers symphonies, operas, and chamber music among his compositions. His Festival Overture uses in plenty the paraphernalia of the festive occasion (the trumpets and side drums) and is a closely enough knit little work, but, at least in last night's performance, it seemed to be lacking in the festival spirit and indeed sounded conscientious rather than spirited.

EVENING DISPATCH, Friday, August 31, 1956

The Scotsman - Aug 30 '56

FESTIVAL NOTES

A BACK-ROOM BOY SETS THE PITCH

By PETRONIUS

Even a Festival has its back-room boys—those people upon whom the spotlight never rests, for the simple reason that they are behind the scenes, ensuring the show's success. One of them, for example, is Mr C. Charlton, the representative of Steinway & Sons, who guards the two Steinway pianos (one in the Usher Hall and the other in the Freemasons' Hall) as a custodian guards crown jewels. Indeed, his job is more difficult; for no one ever suggests altering the facets of crown jewels, but many people suggest altering the pitch of the Festival pianos, and that is a thing which Mr Charlton, quite rightly, will not allow.

I am no expert, and although I knew that two pianos are brought to Edinburgh specially for the Festival, I didn't know that a Keeper of the Festival Pianos (for I feel that I can call him by no lower title) came with them. I had a talk with Mr Charlton yesterday, and I gather that the pitch of the pianos, the inviolability of which he is here to maintain, has often been threatened.

Madam Koussevitsky chatting with Pierre Monteux, conductor of the Boston Symphony Orchestra, at the Press Bureau.

This question of piano pitch, of course, is only of interest to persons with trained ears. But anyone who read the letters to the Editor in yesterday's issue of "The Scotsman" will be aware that such persons exist; for there was a short note in our columns yesterday from an inquirer who wanted to know if Beethoven would have approved of the pitch of the piano upon which Dame Myra Hess played his three sonatas in the Usher Hall last Sunday afternoon. It was really because of that letter that a friend very kindly put me in touch with Mr Charlton and thereby opened to me a world of conflict.

THE TRUTH ABOUT PITCH

I have heard Sir Thomas Beecham say that all Festivals are bunk, and I now know that the idea that everything is harmonious in the world of music (even if you eliminate all contemporary compositions) is also bunk. The sad truth is that there is a divergence of opinion about this thing called pitch.

You and I have heard about "concert pitch," innocently thinking it was something upon which everybody was agreed. From Mr Charlton I learned the truth. As far as Beethoven is concerned, I gather that his piano compositions ceased to be played on instruments tuned to the pitch of Beethoven's day at least 60 years ago. Had Beethoven been able to return to earth as a young man this might have pained him; had he returned to earth as he was when, in middle age, he left it, the alteration would have been unnoticed by his poor deaf ears. But I rather suspect that even experts might argue that the alteration of the piano's pitch from about C 512 in Beethoven's time to C 523⅓ to-day is a thing that need not alter the acceptability of the sonatas at all—and would not even be noticed by many musically-minded people.

These hieroglyphics, I freely confess, are new to me, and I hope I have their numbers right. They mean the number of vibrations per second which produce the note one octave above middle C. The pitch (and, of course, the number of vibrations) was raised about 1896, and again in the early 'twenties, since when British Standard Pitch has remained unchanged at C 523⅓.

But let it not be imagined that all is sweet agreement. Far from it. There are something like ten pitches, and Mr Charlton goes about with tuning forks tuned to about five of them. The Royal Society of Arts, Kneller Hall, the Americans, the French—all have higher pitches than British Standard Pitch.

From time to time American or Continental orchestras coming to the Edinburgh Festival have wanted Mr Charlton to tune his piano to their pitch. But a piano takes a long time to settle in to a new pitch, and rather than subject his Steinways to such an unsettled life, Mr Charlton puts his foot firmly down and insists upon the instruments of the orchestra being brought down to the piano's pitch—this being quite easy, except for the oboe, which can't be altered. At least once, if not much oftener, the fact that the oboe was tuned to a different pitch from the rest of the orchestra wasn't noticed—or at any rate wasn't commented upon—by anybody.

So you see, in musical matters, the Mountain does really come to Mahomet, when Mahomet's name is Charlton. And meanwhile, my hands have touched, not merely ink, but pitch.

CONDUCTOR EMERITUS

Pierre Monteux, "conductor emeritus" of the Boston Symphony Orchestra, who, despite his 81 years, wields the baton at many of the orchestra's 75th anniversary performances, is one of the youngest-looking octogenarians I have seen. Diminutive, tubby, and profoundly cheerful, he has a full head of black hair than would be the envy of many a man of 30.

When he faced his audience at the Festival Press Bureau yesterday he warned them they should not expect too much. "It is very difficult for me to speak in English because I don't speak it very well," he said. "And so early in the morning my mind is still asleep."

It was suggested that he might prefer to talk sitting down. Mr Monteux shrugged and smiled amiably, replying "Already when I stand up I am not very much, but when I sit down you will not see anything."

Audiences at the Festival, he thought, were wonderfully appreciative. "Generally the first performance goes a little down: that is not so here." Asked if he could sense the reaction of an audience while he was conducting, he replied that when the soft passages were played the stillness of the audience was a sure indication of how they were taking it.

BEAUTIFUL ACOUSTICS

The acoustics of the Usher Hall he described as "very beautiful," but difficult for rehearsals. "It was the same in Boston, but I had a curtain put across the middle of the hall; because otherwise the music goes 'wah, wah, wah, wah'" (indicating with his hands the reverberations of sound.) In some empty halls the echoes were so bad that it was almost impossible to rehearse.

During the present tour he will be conducting in Moscow, a city he has not visited since 1928. Then, he recalled, he conducted the orchestra of the Conservatoire—a memorable occasion. "They were all fighting among themselves, and I had to turn my back and say, 'When you have finished fighting I will go on with the rehearsal.' It was a terribly undisciplined orchestra, but they played very well."

When it was suggested that his style of conducting was undemonstrative, Mr Monteux replied that he was one of the old school. "Strauss hardly moved and he gave some good performances. After all," he concluded with a twinkle, "the conductor should conduct the orchestra, not the audience."

Mrs Olga Koussevitsky—the second Mrs Koussevitsky—told us yesterday how her late husband, Serge Koussevitsky, conductor for 25 years of the Boston Symphony Orchestra, came to create the Koussevitsky Music Foundation, which is doing so much to sponsor composition of music all over the world.

He instituted the Foundation in memory of his first wife Natalie, who died in 1942, said Mrs Koussevitsky, adding that she was herself a niece of Natalie. In 1949 he created a second endowment in the Library of Congress, and the two funds now co-operated, producing an annual income of around 4000 dollars for commissioning new works.

NOT A KOPEK

Mrs Koussevitsky disclosed that when Serge was a young man in St Petersburg, he wrote a piece called "Andante Cantabile," which a publisher accepted. For that composition, which is still played from time to time, neither Serge Koussevitsky nor any of his relatives received one kopek.

That made him want to do something to protect composers. Several years later he was able to make a start by founding a publishing house in Berlin, which protected Russian composers who were not covered by the Berne convention.

After the war Serge Koussevitsky made his reputation and fortune in the United States. From 1924 to 1949 he was the principal conductor of the Boston Symphony Orchestra, which is playing to enraptured audiences in Edinburgh this week. Among the first works which his foundation assisted was the opera "Peter Grimes" by the English composer, Benjamin Britten.

Mr Koussevitsky emphasised that commissioning new works was not in itself a complete service to composers. It was essential also that the works be performed and recorded so that they could become known.

This is one service to new composers which the Boston Symphony Orchestra is performing admirably. In every concert of the present tour they are including a contemporary American item.

How they are succeeding in "popularising" new music was revealed by Mr Henry Cabot, president of the Trustees of the Boston Symphony Orchestra, who accompanied Mrs Koussevitsky. Several of the pieces they commissioned for the orchestra's 50th anniversary in 1931 are now established in the orchestral repertoire of the world, for example, works by Bartok, Honegger, and Prokofiev.

THE FESTIVA

NCERTO
GHLIGHT

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The concert — all interesting, well-balanced fare — ended with the Suite from "Der Rosenkavalier," by Richard Strauss. Here the Boston players mislaid the easy-flowing rhythm one expects from the music of Vienna, though they did well enough where noise, or volume, rather than movement, was the predominant feature.

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C. Y.

Robert Casadesus

SERENE BRAHMS BY BOSTON SYMPHONY ORCHESTRA

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The policy of including in each of the Boston Symphony Orchestra's concerts a work by a contemporary American composer is so admirable that one would wish a similar policy adopted everywhere. It does, however, have a minor drawback, for when, as at last night's Usher Hall concert, the overall standard of performance is so high as to be almost irreproachable, the critic is more than likely to pick on something new and relatively unknown, simply for lack of anything else to criticise. In the event, the last work which I would have wished to be omitted from the programme was the "Festival Overture," by Isadore Freed, which prompted these reflections.

It was a work of distinctive and attractive character, with an excellence of musical invention that distinguishes it from the rank and file of American compositions, and an adherence, grateful to the ear, to a recognisable tonality. This should have made possible a more consistent development of the thematic material, but unfortunately, after an arresting start, the composer seemed to have difficulty in bridging the gap before the next tune arrived, resorted to a process well known to examinees as "waffling," and failed to present the work as a unified whole.

The Brahms third symphony is a work poised between the romantic and classic view of life. Pierre Monteux, as one would expect, leaned, in his interpretation, strongly towards the latter. It was not a performance which had me on the edge of my seat, but one that is slowly sinking in, having its effect more as an experience of a seen and understood truth than as an immediately felt emotion. The four movements stand in the memory like monoliths, serene and indestructible.

Amongst the other vivid impressions of this evening of music, and high on the list, comes the playing of Robert Casadesus of the Cesar Franck "Symphonic Variations" and the Ravel concerto for the left hand, both definitive performances of a kind that one is privileged to have heard. One of the most wonderful sounds I have ever heard from a piano (that mundane instrument), a sound that needs a poet to describe it, was evoked in the cadenza of the Ravel concerto, and, indeed, it seems that whatever music he is playing, on whatever piano, the sound that he makes is his own, distinctive, and beautiful.

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Casadesus brings off a fine double

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TIGHT BINDING

EVENING DISPATCH, Friday, August 31, 1956

English Electric P-1 for R.A.F.

From Our Own Reporter

LONDON, Wednesday

A new version of the English Electric P-1 fighter is removed from the secret list. Designated the P-IB, it is a fully supersonic fighter and a logical successor to the two P-IA reesarch prototypes which have completed several hundred hours' flying in the past two years.

Twenty pre-production P-1s now being built are of this new type and will be powered by two Rolls-Royce Avon jet engines with re-heat. Each will be assigned to proving a particular facet of supersonic flying. One, for example, will deal with radar, another with auto-pilot, and another with armament.

This indicates a new approach to the complex problem of developing advanced aircraft. The Minister of Supply has said that the P-1 will follow the Hunter and Javelin into service with the R A.F.

An early version of the aircraft is expected to be seen in the air at the Society of British Aircraft Manufacturers' Farnborough show next week.

The P-1 is Britain's first fully supersonic fighter, capable of breaking the sound barrier in level flight or a climb (writes an agency air correspondent.)

With the addition of reheat (a device for boosting thrust by spraying fuel into the incandescent exhaust gases), its speed should be substantially raised.

Sir George Nelson, head of the English Electric Group, has stated that service pilots have found the P-1 pleasant to

for the protection of French Nationals, to station a contingent of French troops in Cyprus. The British Government had agreed, the statement said.

A Reuter report from Algiers yesterday said that according to usually reliable sources French air units based in Algeria had been moved to Cyprus.

France's largest cruiser, the De Grasse (8000 tons), left Brest last night for Toulon, where she will become flagship of the French Navy's Mediterranean Squadron, according to Reuter.

The liner Pasteur, reported to be bound for Algiers and thence to Cyprus, was still loading at Marseilles last night.

SUPPORT ASKED FOR SUEZ PLAN

Appeal Issued by Mr Eisenhower

WASHINGTON Wednesday.—President Eisenhower issued a statement today asking every country which believed "in international justice and conciliation to support the five-Power plan for the future of the Suez Canal.

The President expressed pleasure at Colonel Nasser's decision to meet the five-nation committee and to hear the proposal for international control of the canal.

Mr Eisenhower said in the statement that it was of great significance that 18 of the 22 countries which attended the conference agreed upon the conditions contained in the five-Power plan.

These countries represented 95 per cent of shipping traffic through the canal, he said. The proposed conditions

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It was suggested that he might prefer to talk sitting down. Mr Monteux shrugged and smiled amiably, replying "Already when I stand up I am not very much, but when I sit down you will not see anything."

Audiences at the Festival, he thought, were wonderfully appreciative. "Generally the first performance goes a little down: that is not so here." Asked if he could sense the reaction of an audience while he was conducting, he replied that when the soft passages were played the stillness of the audience was a sure indication of how they were taking it.

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EVENING DISPATCH, Thursday, August 30, 1956

THE FESTIVA

ONE-HAND CONCERTO WAS HIGHLIGHT

Robert Casadesus

Close your eyes and listen to Ravel's Piano Concerto for the Left Hand. It starts with a low grumble that gradually becomes more articulate until it is an insistant protest. Then comes the entry of the piano . . . dramatic, indignant.

There follows a surge of music full of surprises; sometimes sinister, sometimes mischievous and jazzy. You expect apache dancers, and M. Hulôt arrives on holiday. But, above all, if you have still your eyes closed, you will marvel that such power and range could come from the left hand only.

The concerto was written by Ravel for an Austrian pianist who lost his right hand in the First World War. Played by Robert Casadesus, it was the highlight of the concert given in the Usher Hall last night by the Boston Symphony Orchestra, conducted by Pierre Monteux.

M. Monteux, an octogenarian, gave what can best be described as a youthful interpretation of the Festival Overture, by the contemporary American composer, Isadore Freed, which opened the programme.

The overture, based on five themes, is vigorous, vital, full of life. It courses along like a great river which meets and overcomes many obstacles on its way and absorbes a few trickling tributaries . . . one perhaps from Milk Wood, for it reminded me of "Kiss me, or give me a penny, Gwenny . . ." from Dylan Thomas's masterpiece.

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TIGHT BINDING

INFORMATION OBSCURED

SCOTTISH DAILY EXPRESS THURSDAY AUGUST 30 1956

HER ... ...DERED'

Meet the people from over the seas . . . and then have a seat in the stalls

HE OLD LADY FROM BOSTON IS A STAR GUEST

MY FESTIVAL DIARY

by OLGA STRINGFELLOW

THOUGHT I'd have a word with some of the ival visitors from afar d it turned out to be even better idea than imagined.

cause through it, I met of the most charming I ever hoped to meet weet old lady from n, Massachusetts, who today.

name is Mrs. Desmond —"my husband used to spent half his life spell- name to people"—and has been coming to Scot- years.

is a fine-boned little with greying hair, clear eyes, and a carriage a in would be proud of. not wear glasses; she ct hearing.

Y ORCHESTRA

, and my life'

bolt upright in a stiff- chair, dressed com- in black with a pretty seed-pearl brooch at at, she told me:

ve come over here to the Boston Symphony n. Since my husband half English, half they are my life. I call Y orchestra—I started gularly to their sym- concerts when I was 12

ve often played the accompaniment for of the orchestra when re given solo recitals.

w Colonel Higginson —he was the man who the orchestra 75 years was a very wealthy he loved music—the the orchestra for many il he died. He would to know what heights reached today."

they leave here, Mrs. will follow—first to where she is taking Mr. Trenchard Cox, of the Victoria and Museum, and Mr. president of Trinity xford, to hear "her"

so proud of my you see—I take as many people as I can to it. And afterwards, I'm off to Paris and Chartres, where they are going to play in the Cathedral. It should be a wonderful experience—I should not like to miss it."

And I am sure the orchestra would not like to miss that wonderful little audience of one, whose lifelong admiration for them has carried her half-way around the world.

...And the men are the star players

By NOEL GOODWIN

FRENCH pianist Robert Casadesus brought off a brilliant double feat at a mainly French - American concert in the *Usher Hall* last night.

As soloist with the Boston Symphony Orchestra, conducted by Pierre Monteux, he gave a glittering performance of the Symphonic Variations by Cesar Franck which stripped the stale tarnish off the music.

He followed this with Maurice Ravel's Concerto for the left hand alone, originally written to the order of a one-armed pianist, and a more distinguished piece than many two-hand concertors.

Fantastically difficult to play, it requiries the left hand to travel up and down the full length of the keyboard, often at speed and with plenty of complicated finger work.

M. Casadesus, his right hand firmly tucked away on his knee, not only showed virtuoso technique, but with the help of clever pedalling put a variety of mood and expression into the music.

In accompaniment to this the Boston players provided some of the best orchestral playing of the evening, with string tone that had a bite on its mellow sound and crisp woodwind.

Cheers and farewell

By GILBERT COLE

THE Boston Symphony Orchestra played itself out of the Edinburgh Festival last night on the magnificent, ear-splitting finale of Debussy's "La Mer."

Conductor Charles Munch and his fine orchestra were called on again and again to stand and acknowledge storms of applause in the *Usher Hall* as full-blooded as those conjured up in Debussy's picture of the sea in its many moods.

British soloist Clifford Curzon joined them in a performance of the Schumann Concerto which had all the delicacy and precision it demands. For moderns there w as Honegger's Fifth Symphony, a jagged work full of brilliant orchestration, swift c hanges of mood and guaranteed to keep any audience at the peak of its listening powers.

Scottish Daily Express . Aug 31

Times Aug 31

1956.

BOSTON SYMPHONY ENDS FETE SERIES

Orchestra Gives Program in Edinburgh—Curzon Is Heard as Piano Soloist

By STEPHEN WILLIAMS

Special to The New York Times.

EDINBURGH, Scotland, Aug. 30—The Boston Symphony Orchestra took leave of the Edinburgh International Festival tonight with Debussy's symphonic sketches, "La Mer," which ended the orchestra's final program.

Inevitably, Edinburgh's astonished rapture at the virtuosity of this magnificent ensemble had cooled a little since Sunday. "These players can do anything," we said at the first concert. "These players can do anything except touch our hearts," we said at the last.

Perhaps this amendment is slightly unfair; perhaps the players had no ambition to touch our hearts. Apart from Beethoven's Violin Concerto, the programs have contained little music capable of profound emotional disturbance. Even Schubert's C major Symphony, which can be pathetic in its splendid youthful confidence, was more or less left the other night to play itself.

But the "no heart" criticism is one frequently aimed over here at orchestras more efficient than our own. Our own orchestras touch our hearts through the axiom that to err is human; and we console ourselves by reflecting that the bitter struggle for perfection must leave behind an after-taste of its bitterness. Certainly one cannot help suspecting that the Boston Orchestra sometimes regards virtuosity as an end in itself instead of a means to spiritual satisfaction.

With that one reservation, we can admire the trail of glory left here in its wake; and Debussy's impressions of that sea that might have been his by adoption (he very nearly became a professional sailor) put the final flourish to a varied and exciting program.

Schumann's Piano Concerto has been described as behaving like a perfect lady in whatever company she found herself. Tonight, both Clifford Curzon and the orchestra under Charles Munch treated her very chivalrously. True, there were occasional tugs of will when one wanted more rubato or speed than the other, but on the whole it was a crisp and sharply rhythmical performance with no sentimental playing.

"Elegy to the Memory of My Friend Serge Koussevitzky," by Howard Hanson, which began the concert, is one of those "occasional pieces" that appeal more through the occasion than because of their strictly musical values. It is gravely beautiful; the kind of music Matthew Arnold might have written if he had been a composer. Curiously enough, some of its phraseology reminded one listener at least of the "Turandot" of Puccini—who was not even distantly related to Matthew Arnold.

Honegger's Sixth Symphony is tragic in essence and there are certain spiky phrases that reminded us tonight of the gray, tapering towers of Edinburgh. In that symphony the playing of the strings particularly had a shining solemnity that may have made parts of the work sound more eloquent than they really were. They may not have touched our hearts, but they certainly stirred our imagination.

Modern music is the forte of the Boston

This wonderful Boston Symphony Orchestra in the Usher Hall last night demonstrated anew their tremendous all-round talents in a quite varied programme with modern music clearly their special forte.

Heading their programme was a first performance in Europe of Howard Hanson's "Elegy to the Memory of my Friend, Serge Koussevitzky," Op. 44, composed for the 75th anniversary of the orchestra, which proved to be an expressive, noble work, utterly worthy of its dedication.

Honegger's Symphony No. 5, written for the Koussevitzky Music Foundation, also proved to be an excellent vehicle for the skill of these fine Transatlantic players. It must be one of the strangest of works for the tympanisth, for he has to keep alert and play but one solitary note once at the end of each movement, a strange and possibly humorous touch about a symphony certainly not otherwise brimming over with fun, for the general import is strong and brooding, even at times violent. But the ideas are worth while and the instrumentation masterly—"right up the street," so to speak, of that virtuosic band.

WARMTH AND GLOW

The Schumann Piano Concerto was of more controversial success, and it is not too easy to lay a finger on the cause, for Clifford Curzon matches the Boston men in world-wide reputation. He did not quite live up to it last night, however, being much less than note perfect early on as his view, perhaps rather more Teutonic, was being brought into focus with that of conductor Münch, who seemed to be of a mind to take a more suave line. The joint performance clicked together fortunately in time to give the necessary warmth and glow to the last two movements, but, alas, at some small cost.

"La Mer," however, ended the concert with all the triumph possible for there is enough of the best Debussy about it to call forth the delicacy, and the [illegible] of the finest of orchestras.

D. H.

The Glasgow Herald August 31, 1956.

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LIGHTING-UP PE
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GREENOCK ......

OR PULL DOWN

HOMAGE TO A MUSICIAN

THE concert given by the Boston Symphony Orchestra in the Usher Hall, Edinburgh, last night was entitled "Homage to Koussevitzky," under whose distinguished direction the orchestra used to perform. Appropriately, the opening work was an elegy written in his memory by Howard Hanson, to which was added Honegger's Fifth Symphony, one of the many works written for the Koussevitzky Music Foundation.

The demands of the Honegger were amply met by the orchestra and their present conductor, Charles Münch. Its surrealism seemed to be much to their taste and one can hardly doubt that Honegger would have been delighted with the way his work was played. Similarly, there was great clarity in the delivery of the counterpoint of the elegy.

Clifford Curzon was the soloist in Schumann's Piano Concerto. The remaining work was Debussy's "La Mer." It was played with virtuosity, but greater imagination in other performances have thrown more of the salt spray in one's face.

G. C. M.

MENTAL PROBLEMS

COU

Orchestra's "Homage" Programme

The concert at the Usher Hall, Edinburgh, last night given by the Boston Symphony Orchestra, conducted by Charles Munch, was labelled "Homage to Koussevitzky."

Not only was Serge Koussevitzky famous as a conductor, but he performed wonders in the cause of furthering the knowledge of contemporary music on an international basis.

Two of the works in this programme were composed for the Koussevitzky Foundation, and both, as it happened, received the best performances of the evening.

MOVING WORK

Howard Hanson's "Elegy," the one truly American work of the concert, was receiving its first performance in Europe and proved to be an acceptable and moving work, always interesting but never violently daring.

Honegger's Symphony No. 5, the last which he wrote, was, on the other hand, strident and searching, even striving and struggling to a finale which was tinged with that civilized vulgarity of which only the Latin temperament is capable.

This was a superb performance, but Debussy's "La Mer," though technically brilliant, lacked the refinement which is the hallmark of that composer.

Schumann's Piano Concerto, in which Clifford Curzon was the soloist, was quite frankly disappointing. There were lovely moments but the real warmth of romantic feeling was absent and all in all it did not add up to the right total.

D. G.

THE BULLETIN

FRI. AUG 31, 1956

[71]

SCOTTISH DAILY MAIL, Friday, August 31, 1956

T THE FESTIVAL

LA MER—a grand finale

By D. L. HARPER

BOSTON Symphony Orchestra and its principal conductor, Charles Münch, were given a tumultous farewell after a brilliant performance of Debussy's "La Mer," which completed their Festival programme and ended last night's concert in the Usher Hall.

Final impressions being as important as the first, Münch spared nothing of driving and striving to give a vivid portrayal of Debussy's sonorous spray-laden seascape.

And no less emphatic was their rendering of Symphony No. 5 by Honegger—the composer who loved engines.

To achieve the violently mechanical rhythms and unlubricated dissonances, the wide-armed Münch furiously hammered and semaphored and roused everything the Bostonians could give.

Elsewhere, however, the evening had its disappointments. The Schumann Piano Concerto had no more than a cursory performance, though the notable British pianist, Clifford Curzon, was soloist.

American composers have not been outstanding at this Festival, and the first European performance of Howard Hanson's "Elegy," was no exception.

TODAY

THE SCOTSMAN Friday Aug 31

HOMAGE TO KOUSSEVITZKY

Boston Symphony Orchestra

The Boston Symphony Orchestra's last concert in this Festival was fittingly given in homage to Koussevitzky, one of the greatest conductors of this century, who played a great part in making this orchestra one of the finest in the world. It was fitting that the programme should include three 20th century works, in view of Koussevitzky's avowed sympathy with the continuing and developing problems of modern composers.

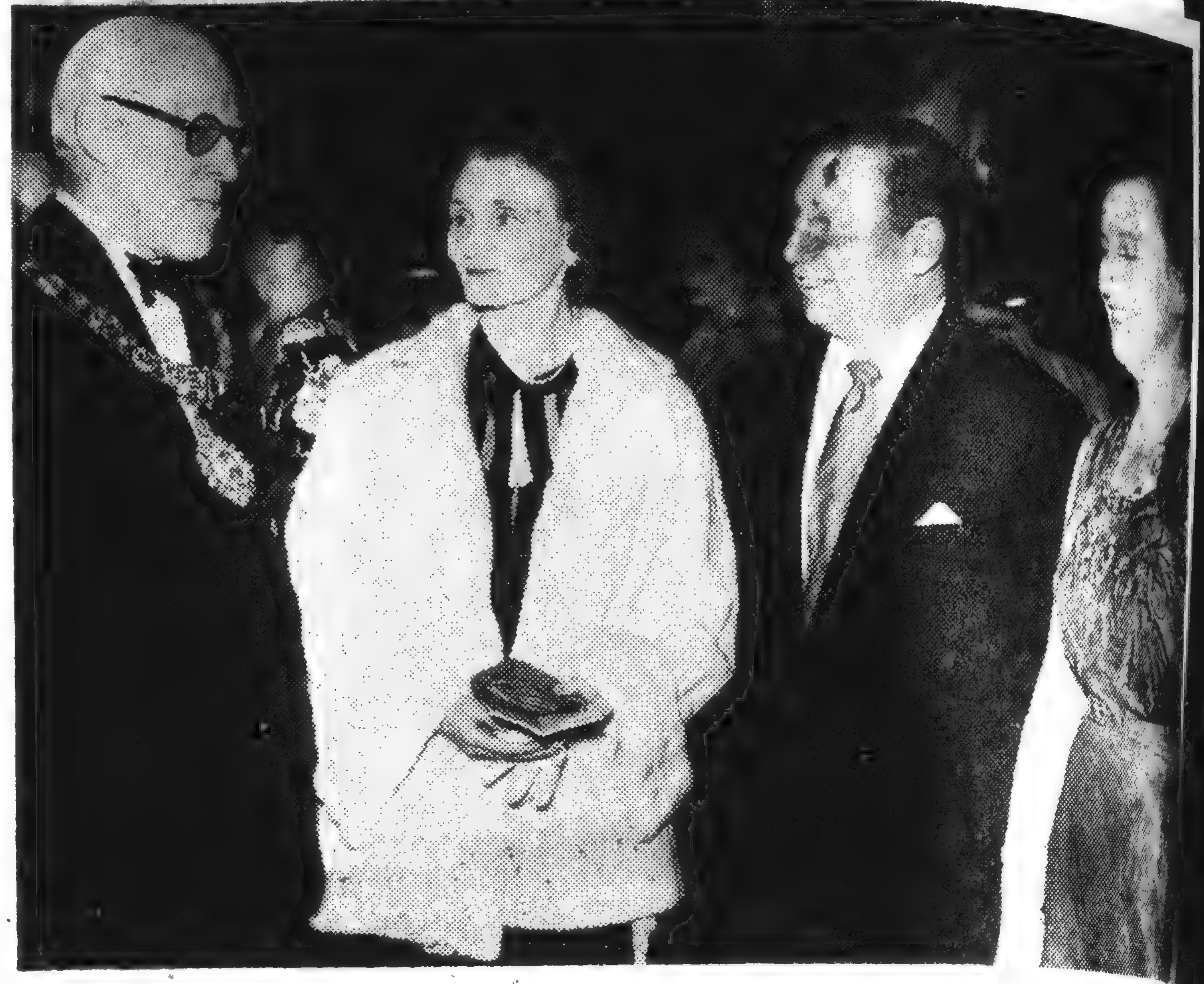
The first work in last night's Usher Hall concert was indeed directly relevant to this subject; the "Elegy to the memory of my friend, Serge Koussevitsky," op. 44, by Howard Hanson, which also served as the evening's ration of American music. It was, to me, more expressive of noble memories of the living man ,than of grief at his death, and impressed me not only as a sincerely felt tribute, but also as a well conceived and executed composition.

The outstanding event of the evening was the Symphony No. 5 (Di tre re) by Honegger. He is a composer who has had to pay a high price for a few youthful "jeux d'esprit" ("Pacific 231," for instance), and is now, slowly, being recognised as a major figure in European music. This symphony is, beyond all shadow of doubt a great work, with the truly symphonic impetus that sweeps the listener in a straight line from first note to last. It was written for the Koussevitzky Foundation, and thus had a direct connection with the Boston Orchestra, who introduced it and have made it particularly their own. Their playing in this work was incredible and indescribable--Roger Voisin's trumpet, whatever one may feel about it in other works, was an experience I shall not easily forget; indeed, the whole brass section made a quite indelible impression.

That the performance of the Schumann piano concerto by Clifford Curzon should be a little overshadowed is a pity, but perhaps inevitable. Certainly the orchestra carried away all the honours last night, and even in this concerto one could not but help noticing the little accompanying figures being time and time again brought to life in a way that one rarely hears in the routine performances that we get every few months.

Debussy's Symphonic Sketches, "La Mer," which ended the concert, may not be in the least symphonic, but they are one of the finest pieces of orchestral sound ever conceived. Charles Münch once again brought every detail of the score to life, handling his brilliant, marvellously flexible orchestral palette in such a way as to almost convince me that this was great music

O. S.



Members of the Boston Symphony Orchestra attended a reception given by the Festival Society in the City Chambers, Edinburgh, last night. In this group (left to right) are Lord Provost Sir John G. Banks, chairman of the Society; Madame Koussevitzky, whose late husband was conductor of the orchestra; Isaac Stern, the violinist; and the Lady Provost. (" *News* " *photo.)*

Evening News
An Independent Newspaper
FRIDAY, August 31, 1956

AN, FRIDAY, AUGUST 31, 1956. - THE SCOTSMAN

AMERICAN ORCHESTRA'S FAREWELL CONCERT

The Boston Symphony Orchestra at the Usher Hall, Edinburgh, last night, at the concluding concert of their visit. The conductor was Charles Münch and the soloist Clifford Curzon.

~~Evening News Aug 31~~

FAREWELL CHEERS FOR THE BOSTON

One could almost smell the tang of salt spray swirling through the air following a performance of Debussy's "La Mer" with which work the Boston Symphony Orchestra under Dr Charles Munch sounded their Festival farewell at the Usher Hall, Edinburgh, last night.

This work, symphonic in form, portrays the sea in all its moods and the "bravos" which greeted its completion were fair justice to its brilliant execution.

Two contemporary works were included in the programme which was dedicated to Serge Koussevitzky, former conductor of the Boston Symphony. They were Howard Hanson's "Elegy to the Memory of my Friend Serge Koussevitsky" and Honneger's Fifth Symphony.

The "Elegy," a lyrical work receiving its European premiere, was accorded the applause it deserved.

The moods of the Honnegar Symphony are both violent and subtle.

This work, too, was given a first-rate performance. The only disappointment was some lack of feeling in Schumann's Piano Concerto in A Minor in which the soloist was Clifford Curzon.

Throughout the concert Dr Munch exerted an almost hypnotic influence on the orchestra. It was a notable farewell from a great orchestra.

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PRESS CLIPPING BUREAU
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TIMES
Circ. D. 526,215 - S. 1,146,860

AUG 31 1956

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London
Musical Events
DIARY OF EVENTS FOR SEPTEMBER

Contemporary Arts

The Edinburgh Festival

ROYAL attendance apart, the tenth Festival has begun with no special flourishes; the ruling committee, of course, must strain every nerve to find something remarkable every year, without beginning to think of birthday celebrations. That is the trouble with a show like Edinburgh's, which must always try to go one better for fear of people saying it has gone one worse; and which, being international, wants the steady perennial ballast that keeps Salzburg and Bayreuth on an even keel. There is much to be said for putting a local product well in the centre; but—leaving out the Tattoo and such memorable bits of Caledonian nonsense as the March of the Thousand Pipers—there has been none since *The Three Estates.*

One of the consequences (or would it happen anyway?) is Edinburgh's feeling, however gratifyingly the profits roll in, that these three weeks are a good time to be out of town; those remaining contributing to the neat sociological illustration that daily separates the sheep from the goats on the Mound. There, in the Royal Scottish Academy, the rooms devoted to the Braque show are full of gaudy jeans, horsetails and urchin-cuts, beards, and arty talk in a fine variety of language and accent; while a hundred yards off, in the National Gallery, tweeds and town clothes move steadily round the Raeburn bicentenary collection, exchanging family gossip and looking from time to time at the walls where, in high-waisted gowns, brown broadcloth, or the superabundant tartanry of Scott's romantic revival, the pillars of the Northern Athens show them features hearty, vigorous, a little self-satisfied, almost identical with their own.

The Braque exhibition is an example of the trouble high-flying internationalism can land in. For five years the Festival has been working through the greatest of the Impressionists and their successors, and now the supply is beginning to run out. Degas to Renoir to Cézanne to Gauguin to Braque is an unexceptionable sequence; indeed, in this inclusive panorama of all M. Braque's 'periods,' from Fauve and Cubist to his latest paintings, small landscapes oddly like Christopher Woods, it is possible to see a kind of summing-up of the whole thing, if not by a gigantic artist, by a most accomplished one. This is much the largest and most carefully prepared show of Braque's work Britain has had; to most of us who knew chiefly his embroidered marble table-tops, pears and jugs, the demonstration of his development is a handsome surprise. Furthermore, M. Braque was recently made an honorary Scottish Academician. It is all very appropriate, but it cannot be said to have the excitement of earlier shows; and there remains the horrid question, What next?

*

In the Assembly Hall—which has also appeared recently to be digging itself into a rut—there has been an attempt this year to find something new, and at the same time to add a little national festivity to internationalism. *Pleasure of Scotland,* which has occupied the apron stage and come romping down the aisles during the first week, seemed originally a quite quixotically unchancy enterprise: an organised *ceilidh,* and on such a scale and in such a place, is a series of contradictions in terms. Nevertheless, George Scott-Moncrieff's experiment comes off with astonishing success: jumping over incongruities and awkwardnesses with a kind of insouciant warm-heartedness that by the end draws even a polyglot audience of visitors into some sort of communion with the performers; and presenting a number of things, the fruit of diligent searching in far places and in the archives of the School of Scottish Studies, which it would be rewarding to come across anywhere. Out of context, no doubt, and much of it quite alien: but you need not have any Gaelic to be moved by the harsh, strong, lamentable sound of a song from Uist or by the heroic declamation of an Ossianic legend (this, one tells oneself, is what Homer ought to sound like); there is a superb shock in hearing, in a high, hard voice and a powerful north-eastern accent, the bitter song of the Two Brothers which we know from the *Oxford Book of Ballads,* but which the singer had from her mother and her grandmother before her.

*

Odd transplantation does not end in the Assembly Hall; *Under Milk Wood* in the Lyceum is odder still. How on earth it could be done was a puzzle from the beginning, rousing at least as much preliminary curiosity as the prospect of a new play. Now we know, it is a great deal better than certain black forebodings suggested—it is probably about as good as it could be—but it is still evidently a work of misplaced ingenuity. There is no doubt about the ingenuity: Michael Trangmar's set, equipped with a great variety of little niches, booths, grottoes, curtained recesses, furniture that slides in and out, crams pretty nearly all of Dylan Thomas's Llareggub (the reversible name is boldly spelt correctly in the programme) on the stage; the huge company directed by Douglas Cleverdon and Edward Burnham industriously and skilfully animate it. But the town and its inhabitants, wrapped in their spring-dream, exist already, perfectly living in the one unquestionable masterpiece that has been written for voices alone; to add sight to hearing is at the best unnecessary, at the worst distracting and vulgarising: presenting, with a nudge and a wink, What the Butler Saw to illustrate poetry. This is not to say that things don't look right. Most of them do (although Donald Houston, an all-too-visible Narrator, was a bit conspicuous as he larked about the scenery). Buddug-Mair Powell, for instance, is just my idea of Mrs. Cherry Owen; so is T. H. Evans my Reverend Eli Jenkins. But I don't want to see them at all; I don't even want to see Diana Maddox's delectable Polly Garter. I have been taught already to see with my ears.

Under Milk Wood is, of course, one of the Festival's exports, clearly labelled for transport to London and perhaps New York, where if it reaches more people than the broadcasts did it will, I suppose, justify itself, like Shakespeare on the screen. The other official offering of the first week—the Gateway Theatre's *Anatomist*—is very much for home consumption: of all Bridie's plays the one that truly belongs to Edinburgh. The Gateway company give it a rattling good show (some particularly spirited acting by Lennox Milne and Mary Helen Donald as the ladylike sisters in the New Town, and a regular Captain Hook of a Dr. Knox from Tom Fleming, receiving his 'subjects' for dissection in the Old). For purposes of comparison with this early Bridie there is the Edinburgh University Dramatic Society's very late, if not latest, one, *The Baikie Charivari,* admirably produced in the elegant little theatre in Adam House: a curious object-lesson in the inventiveness and fertility of Bridie, and of the fundamental want of seriousness which rarely allowed him to carry a play, or an argument, to a conclusion.

The University production belongs, of course, to the Fringe, of which there will be more to say later; leaving it in the meantime with the observation merely that it appears to be as thickly ciliate and strenuously stirring as usual.

CHRISTOPHER SMALL

Stravinsky

Two varieties of one-upmanship have been prominent in the general critical response to the Hamburg Opera Company's production (the first on the stage in Britain) of Stravinsky's *Œdipus Rex.* The one, prevalent among those who were just reaching adult consciousness in the late Twenties, is a patronising coolness, a grudging admission of 'a certain impressiveness' about it, mixed with something to the effect of its being 'awfully Twentyish,' delivered as though that finally disposed of it. It is much the same response as the same generation made to *The Threepenny Opera,* like an uncertain Form Two at school, trying to impress the new boys.

The other one-up gambit came from those of us who had seen it before, especially the first performance or the Stravinsky-Cocteau performance in Paris four years ago, and took care always to drag in the comparison, usually to the disadvantage of Hamburg.

The game, fortunately, has more or less played itself out now. It is true that the Hamburg performance was vocally indifferent, far inferior to the Paris one or to any of the recorded versions. But the work is sufficiently familiar now for us to consider each performance on its merits, in relation to the work alone, and for there to be no special superiority in having seen it before. And it is true that *Œdipus Rex* is very Twentyish, but these are no longer the Thirties, when the Twenties were in disgrace. Twentyishness is no longer a legitimate object of criticism, it is an historical fact, a movement that was, and what we now have to decide is not whether or not the movement was valid, since it has passed into history, but which of its products are the enduring ones.

Œdipus is certainly one of these, possibly Stravinsky's greatest work of that period, not excluding the *Symphony of Psalms.* Just how great is proved by how much knocking about it will stand. It makes its tremendous emotional impact however inadequately done—on the gramophone, as an oratorio, as an opera, or, as it ideally should be done, as something between the two. Having survived the middle years of anti-Stravinsky reaction, it has gone on since the war, even in this tight little island, steadily gaining ground, until it has at last reached the stage. Having done that, it will certainly survive the Hamburg singing and the bitchy reception it has had here. The time is ripe now for Covent Garden to do it. They will hardly be able to surpass Teo Otto's magnificent designs or Rennert's production, but they should be able to sing it better, and to put it in a stronger double-bill—possibly with *The Nightingale.* Here it was coupled

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THE

22, Tudor

SUNDAY

Music and

Boston in

By PETER

"DON'T look at the brass. They need no encouragement," was Richard Strauss's advice to young conductors. Heaven knows what he would have thought about the Boston Symphony Orchestra's trumpeters. They raise their bells aloft with the uninhibited fervour of a Louis Armstrong and with a strident, rasping shriek, more reminiscent of a fire alarm than a musical instrument, mercilessly hack their way through the m

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what an outstanding manipulator of orchestral sound he is) was profoundly bored with the whole affair.

But the great disappointment of the Boston concerts were the new American works they chose to introduce. Under Koussevitsky, Boston fought unceasingly for contemporary music. I cannot believe that had he still been the orchestra's conductor he would have chosen for a foreign tour works as vapid as the pieces by Piston, Paul Creston and Copland I sat through. Some of the English pieces that were recently taken to Russia might be thought to be taking the cold war rather far. But the American works that the Boston Orchestra are carrying round Europe are enough to shatter Nato. American music is not in such a dismal condition as these works might suggest.

First Nights

— TO-MORROW: *Cloud-*

(New Lindsey). TUESDAY:

lous Mandarin (Covent

wards Zero (St. James's).

Timon of Athens (Old

DAY: *A River Breeze*

— TO-MORROW: Ram

Ballet (Empire); *Village*

Fanny's First Play

dipus Rex (Assembly

Y: *The Legend of the*

pire).

There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the f

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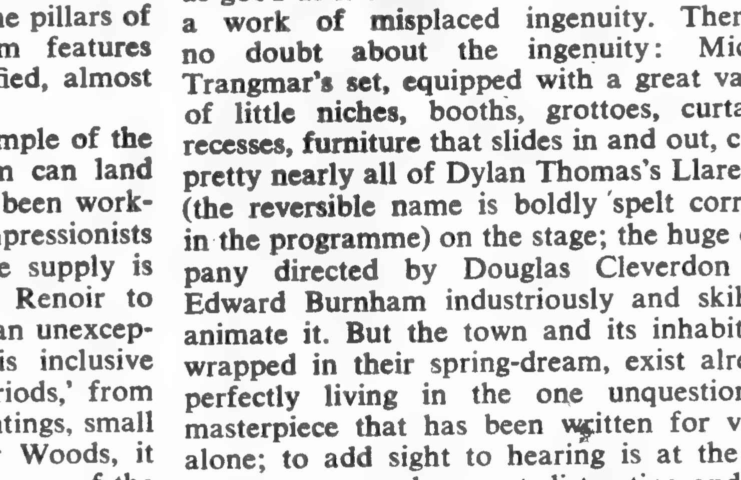

The harvest of the

London
Musical Events
DIARY OF EVENTS FOR SEPTEMBER

with *Mavra,* which although musically much better and prettier than it sounded at Edinburgh, sung even more deplorably than *Œdipus,* is too slight to be worth the trouble.

Besides the two Stravinsky works, the Hamburg Company has also given the first stage performance here for many years of Cornelius's *Barber of Baghdad,* which is musically attractive throughout and has two or three very witty pieces. Adroitly produced by Rennert, and with a gay set by Alfred Siercke, it was mildly pleasing, and I, like many others, was glad to see it once (I did so twice in fact), but it is not a work that most of us will miss if we never see it again.

These Hamburg productions have been the most interesting part of the festival, but the most satisfying has been the Boston Symphony Orchestra, whose stunning performances have set us a new standard in orchestral playing, as far ahead of anything else to be heard as a three-minute mile. The cult of orchestral glamour is in general one of the most detestable features of current musical life, depressing evidence of the widespread and totally unmusical obsession with performance instead of music. But to hear the Boston is to have to join the philistine mob for an evening, and to exult, while it lasts at least, in the sheer miraculous perfection of the playing.

On top of this they have brought a modern American work for each of their five programmes, including symphonies by Creston and Piston, Copland's Symphonic Ode (a revision of a very early work), and smaller works by Freed and Hanson. Except that all these composers are rather senior, they have made a kind of Cheltenham Festival of American music here, and although there has been nothing of startling originality or importance among the works, they have given some pleasure and have added greatly to the interest and merit of the Boston programmes.

COLIN MASON

London Ballet

THE two ballet companies now on view in London reveal many intriguing things to the observer who is not committed to a belief that dancers of only one nation can perform ballet fully and correctly. 'Festival Ballet,' at the Royal Festival Hall, has, on paper, one of the best balanced repertoires of any major company in Europe; it has some truly wonderful dancers just now and, properly matched, these assets should be both pulling in the cash-paying public and, further, pleasing the dance *aficionados* who like to believe that now and then they are present at unique occasions.

The transient visitors are American Ballet Theatre, giving a two-week showing at Covent Garden as the first leg of a Europe-wide tour under American-financed auspices—i.e., 'showing the flag' as surely as the Sadler's Wells Ballet does on its European and American visits. This company has changed its dancing personnel almost completely since it was first seen here in 1946; then, it was the first really big-scale company to come out of America in this century, and it was able to show Europe that the monopoly not only of splendid dancing but also of imaginative choreography and novel décor was no longer in the hands of European ballets.

The *raison d'être* of 'Festival Ballet' giving two successive performances last week of *Swan Lake : Act 2* and *Giselle,* was to launch in London a French aspirant to these leading roles: and, to strike a fair balance with both the casual public and the dance-followers, the casts were reversed so that familiar dancers were seen on the alternate nights. *Giselle*—like *Hamlet*—has by now been not merely performed excessively but subjected to so many revisions, interpolations, re-readings of the mime and gesture, that—more than any other ballet extant—it must differ from what was first danced in 1841. So, provided the dancer appears to have a comprehension of the character and a certain skill as both dancer and mime, we can find something of interest in any performance above a level of incompetence.

This subconscious toleration helps this particular ballet all the time; if Miss X is a fine dancer but a grimly awful actress, we don't feel altogether cheated; and if her mad scene is effective, then we are willing to overlook her too-cautious dance endeavours in Act 2. It is rare indeed that a Giselle is totally pleasing—effortless as a dancer and convincing as the witless peasant maid of the opening scene; and each and every one of the twenty-odd seen here since 1945 has not succeeded in giving two consecutive performances of equally balanced parts. Madame Ulanova does not yet know what a hard row she will have to hoe when the Bolshoi Ballet appears later in the year.

In the *Swan Lake : Act 2* Mlle Josette Clavier was simply inept, both failing to give the complete visual satisfaction that should come from the refined academics of the pure dancing and also failing to emerge from her own character for one second; rarely has a Swan Princess so lacked both the regal and avian qualities. Her Giselle, though unconventional to the point of intolerable eccentricity in

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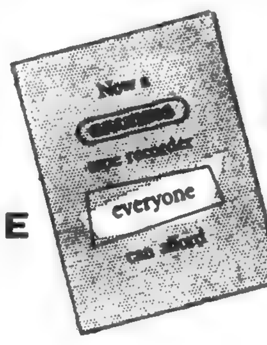

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SUNDAY, SEPTEMI

Music a

Boston in

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London
Musical Events
DIARY OF EVENTS FOR SEPTEMBER

some respects, was a whole piece; I found her wonderful and appalling at moments, in both aspects of the character. She has a hard, Latin look which turned her into a gipsy-like personality in her scene of madness, which she acted with a house-stilling intensity. In the graveyard scene, where she appears as a wraith haunting her seducer, the dancing was intelligently understood but not effortlessly projected — and the illusion of total ease is essential if the silly story is to make any point.

One must not probe into the reasons why Mlle Clavier was so presented, considering the weight of some of the ballerina talents in the company. Belinda Wright, partnered understandably and carefully by Anton Dolin, had made a splendid performance out of it—against her natural bent, one would have thought, for she is a brilliant classical executant—a dancer first and foremost, not a mime.

*

After these wonders the impact of the Americans was altogether quieter. The style of *Les Sylphides* (by now as much due for a long retirement from programmes as is *Giselle*) is unbelievably clean, delicate, inhuman—so much so that in place of the delight one should experience in its pristine lyricism, one could only wonder at the marvellous discipline which braced the dancers against one of the keenest but coldest audiences they will ever have to face. It was all meticulous, calculated, with the formally exquisite patterns unfolding in an inevitable logic and power—but untouched by any sort of human sensation. This may be the absolute value of American use of the classical balletic mode; they know exactly how to absorb its technical ferocities of physical movement and balance and controlled, alert stasis; but the temperament does not enable them to use this apparatus as a sort of transparent substance through which the human creature boldly thrusts out.

Of purely American material, the folklorist narrative of Lizzie Borden (*Fall River Legend*) is too physically agonising to be made into good stage dancing. Agnes de Mille's choreographic method is a mingling of classicism (with large chunks of meaningfulness laid on it) and the freer forms of American social dancing, and to this is added the Stanislavskian super-realism of Lizzie's acting—contorted face, clenching and grasping gestures, violent jerks and twists of the body. The balance is not struck and, instead of being moved, we are put off by the prolonged violences.

Their topical *Fancy Free* (later, the film *On The Town*) is dead right: exuberant, boastful, oozing with the sophisticated charm of the Modern American Miss and her dog-faithful boy friends. These and other ballets were carried off by some stunning dancing from the top-liners, most notably Nora Kaye, Ruth Ann Koesun, John Kriza and Erik Bruun.

A. V. COTON

Awful Child

THE BAD SEED. (Warner.)

As a novel and play *The Bad Seed* was first-class melodrama, no more probable, no less worthy than *The Castle of Otranto* or *Witness for the Prosecution.* And the film, which comes to London shortly, though modified in its ending by Hollywood censorship, is just as powerful. The 'seed,' and dominant character of the film, is an eight-year-old American girl, Rhoda, who turns out to be a psychopathic killer. She has a background that on the surface is excessively normal, like a story in the *Saturday Evening Post.* Dad is away in the army, and mom, kind and harassed, copes bravely. Sure, she's a little worried about Rhoda's sulks at not winning a school medal for penmanship. But that's just a phase. Then the medal-winner is found drowned at the school picnic, and one of the most horrifying film revelations in years is on. This is horror the more effective because it restrains its field to 'things of every day.' The murderess is played with jaunty, frightening aplomb by eleven-year-old Patty McCormack. Her ice-cold cunning, beneath a veneer of home-loving affection, is monstrous to watch, excellent to applaud. The motivation of her anti-social behaviour is laid at the door of heredity: though psychiatrists and biologists may laugh at this, it is dramatically plausible, which is the chief thing with a thriller of this kind. Warner Brothers and Mervyn LeRoy, the director, are to be congratulated on their intelligent handling of the story; the new ending is a creditable compromise between the original work and the censor. In the acting, Miss McCormack is stoutly aided by Nancy Kelly, as her mother, and by Henry Jones, a drooling janitor. But it is Patty McCormack's film. Though gossip should ordinarily have no place in these columns, I feel compelled to reveal that Miss McCormack's off-screen habits are collecting dresses for her dolls and playing baseball with the neighbourhood boys. These details seem very important after watching her act. The director also feels that the audience needs some reassurance, for at the end of the film, after the final fade-out, a voice keeps us in our seats, and then we watch each member of the cast, now smiling and normal again, take bows. This seems no worse than an actor in the theatre revealing at curtain-call that he was not really killed by Macduff. Warner's haven't the same motives as the actor, of course, and one hopes this isn't a practice they are going to extend to many films, but to me the bows didn't seem at all ridiculous, as some have found them.

DAVID STONE

Marching Song

SOME weeks ago I asked a member of the BBC's drama department, who was complaining about the chronic shortage of plays suitable for television, whether they had considered John Whiting's *Marching Song.* They had, I was told: but rejected it as unsuitable. Evidently the BBC had second thoughts; and I hope the failure of Sunday's production of the play will not be held to justify those who rejected it in the first instance. True, television could not create the theatre's illusion of being trapped in an overheated glass-house. But that would not have mattered—in fact, did not matter. The failure lay elsewhere.

The BBC's television plays have recently reached a high standard; but again and again, on sound as well as on vision, they are spoiled by grotesque miscasting. Casts appear to be chosen by people who have either not read the play or who have read it and misunderstood it. So it was with *Marching Song.* The chief character is a beaten general, released from captivity to stand trial for war guilt. He is a man possessed with a demon: a part, say, for a Paul Scofield. But the BBC gave it to Patrick Barr, an amiable, comfortable actor, on whose shoulder disconsolate maidens would delight to weep, but utterly incapable of suggesting dæmonic possession. The part of his mistress, who has been waiting for him all the years only to find he does not love her, is by no means easy; but it enabled Diana Wynyard in the stage version to give a notable study in disintegration. On TV Faith Brook could summon no more emotion at the shattering of her life than she might have expressed at the shattering of a favourite vase. Worst of all was the choice of the girl for the part of Dido. Dido (it is made clear in the dialogue) is not pretty; she has had her face scarred in a bar-room brawl; but she has the wisdom of the garret, if not of the gutter—with its attendant attractiveness. On the stage, Dido was exactly caught in a fine performance by Penelope Munday (who has not, I think, appeared in the West End since, more's the pity). On television, Dido was presented as a pretty, well-groomed little moppet fresh from finishing school. She was charming; but she was not Dido.

For the production to succeed when the three main characters, through no fault of their own, are carving against the grain of the play was too much to expect. But what possible excuse can there be for such miscasting? Were suitable players not available? In that case there can be little excuse for proceeding with the production. I am one of those who thought *Marching Song* a fine play; and even those who thought it misfired, I believe, would agree that it stood out from the ordinary ruck of West End productions. If it was worth doing on TV, it was worth waiting until it could be done properly.

I am glad to see that John Whiting is soon to have a chance to show in a new play that the fate of his earlier ones has been too bad to be true. In any case, it must be put to the BBC drama department's credit balance that they attempted *Marching Song* at all.

From commercial television's drama departments we have less to be thankful for. Or have they been merged with Variety? A few months ago the two London contracting companies announced what sounded a noble scheme to co-operate in producing full-length plays on Monday nights; and some good things came out of it. I do not know what has gone wrong; but this week we were given a burlesque of an Edgar Wallace thriller, funny enough in patches, but the sort of joke that cannot be stretched to fill an hour and a half. Still, at least it was a play. The previous Monday the programme which proudly styles itself *Play of the Week* was a film.

BRIAN INGLIS

The Spectator

SEPTEMBER 3, 1831

WE are happy to find that the Steam-boat Bill is not to be allowed to pass through the House of Commons quite so smoothly as its author imagined it would. . . . It may afford some notion of the reasoning powers of the advocates of the pending bill, to specify two of its provisions,—1st, steam-boats are not to proceed at a greater rate than six miles in the hour against tide; 2nd, they are limited to three miles in the hour with tide. Now the tide at London Bridge runs six miles in the hour, or thereabouts. Either, therefore, a steam-boat is to stand stock still when the tide is against her, and to "back" at the rate of three miles when it is with her; or she is to go twelve miles against tide and nine miles with it;—and this by a bill for regulating the velocity of steam-boats! Oh! Alderman WOOD! enlighten thy absolute wisdom by a weekly perusal of the *Mechanics' Magazine.*

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Music

Boston i

By PET

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76

DIARY OF EVENTS FOR SEPTEMBER

Pierre Monteux, Serge Koussevitsky and Charles Munch

In the background Charles River Embankment in the home-town of the famous Boston Symphony Orchestra, where the series of " Esplanade Concerts " is held.

SEPT. 1956
Vol. 11. No. 8.

1/6

THE OBSERVER
· 1791 ·
22, Tudor Street, London, E.C.4
Fleet Street 9991
SUNDAY, SEPTEMBER 2, 1956

Music and Musicians

Boston in Edinburgh

By PETER HEYWORTH

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The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

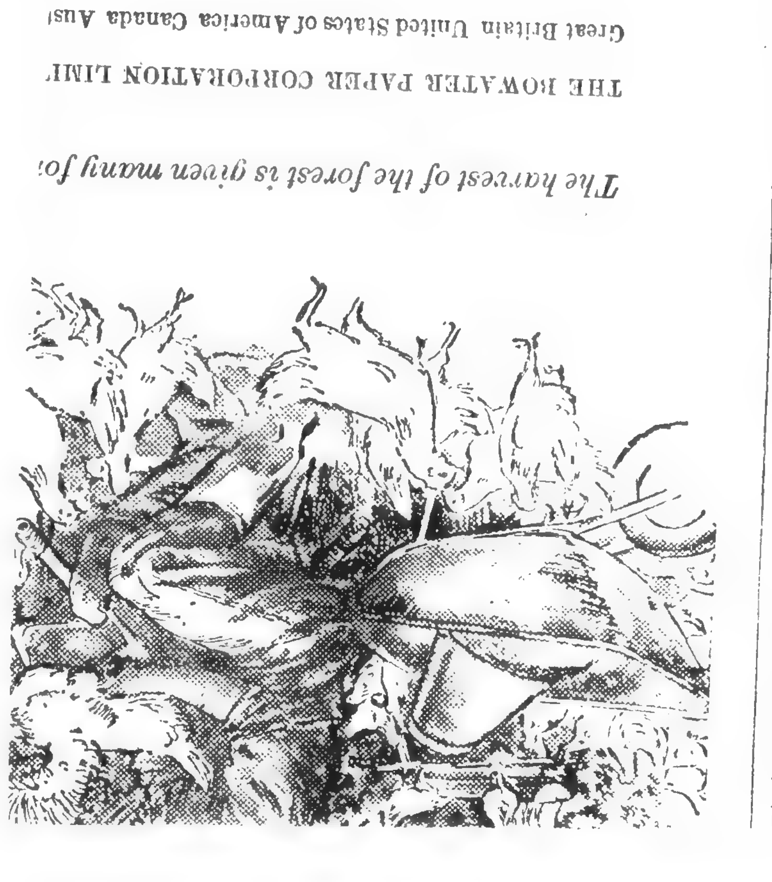
Edinburgh 1956

IF so far this hasn't seemed a vintage year at Edinburgh, blame partly the weather: dank skies and slobbering pavements make a sad frame for any festival. From time to time we are whirled out of the murk by Great Art, that most efficient air hostess, but the exhilaration wears off: when we emerge from the Usher Hall it is still ra[illegible] A drink, we murmur, but are promptly ba[illegible] by the licensing laws. Like the initiates in [illegible] *Magic Flute*, we must endure the trial of wat[illegible] splendid discipline, no doubt, but in no[illegible] festive.

Oedipus is our catchword; whether by acci[illegible] or design, the grim old myth bobs up everyw[illegible] A film has already been shown of Canadian S[illegible]

[illegible]

the aerating influence of Berlioz. Extremely deft in workmanship and orchestration, it is thought by all Germans and by some musicians from other countries to be a neglected masterpiece of comic opera. On the stage, [illegible] musical [illegible]



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On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some

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The New Statesman and Nation, Se[illegible] status, that its

The fact that-governmental, in [illegible] functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle East

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[76]

The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

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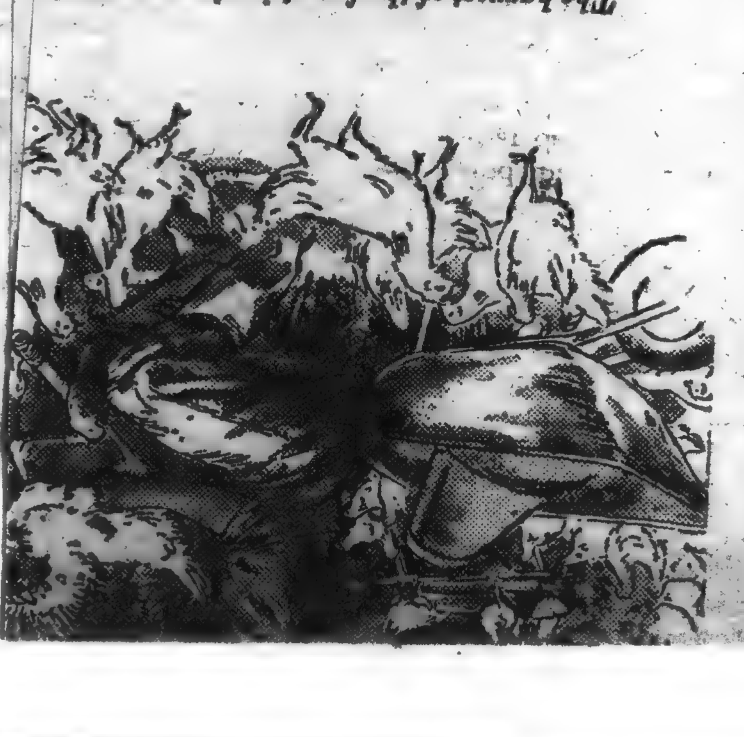

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SUNDAY, SEPTEMBER 2, 1956

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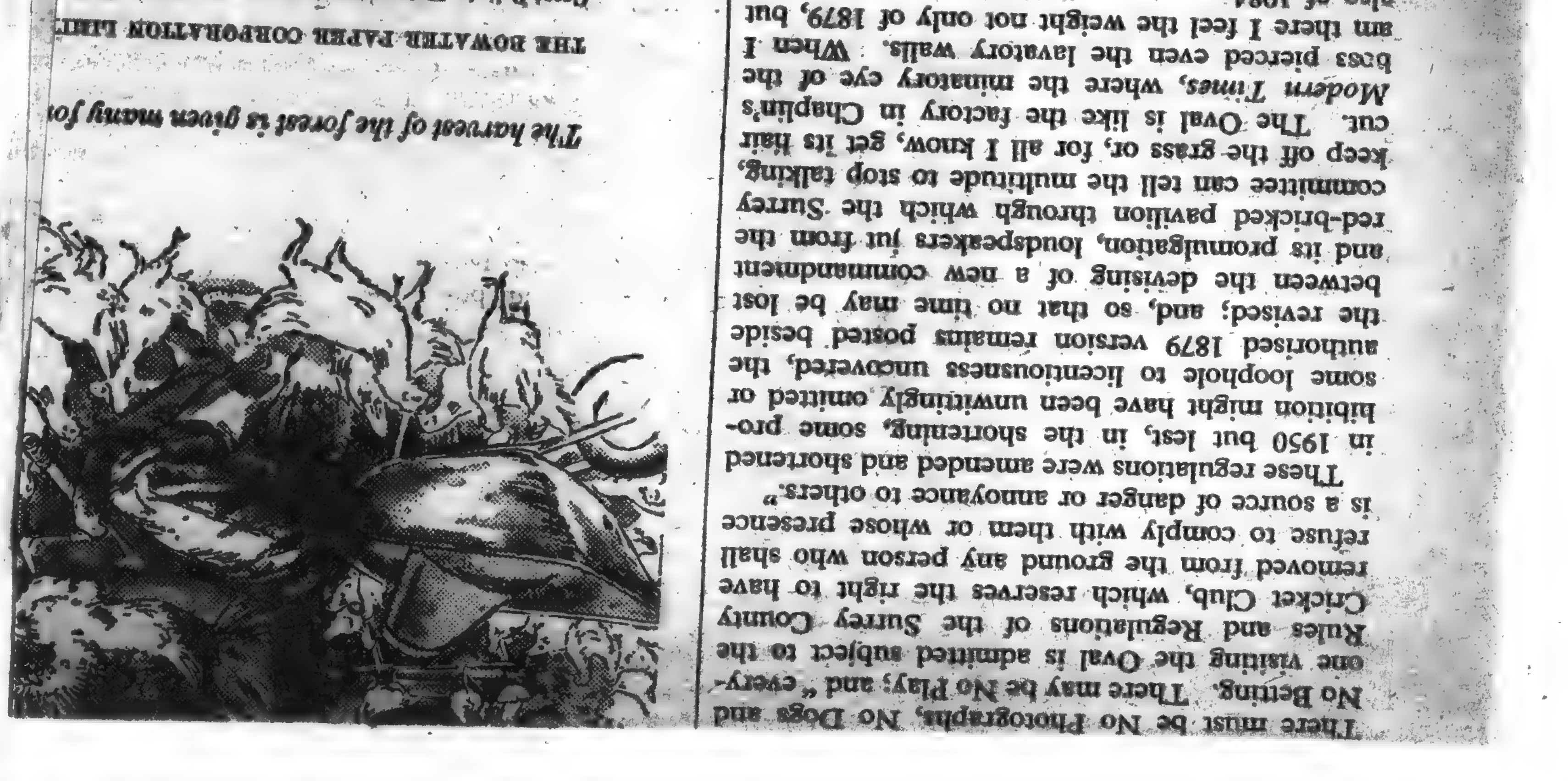

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London Musical Events

Editorial Office:
13 Heath Drive, Hampstead, London, N.W.3. HAMpstead 1315
Advertising & Publishing Offices:
25 Haymarket, London, S.W.1. TRAfalgar 5777

VOL. 11 No. 8 *Established* 1946 SEPTEMBER, 1956

Plans for the future at Covent Garden

AT the conclusion of the Opera Season at Covent Garden, a number of plans for the future were announced by the General Administrator. These include the first performance of Janacek's "Jenufa" in England, a new production of "Die Meistersinger" and, if financial conditions allow, the first stage performance in England of Berlioz's "Les Troyens." In addition, it was stated that the Cycles of "Der Ring des Nibelungen" will take place next year in the early autumn, thus allowing time for the preparation of a more interesting summer season. The latter is an eminently sensible decision and one which we have been strongly advocating for some considerable time. London's visitors from overseas are always potential customers for opera and an interesting programme during the period in which foreigners flock into this country is likely to lead to full houses and a full contribution to the exchequer. The choice of "Jenufa" is to be commended, as the opera has been warmly welcomed in many countries and, but for the indisposition of Rafael Kubelik, it would have been heard at an earlier date. Equally interesting is the probability of hearing Berlioz's great work for the first time on the operatic stage. "Die Meistersinger" is certainly due for revival and one of its main points of interest is the fact that, with the exception of the rôle of Hans Sachs, which will be sung by an American, the selected cast is entirely British. This should silence for a while those who refuse to acknowledge that Britain can produce operatic voices. Whether a new production of this opera is necessary is another matter. It is true that the sets at present in use go back to the period before the first world war, but is this a matter of great importance? It would surely be better to spend the money involved on some opera which has never been staged here previously. Dallapiccola's "Ill Prigioniero" and "Volo di Notte," Prokofiev's "The Love of Three Oranges," Orff's "Antigone," Liebermann's "Penelope" and Strauss's "Die Frau ohne Schatten" are worthy of consideration in view of the fact that they have been received with favour in other countries. It is only by having novelties forced upon them that the public can be aroused from its condition of apathy and conservatism. As the General Administrator rightly observed "New productions are the life-blood of an operatic company." Let us hope that this policy will, for the future, be vigorously pursued and that we may be given the opportunity of bringing ourselves more up-to-date with the trend of contemporary operatic composition.

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THE OBSERVER
· 1791 ·
22, Tudor Street, London, E.C.4
Fleet Street 9991
SUNDAY, SEPTEMBER 2, 1956

Music and Musicians

on in Edinburgh

By PETER HEYWORTH

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But the great disappointment of the Boston concerts were the new American works they chose to introduce. Under Koussevitsky, Boston fought unceasingly for contemporary music. I cannot believe that had he still been the orchestra's conductor he would have chosen for a foreign tour works as vapid as the pieces by Piston, Paul Creston and Copland I sat through. Some of the English pieces that were recently taken to Russia might be thought to be taking the cold war rather far. But the American works that the Boston Orchestra are carrying round Europe are enough to shatter Nato. American music is not in such a dismal condition as these works might suggest.

irst Nights

— TO-MORROW: *Cloud-*
(New Lindsey). TUESDAY:
lous Mandarin (Covent
wards Zero (St. James's).
Timon of Athens (Old
DAY: *A River Breeze*

— TO-MORROW: Ram
Ballet (Empire); *Village*
Fanny's First Play
dipus Rex (Assembly
Y: *The Legend of the*
pire).

[76]

The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

Edinburgh 1956

IF so far this hasn't seemed a vintage year at Edinburgh, blame partly the weather: dank skies and slobbering pavements make a sad frame for any festival. From time to time we are whirled out of the murk by Great Art, that most efficient air hostess, but the exhilaration wears off: when we emerge from the Usher Hall it is still ra
A drink, we murmur, but are promptly ba
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Oedipus is our catchword; whether by acci
or design, the grim old myth bobs up everywh
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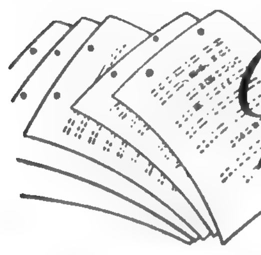
the aerating influence of Berlioz. Extremely deft in workmanship and orchestration, it is thought by all Germans and by some musicians from other countries to be a neglected masterpiece of opera. On the stage



Diary of Events

SATURDAY, 1 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
HALLE ORCHESTRA
Conductor: SIR JOHN BARBIROLLI
Viennese Music includes:
Overture, Rosamunde .. .. *Schubert*
German Dances .. *Schubert-Webern*
Polka .. .. .. *Schubert-Tausky*
Serenata Notturna, for Strings and Timpani (K.239) .. *Mozart*
Symphony No. 36, in C (The Linz) (K.425).. .. .. *Mozart*

OPERA AND BALLET

Royal Festival Hall, at 2.30 and 8
FESTIVAL BALLET
Coppelia

Covent Garden, at 7.30
AMERICAN BALLET THEATRE
Theme and Variations—A Streetcar Named Desire—Rodeo, etc.

MONDAY, 3 SEPTEMBER

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
LONDON PHILHARMONIC ORCHESTRA
Conductor: SIR ADRIAN BOULT
Soloists: JOAN SUTHERLAND, JEAN POUGNET, FREDERICK RIDDLE
Overture, Idomeneo .. .. *Mozart*
Aria, Martern aller arten (Il Seraglio) .. .. .. *Mozart*
Sinfonia Concertante in E flat, for Violin, Viola and Orchestra (K.364) .. .. *Mozart*
Symphony No. 41, in C (K.551) (Jupiter) .. .. .. *Mozart*
Symphonic Study, Falstaff .. *Elgar*

KABI LARETEI

Kabi Laretei, the Swedish pianist, returns after two years to give recitals at King's Lynn and Wigmore Hall, to broadcast and televise with the B.B.C. Northern Orchestra, and to play the Grieg Concerto six times with the Liverpool Philharmonic Orchestra. She will give the first performance at her London recital of a Sonata by her young compatriot Maurice Karkoff.

OPERA AND BALLET

Royal Festival Hall, at 8
FESTIVAL BALLET
Swan Lake (Act II)—Coppelia

TUESDAY, 4 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
LONDON PHILHARMONIC ORCHESTRA
Conductor: SIR ADRIAN BOULT
Soloists: DAME MYRA HESS, GEORGE MALCOLM
Overture, Der Freischütz .. *Weber*
Symphony No. 1, in C .. *Beethoven*
Pianoforte Concerto in A minor *Schumann*
Harpsichord Concerto *Frank Martin*
Symphonic Fragments, Daphnis and Chloe (Second Series) .. *Ravel*

OPERA AND BALLET

Covent Garden at 7.30
SADLER'S WELLS BALLET
Les Sylphides—The Miraculous Mandarin (1st perf. in London)—The Lady and the Fool

Royal Festival Hall, at 8
FESTIVAL BALLET
Swan Lake (Act II)—Coppelia

WEDNESDAY, 5 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
Conductor: SIR MALCOLM SARGENT
Soloists: RALPH HOLMES, GERVASE DE PEYER
Polonaise (Eugene Onegin) *Tchaikovsky*
Violin Concerto in D .. *Tchaikovsky*
Symphony No. 6 in B minor (Pathétique) .. .. *Tchaikovsky*
Concerto for Clarinet and Strings (1st public perf. in London) *Alun Hoddinott*
Symphonic Variations .. .. *Dvorák*

OPERA AND BALLET

Royal Festival Hall at 2.30 and 8
FESTIVAL BALLET
Swan Lake (Act II)—Coppelia

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Le Lac des Cygnes

THURSDAY, 6 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. CHORUS
B.B.C. SYMPHONY ORCHESTRA
Conductor: SIR MALCOLM SARGENT
Soloists: JENNIFER VYVYAN, PAMELA BOWDEN, ALEXANDER YOUNG, JAMES MILLIGAN, HARRIET COHEN
Suite No. 3, in D .. .. *Bach*
Pianoforte Concerto No. 1, in D minor .. .. *Bach*
Cantata No. 80, Ein' feste Burg ist unser Gott .. .. *Bach*
Motet, Sing ye to the Lord (Conducted by Leslie Woodgate) *Bach*
Organ Solo, Toccata and Fugue in D minor .. .. .. *Bach*

OPERA AND BALLET

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Sylphides—The Miraculous Mandarin—Coppelia (Act III)

Royal Festival Hall, at 8
FESTIVAL BALLET
Swan Lake (Act II)—Coppelia

FRIDAY, 7 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
Conductors: SIR MALCOLM SARGENT, JOHN HOLLINGSWORTH
Soloists: FLORENCE HOOTON, CLIFFORD CURZON
Serenade, Eine Kleine Nachtmusik (K.525) .. .. *Mozart*
Pianoforte Concerto No. 27, in B flat (K.595) .. .. *Mozart*
Symphony No. 7, in A .. *Beethoven*
Concert Suite for Violoncello and Orchestra .. .. *Alan Bush*
(1st public perf. in London)
(Conducted by the Composer)
Overture, Satyricon .. *John Ireland*

OPERA AND BALLET

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Sylphides—Birthday Offering—The Lady and the Fool

Royal Festival Hall, at 8
FESTIVAL BALLET
Gala performance in celebration of the sixth anniversary of London's Festival Ballet. Guest Artist: Alicia Markova

JOHN PIPER

John Piper a founder-member of the English Opera Group — which was formed in December, 1946—is a world-famous artist and is working in close co-operation with the Opera Group.

SATURDAY, 8 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
ROYAL CHORAL SOCIETY
Conductor: SIR MALCOLM SARGENT
Soloists: JACQUELINE DELMAN, HERVEY ALAN, MOURA LYMPANY
Overture, The Barber of Seville *Rossini*
Prélude à l'Aprés-midi d'un Faune *Debussy*
Pianoforte Concerto No. 2, in G minor .. .. *Saint-Saëns*
Hiawatha, Part II .. *Coleridge-Taylor*
Suite, Casse Noisette .. *Tchaikovsky*
Scherzo, for Pianoforte and Orchestra .. .. .. *Litolff*
Polovtsian Dances (Prince Igor) *Borodin*

OPERA AND BALLET

Covent Garden, at 2.30 and 7.30
SADLER'S WELLS BALLET
Le Lac des Cygnes

Royal Festival Hall, at 2.30 and 8
FESTIVAL BALLET
Swan Lake (Act II)—Coppelia

MONDAY, 10 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
LONDON PHILHARMONIC ORCHESTRA
Conductor: BASIL CAMERON
Soloists: ILSE HOLLWEG, ANDRE GERTLER
Symphony No. 35, in D (Haffner) (K.385) .. .. *Mozart*
Recit. and Rondo, Mia speranza adorata (K.416) .. .. *Mozart*
Violin Concerto No. 3, in G (K.216) .. .. .. *Mozart*
Symphony No. 40, in G minor (K.550) .. .. .. *Mozart*
Symphony .. .. *William Walton*

OPERA AND BALLET

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

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The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

Edinburgh 1956

If so far this hasn't seemed a vintage year at Edinburgh, blame partly the weather: dank skies and slobbering pavements make a sad frame for any festival. From time to time we are whirled out of the murk by Great Art, that most efficient air hostess, but the exhilaration wears off: when we emerge from the Usher Hall it is still ra
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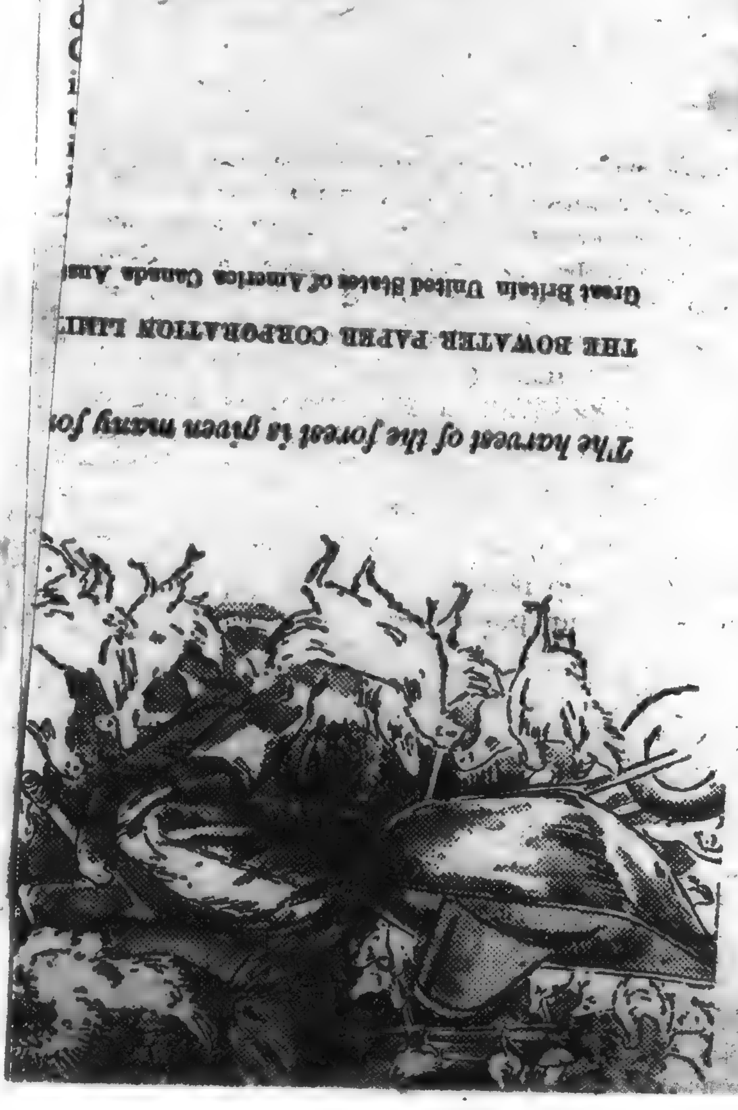

There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the factory in Chaplin's *Modern Times*, where the minatory eye of the boss pierced even the lavatory walls. When I am there I feel the weight not only of 1879, but also of 1984.

On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some

The harvest of the forest is given many fo

THE BOWATER PAPER CORPORATION LIMI

Great Britain United States of America Canada Aus

The New Statesman and Nation, S

The fact than-governmental, in status, that its functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle East

BENJAMIN BRITTEN

The world-famous composer Benjamin Britten is a founder-member of the English Opera Group which will present its Tenth Season at the Scala Theatre from September 26th—October 6th. It is hoped that he will conduct his successful opera "The Turn of the Screw."

TUESDAY, 11 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
LONDON PHILHARMONIC ORCHESTRA
Conductor: BASIL CAMERON
Soloists: JANOS STRAKER, IRIS LOVERIDGE, CHARLES SPINKS
Concerto for Orchestra, with Organ .. .. *Handel-Harty*
Violoncello Concerto .. .. *Prokofiev*
Symphony No. 5, in E flat .. *Sibelius*
Nights in the Gardens of Spain, for Pianoforte and Orchestra *Falla*
Symphonic Poem, Le Chasseur Maudit .. .. .. *Franck*

Wigmore Hall, at 7.30
CYRIL SZALKIEWICZ (Piano Recital)

OPERA AND BALLET

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Le Lac des Cygnes

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

WEDNESDAY, 12 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
LONDON PHILHARMONIC ORCHESTRA
Conductor: BASIL CAMERON
Soloist: CLIFFORD CURZON
Overture, Armida .. .. *Haydn*
Symphony No. 102, in B flat .. *Haydn*
Pianoforte Concerto No. 2, in B flat .. .. .. *Brahms*
Symphony No. 1, in C minor .. *Brahms*

OPERA AND BALLET

Royal Festival Hall, at 2.30 and 8
RAM GOPAL Indian Dance Company

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Patineurs—The Miraculous Mandarin—The Lady and the Fool

THURSDAY, 13 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
Conductor: SIR MALCOLM SARGENT
Soloist: DAME MYRA HESS
Overture, Le Carnaval romain .. *Berlioz*
Pianoforte Concerto No. 20, in D minor (K.466) .. .. *Mozart*
A London Symphony .. *Vaughan Williams*
Symphonic Variations (1st perf. in London) .. .. *Iain Hamilton*
Symphonic Poem, Till Eulenspiegel .. .. .. *Strauss*

OPERA AND BALLET

Sadler's Wells, at 7
MARTHA

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Noctambules—Symphonic Variations—The Miraculous Mandarin

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

FRIDAY, 14 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
ROYAL CHORAL SOCIETY
B.B.C. CHORAL SOCIETY
Conductors: SIR MALCOLM SARGENT, JOHN HOLLINGSWORTH
Soloists: PAULINE BROCKLESS, NORMA PROCTER, WALTER MIDGLEY, OWEN BRANNIGAN, WATSON FORBES
Fantasia and Fugue in C minor *Bach-Elgar*
Symphony No. 9, in D minor (Choral) .. .. .. *Beethoven*
Viola Concerto .. .. *John Greenwood* (1st perf. in London)
Symphonic Poem, The Happy Forest .. .. .. *Bax*

OPERA AND BALLET

Sadler's Wells, at 7
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Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Sylphides—The Miraculous Mandarin—The Lady and the Fool

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

SATURDAY, 15 SEPTEMBER

CONCERTS

Royal Albert Hall, at 7.30
Henry Wood Promenade Concert
B.B.C. SYMPHONY ORCHESTRA
Conductors: SIR MALCOLM SARGENT, BASIL CAMERON
Soloists: CONSTANCE SHACKLOCK, EILEEN JOYCE
Overture, Tannhauser .. .. *Wagner*
Symphonic Poem, Le Rouet d'Omphale .. .. *Saint-Saëns*
Symphonic Variations, for Pianoforte and Orchestra .. *Franck*
Symphony No. 7, in C .. *Sibelius*
March, Pomp and Circumstance No. 1, in D .. .. *Elgar*
Variations and Fugue on a Theme of Purcell .. *Benjamin Britten*
(*a*) Sea Songs .. .. *arr. Henry Wood*
(*b*) Rule Britannia .. .. *Arne*
Jerusalem .. .. .. *Parry*

OPERA AND BALLET

Covent Garden, at 2.30 and 7.30
SADLER'S WELLS BALLET
Les Patineurs—Giselle

Royal Festival Hall, at 2.30 and 8
RAM GOPAL Indian Dance Company

Sadler's Wells, at 7
MARTHA

MONDAY, 17 SEPTEMBER

OPERA AND BALLET

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

TUESDAY, 18 SEPTEMBER

OPERA AND BALLET

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Patineurs—Giselle

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

ERIC CROZIER

Eric Crozier a founder-member of the English Opera Group wrote the libretto of Lennox Berkley's latest Opera "Ruth" which will receive its first performance at the Scala Theatre on 2nd October.

PETER PEARS

Peter Pears, the well-known tenor is associated with the English Opera Group since its foundation. He will appear in many operas produced during the Season at the Scala Theatre and he has a leading part in Lennox Berkley's new opera "Ruth."

WEDNESDAY, 19 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
MIRIAM BURTON (Soprano)
GERALD MOORE (Piano)

OPERA AND BALLET

Royal Festival Hall, at 2.30 and 8
RAM GOPAL Indian Dance Company

Sadler's Wells, at 7
MARTHA

Covent Garden, at 7.30
SADLER'S WELLS BALLET

King George's Hall, at 7.30
Davis-Reynold Studio
DON PEDRO RETURNS (Mozart)

THURSDAY, 20 SEPTEMBER

OPERA AND BALLET

Sadler's Wells, at 7
LA TRAVIATA

Covent Garden, at 7.30
SADLER'S WELLS BALLET

King George's Hall, at 7.30
Davis-Reynold Studio
DON PEDRO RETURNS .. .. *Mozart*

Royal Festival Hall, at 8
RAM GOPAL Indian Dance Company

FRIDAY, 21 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
MEHLI MEHTA (Violin)
GERALD MOORE (Piano)

OPERA AND BALLET

Sadler's Wells, at 7
MARTHA

Covent Garden, at 7.30
SADLER'S WELLS BALLET

King George's Hall, at 7.30
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DON PEDRO RETURNS .. .. *Mozart*

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22, Tudor Street, London, E.C.4
Fleet Street 9991
SUNDAY, SEPTEMBER 2, 1956

Music and Musicians

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By PETER HEYWORTH

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The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

Edinburgh 1956

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SIR FRANCIS CASSEL

Sir Francis Cassel will appear as solo pianist with the London Philharmonic Orchestra on September 16th at the Royal Albert Hall.

SATURDAY, 22 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
SCOTTISH JUNIOR SINGERS
Conductor: AGNES DUNCAN

OPERA AND BALLET

Covent Garden, at 2.30
SADLER'S WELLS BALLET

Royal Festival Hall, at 2.30 and 8
RAM GOPAL Indian Dance Company

Sadler's Wells, at 7
TOSCA

Covent Garden, at 7.30
SADLER'S WELLS BALLET
Les Patineurs—Symphonic Variations—Birthday Offering

King George's Hall, at 7.30
Davis-Reynold Studio
DON PEDRO RETURNS (Mozart)

SUNDAY, 23 SEPTEMBER

CONCERTS

Wigmore Hall, at 3
KAREN KEYS, Piano Recital

Royal Festival Hall, at 7.30
SAXON STATE ORCHESTRA OF DRESDEN
Conductor: RUDOLF KEMPE
Overture, Leonore No. 3 .. *Beethoven*
Symphonic Poem, Death and Transfiguration .. .. *Strauss*
Symphony No. 2 in D .. *Brahms*

MONDAY, 24 SEPTEMBER

CONCERTS

Royal Festival Hall, at 8
BOSTON SYMPHONY ORCHESTRA
Conductor: CHARLES MUNCH
Symphonic Poem, Don Juan .. *Strauss*
Symphony No. 6 .. *Walter Piston*
Symphony No. 3 in E flat (Eroica) .. .. .. *Beethoven*

OPERA AND BALLET

Covent Garden, at 7.30
SADLER'S WELLS BALLET
The Miraculous Mandarin—Symphonic Variations—The Firebird

TUESDAY, 25 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
PATRICIA GRANT LEWIS, Piano Recital
Royal Festival Hall, at 8
BOSTON SYMPHONY ORCHESTRA
Conductor: PIERRE MONTEUX
Overture L'Italiana in Algeri .. *Rossini*
Symphony No. 2 .. *Paul Creston*
Suite, Der Rosenkavalier .. *Strauss*
Symphony No. 3 in F .. .. *Brahms*

OPERA AND BALLET

Sadler's Wells, at 7
THE MARRIAGE OF FIGARO

Covent Garden, at 7.30
SADLER'S WELLS BALLET
The Miraculous Mandarin—Symphonic Variations—The Firebird

WEDNESDAY, 26 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
THOMAS BROCKMAN, Piano Recital
Royal Festival Hall, at 8
ROYAL PHILHARMONIC ORCHESTRA
Conductor: ROYALTON KISCH
Soloist: ERIC HEIDSIECK
Overture, Rosamunde .. .. *Schubert*
Piano Concerto No. 5 in E flat (Emperor) .. .. .. *Beethoven*
Symphony No. 1 in C minor .. *Brahms*
21, Holland Park, W.11, at 8.15
ALEXIS KLIGERMAN, Piano Recital

OPERA AND BALLET

Sadler's Wells, at 7
LA TRAVIATA

Covent Garden, at 7.30
SADLER'S WELLS BALLET

Scala Theatre, at 7.30
ENGLISH OPERA GROUP
Turn of the Screw

THURSDAY, 27 SEPTEMBER

CONCERTS

Wigmore Hall, at 7.30
JULIAN BREAM (Guitar)

Penrhyn Rooms, Upper Richmond rd, East Sheen, at 8
Barnes Music Club
CYRIL SMITH, PHYLLIS SELLICK, Two Pianos Recital

Royal Festival Hall, at 8
ROYAL PHILHARMONIC ORCHESTRA
Conductor: HERBERT MENGES
Soloists: MOISEIWITSCH, DENNIS BRAIN
Overture, Oberon .. .. *Weber*
Piano Concerto in A minor .. *Schumann*
Horn Concerto No. 1 in E flat *Strauss*
Symphony No. 2 in D minor *Dvorák*

OPERA AND BALLET

Sadler's Wells, at 7
MARTHA

Covent Garden, at 7.30
SADLER'S WELLS BALLET

Scala Theatre, at 7.30
ENGLISH OPERA GROUP
Venus and Adonis—Savitri—Facade

FRIDAY, 28 SEPTEMBER

CONCERTS

All Soul's Church, Langham Pl., W.1, at 12.45
LOTTIE KREBS, Piano Recital
Mozart, Busoni

Wigmore Hall, at 7.30
GLYN TOWNLEY, Piano Recital

21, Holland Park, W.11, at 8.15
POPI OMOURLOGLOU, Piano Recital

OPERA AND BALLET

Sadler's Wells, at 7
CAVALERIA RUSTICANA
I PAGLIACCI

Covent Garden, at 7.30
SADLER'S WELLS BALLET

Scala Theatre, at 7.30
ENGLISH OPERA GROUP
Turn of the Screw

SATURDAY, 29 SEPTEMBER

CONCERTS

Wigmore Hall, at 3
JOSEPH BEARZATTI, Tenor
Song Recital

Wigmore Hall, at 7.30
JAMES GIBB, Piano Recital

Royal Festival Hall, at 8
B.B.C. SYMPHONY ORCHESTRA
B.B.C. CHORUS
B.B.C. CHORAL SOCIETY
Conductor: OTTO KLEMPERER
Soloists: ANNY SCHLEMM, GRACE HOFFMAN, ANTON DERMOTA, JOSEPH GREINDL
Mass in D (Missa Solemnis) .. *Beethoven*

OPERA AND BALLET

Covent Garden, at 2.30 and 7.30
SADLER'S WELLS BALLET
Les Patineurs—Noctambules—Birthday Offering

Sadler's Wells, at 7
THE MARRIAGE OF FIGARO

Scala Theatre, at 7.30
ENGLISH OPERA GROUP
Turn of the Screw

SUNDAY, 30 SEPTEMBER

CONCERTS

Royal Festival Hall, at 3
NIEDZIELSKI, Piano Recital
Schumann Programme
Wigmore Hall, at 3
KABI LARETEI, Piano Recital
Bach, Mozart
Waltzes, Op. 39.. .. .. *Brahms*
Woodcuts, Op. 65 .. .. *Bentzon*
Fantasy in C, Op. 17 .. .. *Schumann*
Victoria and Albert Museum, at 8
BOYD NEEL ORCHESTRA
Director: THURSTON DART
Soloists: THURSTON DART, GRANVILLE JONES
Programme includes:
Harpsichord Concerto in F major .. .. *J. C. Bach*
Violin Concerto in E major .. *J. S. Bach*
Symphony in F major .. .. *Boyce*
Royal Festival Hall, at 7.30
ROYAL PHILHARMONIC ORCHESTRA
Conductor: HERMAN LINDARS
Soloist: JORGE BOLET
Tchaikovsky Programme: Overture, 1812; Piano Concerto No. 1 in B flat minor; Symphony No. 5 in E minor

Programmes and times subject to alteration. Please see Daily Press.

31st Season

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The New Statesman and Nation

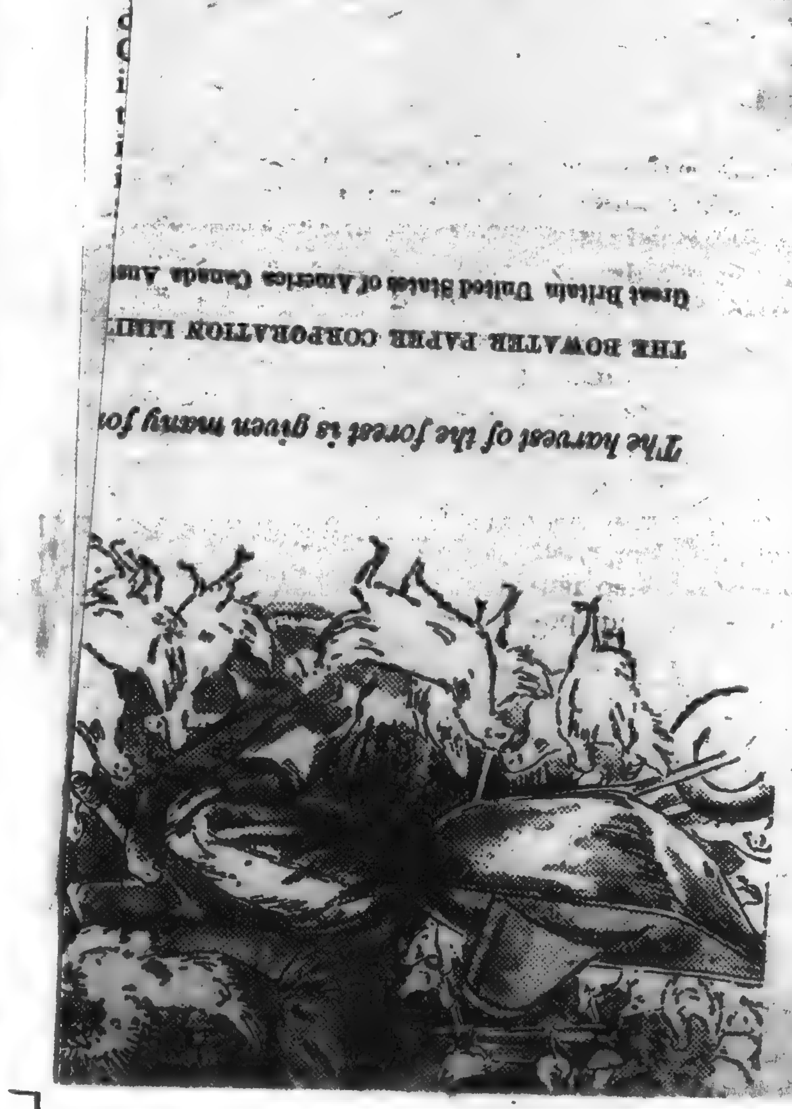
The fact that-governmental, in status, that its functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle-East

There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the factory in Chaplin's *Modern Times*, where the minatory eye of the boss pierced even the lavatory walls. When I am there I feel the weight not only of 1879, but also of 1984.

On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some



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Impressions...

by C·B·REES

Charles Munch

THE BOSTON SYMPHONY ORCHESTRA, on its second European tour, is celebrating its seventy-fifth anniversary, and will be heard at the Edinburgh Festival, in London, in Ireland, and also at several important Continental centres, including Leningrad and Moscow. It is the first American orchestra to visit Russia. It will be conducted by its regular conductor, Dr. Charles Munch, and a guest conductor, Pierre Monteux.

CHARLES MUNCH was born in Strasbourg in 1891, studied the violin at the Conservatoire there, and later in Berlin with Carl Flesch. Subsequently he was leader of the Gewandhaus Orchestra, made his début as a conductor in Paris in 1933. When Cortot founded the Paris Philharmonic Orchestra, Munch assumed its direction, and quickly established a reputation for the presentation of unusual programmes and for his brilliant advocacy of new works. He took over the conductorship of the Boston Symphony Orchestra in 1949 after the retirement of Koussevitzky, who had cast his spells in Boston for twenty-five years. And the great traditions of one of the greatest orchestras in the world were soon felt to be in sure and skilful hands.

Charles Munch is an impressive, unloquacious personality, with his head of white hair, his serious, intellectual face which lights up into a delightful smile, his lined forehead, bespeaking concentrated thinking and artistic intensity. I had the privilege of first meeting him when he came to conduct the B.B.C. Symphony Orchestra when it was at its war-time base in Bedford. It was immediately obvious that to him the music was everything. He had no prima donna poses or tantrums. He does not seek to linger in the sensations and glories of the occasion. It was a high enterprise and an arduous responsibility to succeed a virtuoso like Koussevitzky. He had to establish himself, for at that time Boston was, musically, Koussevitzky, and Koussevitzky was Boston. Steadily, with unflagging honesty, and without meretricious showmanship, his influence and power grew. He too, was a dedicated artist. His modesty and simplicity, and, of course, his profound musicality made more and more friends. He did not and does not cultivate the limelight; he plays the music.

In private he is warm and gentle. His talk is cultured, widely informed, positive but undogmatic. In the train at Bedford station, en route for London, I was listening to him when he suddenly craned his head to look at something on the platform. At that moment a porter slammed the door of the compartment and caught the famous conductor a resounding crack on the forehead. It almost laid him out, and I am sure that that was one of the most painful journeys he had ever had. He made as light as possible of it, talked to us with a somewhat wry smile, for he must have been in considerable pain, and re-created the impression he cannot help making of being a great gentleman as well as a great conductor.

His book, "I am a Conductor," published in 1955, provides a finely revealing insight into the man and the musician. In it he says little about himself, but much about music and the task—and the honour and responsibility—of interpreting it. It is full of magnificent wisdom. His attitude towards criticism is significant. "I know that, critic or conductor, man is not infallible . . . I for one have been assassinated many times, but I am still among the living. In any case, I have an absolutely inflexible rule never to retort to a criticism. . . In the end it is the public who writes our history . . . there is only one valid, certain, effective way to keep its favour: to practise our art with frankness and joy and to love music more than anything else in the world." That is Munch: from the heart.

Pierre Monteux

PIERRE MONTEUX, born in Paris in 1875, is better known to us here than his distinguished colleague. He founded and conducted the Orchestre Symphonique de Paris, also the Concerts Berlioz. Before the first world war and on returning from it he conducted Diaghilev's Russian Ballet, eloquently espoused the cause of French music (and of Russian), was at the Metropolitan Opera House, New York, and was also for a time conductor of the Boston Symphony Orchestra. In 1936 he went to take charge of the San Francisco Symphony Orchestra, and since, has travelled the world giving glowing performances with the leading orchestras. Like Munch, his motto, as an interpreter, can be fittingly described as *suaviter in modo, fortiter in re.* Short, stocky, compact, he is a permanent and convincing repudiation of the calendar which—it is a way with calendars—makes him out to be now eight-one. Absurd!

Every time one sees him he looks, if anything, younger. Cheerful, smiling, gracious, he exudes a sense of enjoying his job. If his moustache, which gives him something of the appearance of a character in the famous war cartoons of Bairnsfather, is white, his hair is black. I think he is rather proud of that. He once told me with real concern that some people imagine that he dyes it. He looked at me as if he were discussing a suggestion of sacrilege. He went further, and in the conductor's room in the studio, commanded me to rub my hand in it to prove the infamy of the innuendo. Which I promptly did.

Orchestral players like his quiet methods. He does not manufacture storms; they are unnecessary. Master of

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Charles Munch

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his task, whether in the opera house or on the concert platform, using a long baton, reminiscent of Sir Henry Wood's, he speaks softly, wastes no time, gives the instrumentalists the freedom "within the law" they need, does not collect the applause to cherish it, and walks off at the end with a calm sense of faithful achievement. His tastes are catholic and his interpretations are distinguished by clarity, precision, and great beauty of tone. Even after a long and strenuous concert, he appears to be the least fatigued of all the performers. His gestures are communicative, not flamboyant; he does not, as it were, use six strokes where two will do. He assumes competence and enthusiasm in the orchestra, and would hate to have to beat the players on the head in order to get what he wants. And about what he wants there is no doubt.

Monteux wears his vast experience lightly. He creates confidence at once. The orchestra at once knows that he knows. He is one of a team with them. I have never known him make a gesture or adopt an attitude to raise the eyebrows of the audience. It is for the music to create the excitement, not the gesticulatory baton. Again, like Munch, he is a man and musician to whom the term "civilised" can be aptly applied. Music is a civilised art, a matter of culture, and to be practised with natural integrity.

In many talks I had with Constant Lambert on conductors and conducting, the name of Monteux was always cropping up, and Lambert never failed to express his admiration of a man whom he regarded as one of the great maestros of our time.

Musicians of the calibre of Munch and Monteux give noble and unrelaxing service to the art to which they devote their lives, and to the public who are grateful debtors to their genius. The seventy-fifth anniversary of the Boston Symphony Orchestra will have added lustre, and its tour of Europe heightened enjoyment for all who hear it by the ministrations of two such eminent, sensitive and finely-grained artists as Charles Munch and Pierre Monteux.

SIR WILLIAM WALTON

Sir William Walton has written a new work entitled "Johannesburg Festival Overture," commissioned by the South African city for its Festival celebrating its 70th anniversary. Sir Malcolm Sargent is to fly to South Africa to conduct the world-première of this work on September 25th, when it will be played by the South African Broadcasting Corporation Symphony Orchestra. The first English performance will be by the Liverpool Philharmonic Orchestra under Efrem Kurtz in November, and London will hear it for the first time in January 1957, when Sir Malcolm Sargent will present it under the auspices of the B.B.C. The work, which is published by Oxford University Press, is described as "gay and unproblematical," and employs fragments of native African melodies.

COVENT GARDEN SADLER'S WELLS BALLET

The Sadler's Wells Ballet is to give a short season from September 4th-29th before it leaves on a provincial tour, prior to its season at the Bolshoi Theatre, Moscow.

A new one-act ballet, "The Miraculous Mandarin," with choreography by Alfred Rodrigues and music by Bela Bartok, is to have its first London performance on the opening night of the season, Tuesday, September 4th. Elaine Fifield and Michael Somes will dance the leading rôles. Other parts will be danced by Alexander Grant, Ray Powell, Pirmin Trecu, Desmond Doyle and Ronald Hynd.

There are to be **four** performances of Frederick Ashton's newest ballet, "Birthday Offering," created for the 25th Anniversary of the Sadler's Wells Ballet and dedicated to Dame Ninette de Valois.

ARGEO QUADRI

Born in Como, Argeo Quadri spent his youth in Milan, where he studied piano, organ and composition at the Conservatory. He always intended taking up conducting as a profession and began his operatic career at the Carlo Felice Theatre in Genoa. Subsequently he conducted in Trieste, Turin, Venice, Florence, Naples and at La Scala, Milan. He acted as assistant to many of the greatest conductors, including Arturo Toscannini, Antonio Guarnieri, Gino Marinuzzi and Victor de Sabata, his repertory including the works of Verdi, Puccini, Donizetti, Bellini, Massenet, Wagner and others. He is equally at home as a symphonic conductor, in which capacity he has appeared all over Europe and in South America. His taste is catholic and, while he delights in playing the classics, he is also very interested in contemporary music. He is well-known as a recording artist, having made many recordings for the Westminster Company, both in London and Vienna, and for the Italian branch of H.M.V. in Milan. His Westminster recordings include "Don Pasquale" and a complete set of the Concerti Grossi of Corelli. He is hoping to form an orchestra to take round Europe in a series of concerts comprising the twelve Concerti Grossi of Corelli and the six of Geminiani.

Argeo Quadri made his first public appearance in England in July last at Covent Garden, where he directed performances in Italian of "Rigoletto" and "Tosca." He conducted performances of "La Traviata" in the Verdi celebrations at Bussato, the great composer's birthplace, in 1955, and this year he is directing "La Fanciulla del West" and "Madam Butterfly" in the Puccini celebrations at Viareggio. He has himself written much music, including works for chamber ensemble and symphonic poems, but these works are for his own edification and not for publication. His wife is also a musician, formerly a professional pianist, and his chief interests, apart from music, are in literature and astronomy.

NICOLA FILACURIDI

Nicola Filacuridi, one of Italy's most promising young tenors, was born in Alexandria, Egypt, of Italian parents.

Coming of a family of engineers, he himself studied engineering in Athens and

(continued on page 44)

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By PETER HEYWORTH

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The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

Edinburgh 1956

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★ COMPOSERS' FORUM ★

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Subject : SYMPHONIC VARIATIONS

Composer : IAIN HAMILTON

IN the composition of my " Symphonic Variations " and of my Violin Concerto I was confronted with one of the fundamental problems of creative work —the degree of subjectivity or objectivity of attitude. If one is writing, for example a string quartet or a symphony, it will be expressive of certain cross-currents of feeling and emotion which in the process of creation will be absorbed into the whole and these subtle factors will give life and meaning to what would otherwise by nothing but a mere writing of notes or a creation of sound for its own sake. This expressive force underlies all great art, whether primitive or highly developed.

There is no need for the nature of these feelings to be divulged. We do not need to know what affected the great masters during the composition of their works to be able to appreciate them no matter how interesting such knowledge may be. The fact that they were great artists allows one to assume that their experience of life in connection with their great sensitivity and perception led them through the whole gamut of emotional impact and intensity of living. Biographically details of this may be interesting, but in relation to the music itself it is not of essential importance.

When, however, one is expressing something which is at once more subjective, as when one is allied to the use of words in a text, or for instance when one divulges, if only generally, circumstances which had a direct bearing on the creation of the work, then quite another problem is encountered.

My " Symphonic Variations " were composed as a commemoration of certain feats of incomparable courage and endurance during the last war. These may remain anonymous for no doubt everyone has his own knowledge of those who at a given moment in their lives have done something so immeasurably fine as to raise man, ironical as it may be, above the holocaust of his own creation. Any such act of true heroism is of undying stimulus to a creative and imaginative mind. In my Violin Concerto I wished to make a tribute to the memory of my Father, and this again raised the problem of a more definite kind of expression than if no such intention on my part had been divulged.

In the reaction away from 19th Century romanticism the expressive or subjective function of musical creation was by many considered a weak tendency at a time of accelerated experiment. No great art of any kind, however, is devoid of an expressive power—from the earliest times it has been its very raison d'etre. This subjectivity did during the 19th century, however, get completely out of hand, and 20th century composers have almost without exception been concerned with a return to form and a sense of inner organisation which lay at the root of the greatness of so much of the music of the classical tradition. They wished music once more to be allowed to stand on its own, free from the unnecessary hindrances of the sister arts; free from any shadow of the Gesamtkunstwerk. Hindemith, Stravinsky and Webern, to mention only three of the great figures of our time, have found inspiration in the attitude of musicians from the 15th to the 18th centuries. This reaction away from the 19th is obvious in composers who wish to balance the fire and freedom of creative thought with the more organised forces of form and logic. This balance is of course the core of any great work of any period—form and content held in balance and the free interplay of each stimulating the other consciously or unconsciously in creator and listener.

One may find perfect examples of this in works from such diverse periods as those of Bach and Stravinsky, where but to take a single example from each—the B minor Mass and the Symphony of Psalms—one finds a burning and devout sense of true religious feeling allied to meticulous craftsmanship and inner logic of incredible and miraculous complexity. Neither hinders the other. Equally in the Hindemith Symphony in E flat and in the " Eroica " one meets a heroic intensity allied to a fine classical sense of form which makes each work, if in entirely different ways, far more satisfying than the " Heldenleben " of Strauss for all its other splendours. The too great subjectivity of this last piece is as ruinous to it as is the formal precision allied to a wonderful fire the very strength of the same composer's " Till Eulenspiegel."

This relaxation of form and excess of content brought music to the nadir of a sickly romanticism and morbidity in which every aspect of self-pity, introspection and unhealthiness was explored to the full. After music of this kind, how refreshing it is to turn to the clean texture and crystal precision of Stravinsky, the rock-like power of Hindemith, or the exhilaration of Bartok! These composers have managed to control their emotions without allowing them to shatter the form at the precise moment when a certain retention of formal elements is essential to underlie the most furious moments of creative energy. Beethoven can express the tremendous human drama of " Fidelio " without disregarding a most superbly logical tonal and thematic structure. The Quartet "Mir ist so wunderbar " moves us no less because of the inner organisation of its music—it does not get in the way, it aids incomparably the intangible expressive beauty of that most profound of pieces.

If therefore in the composition of a Violin Concerto written in memory of someone one allowed this very fact of inspiration to outweigh the musical sense of the work then it would be lacking in proportion. If one chooses to express oneself within the form of a concerto then the composition of a good concerto in itself is of first importance—this will be a more sincere tribute than a work in which subjectivity has overridden its bounds and made havoc of the musical meaning of the work itself. No amount of extramusical explanations will excuse or cover an ill-conceived or ill-constructed piece no matter how fine some of its content may be.

For this reason I felt that any detailed information about the dedication of my " Symphonic Variations " to a hero, about the quotation from Schubert or about the words " de profundis clamavi " written in the score at the climax of the slow movement—any details about these things seem unimportant and they do not help the clarification of anything which is of purely musical importance but serve rather to side-track it. A great part of the wonder of music always rests in its intangibility; the infinite shades of subtlety of expression and sensitivity. This allied to an inner logic does, at its best, produce the work of genius. A realisation of this fact is in itself of great value to any creative artist. A realisation of this in his work is something to which only the truly great can attain. They leave us a legacy of great worth from which we may unceasingly learn and at which we may unceasingly wonder.

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The English Opera Group 1946—1956

"The Turn of The Screw"
Jennifer Vyvyan, David Hemmings, Olive Dyer

WHEN a young company with great ambitions reaches the tenth year of its existence, it is time to look back and see to what extent its ambitions have been achieved. In December, 1946, the English Opera Group was formed by Benjamin Britten, Eric Crozier and John Piper who, affirming their belief in opera as an art form, said at the time: "We believe the time has come when England, which has never had a tradition of native opera, but has always depended on a repertory of foreign works, can create its own operas. Opera is as much a vital means of artistic expression as orchestral music, drama, and painting. The lack of it has meant an impoverishment of English artistic life. We believe the best way to achieve the beginnings of a repertory of English operas is through the creation of a form of Chamber Operas requiring small resources of singers and players, but suitable for performances in large or small opera houses or theatres."

At that time, they had already presented to the public such an opera with such a company during the previous summer, when John Christie gave, at Glyndebourne, the first performances of Britten's "The Rape of Lucretia," which met with much success. From this company was formed the English Opera Group who, for their first season in 1947, gave, again at Glyndebourne, the first performances of Britten's "Albert Herring," together with further performances of "The Rape of Lucretia." Since then, in spite of continual and ever-increasing financial difficulties, the plan has grown and developed. The Group has commissioned and performed six original British operas, and new versions of three ballad-operas. It has given more than seven hundred performances of operas, in addition to sound and television broadcasts and gramophone recordings; presented concerts in London and the provinces; and, in 1949, stimulated the first Aldeburgh Festival and the launching of the Opera School.

Although a great deal of the Group's work has naturally been done in the United Kingdom, it has been a regular and welcome visitor abroad, in Germany, France, Switzerland, Holland, Belgium, Italy, and Scandinavia, to mention a few. In 1954, "The Turn of the Screw," which many consider Benjamin Britten's finest work in the operatic field and which is the synthesis of all the original intentions of the company's founders, received its world premiére at the Venice Festival, since when it has been given all over the continent with unprecedented success, culminating in the recent triumph at this year's Paris Festival. "The Turn of the Screw" will again be heard in London during the Group's coming season at the Scala Theatre: it will be conducted on various occasions by Benjamin Britten himself and by Charles Mackerras. The cast will include Jennifer Vyvyan, Peter Pears, Arda Mandikian, Olive Dyer, and David Hemmings, all in their original parts, as well as Lotte Medak, and some performances by a new Governess (Emerentia Scheepers), Flora (Maria Zeri), and Quint (Raymond Nilsson).

"Venus and Adonis"

Heather Harper and Thomas Hemsley

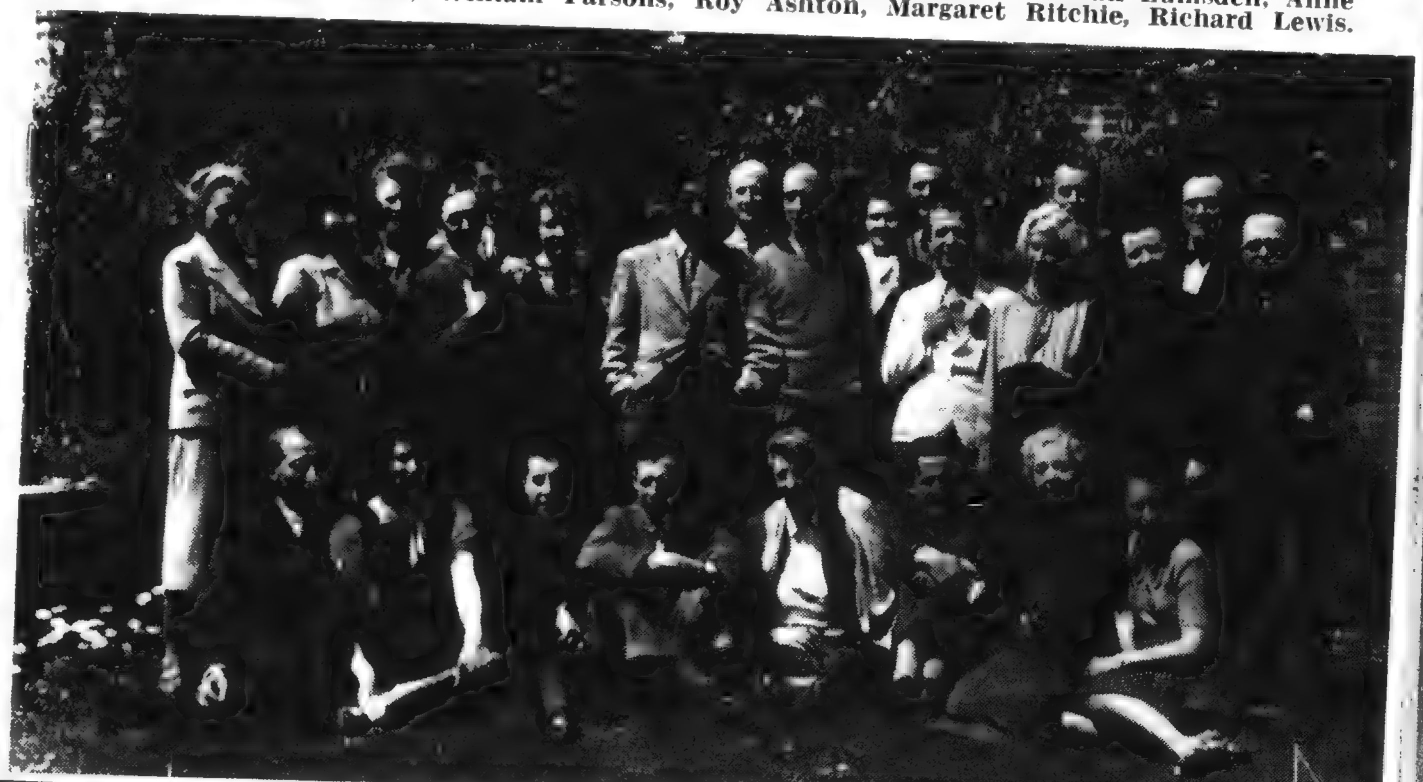
Photo: Julie Hamilton

Lennox Berkeley's latest opera, "Ruth," with a libretto by Eric Crozier, will receive its first performances at the Scala Theatre during the season. The cast will include Anna Pollak, Peter Pears, Una Hale, April Cantelo and Thomas Hemsley; it will be produced by Peter Potter, designed by Ceri Richards, and conducted by Charles Mackerras. To "Ruth" and "The Turn of the Screw," completing the season, will be added the charming 17th century masque-opera by John Blow, "Venus and Adonis," which, in a new realisation by Imogen Holst, has been designed by Duncan Grant; the producer is Clifford Williams, and the casts include Heather Harper, Maria Zeri, April Cantelo and Thomas Hemsley; "Savitri," by Gustav Holst, with Arda Mandikian in the name part, Peter Pears as Satyavan, and Thomas Hemsley as Death; and "Facade," the delightful entertainment with poems by Dame Edith Sitwell and music by Sir William Walton.

This anniversary season at the Scala Theatre will open on September 26th, and, while closing the doors on its first decade, it will see the English Opera Group looking forward to new and greater ambitions.

COLIN GRAHAM

ENGLISH OPERA GROUP
The company at Glyndebourne in 1947, when Britten's "Albert Herring" and "The Rape of Lucretia" were performed. Sitting: (left to right) Eric Crozier, Nancy Evans, Frederick Ashton, Benjamin Britten, Joan Cross, Peter Pears, Gladys Parr, Anne Sharp. Those standing include: Betsy de la Porte, Frederick Sharp, Norman Lumsden, Anne Wood, Lesley Duff, William Parsons, Roy Ashton, Margaret Ritchie, Richard Lewis.



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The New Statesman and Nation, S...

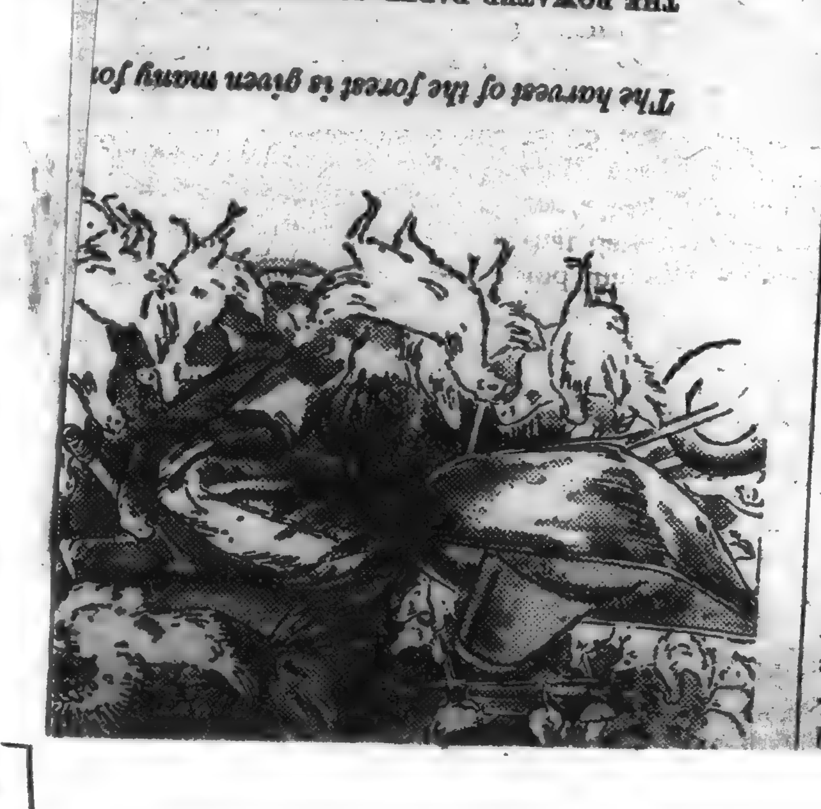
The fact that ...-governmental, in status, that its ... functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle East ...

There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the factory in Chaplin's *Modern Times*, where the minatory eye of the boss pierced even the lavatory walls. When I am there I feel the weight not only of 1879, but also of 1984.

On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some



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THE BOWATER PAPER CORPORATION LIMI

Great Britain United States of America Canada Aus

Festival Ballet
at the
Royal Festival Hall

By G. B. L. WILSON

THERE has rarely been an empty seat in the Festival Hall during this fifth London season of the Festival Ballet. This is as it should be, for the Company is a fine one and is appreciated as much in London as it is on its tours abroad. Their success should greatly help them to recover from the deplorable financial straits in which they recently found themselves. The Company was originaly formed as a frame to display Alicia Markova and Anton Dolin, but, when Markova left, the troupe was able to stand (or rather, dance) on its own feet, with only occasional help from "guest stars"—in fact many of its guest artists have been more of a liability than an asset.

For the most part the repertoire is classical. Not only is this a box-office necessity ("Swan Lake" is still the most popular ballet in England), but it suits the "English style" of the dancers. This season's two novelties, however, have been in the modern idiom and neither, alas, completely successful. "Homage to a Princess" was produced in Monte Carlo as part of the wedding celebrations, and was first seen in London on July 11th. Michael Charnley's choreography is, of course, "modern," and the ballet has an amusing opening with the men poised motionless in awkward attitudes, as in the children's game of "Statues." Anita Landa enters and they come to life as she touches them. After that little of note happens. There is a delicate duet between John Gilpin and Belinda Wright, but the ballet never gets into its stride and has little connexion with the pounding, strident music of Stan Kenton, while André Levasseur's costumes have none of the elegance of his work for the Sadler's Wells Ballet ("La Péri" or "Birthday Offering"). The ballet only comes to life in flashes—when Anita Landa comes on the stage. She alone appears to have any feeling for the music, and as she struts jauntily about the stage, her eyes flashing, we feel that we are having a glimpse of what the choreographer intended for his wedding piece.

The other novelty was more interesting—"Les Deux Errants," devised by Wolfgang Brunner, one of the Company's dancers, to music by a jazz-player, Bill Russo. It is "contemporary," which nowadays means that it is about "mixed-up" people—like the rôles of the late James Dean, like John Osborne's play, "Look Back in Anger," and like so much in literature and art this year.

What are "mixed-up" people, that we hear so much about them? Apparently they are people of slightly subnormal mentality who consequently cannot cope with the increasing complexities of modern life. To cover up this lack of comprehension or adaptability they assume an aggressive or quarrelsome air, they feel that the world is against them and they carry a heavy chip on their shoulders. In turn, this attitude brings out all that is best in women—their maternal instinct, their sympathy and their touching, selfless devotion. All this is dramatically shown in the ballet, which had, as its best feature, a Steinberg-like decor by Dan Snyder, in which the difficulties of life were played by vague, camouflaged dancers who merged into the scenery—with a real *coup-de-théâtre* when the hero is first entangled in them. Much more should have been made of this ingenious idea—it could have made a masterpiece of a work which is, nevertheless, intensely interesting. Belinda Wright, as always, was delightful in her rôle, but the ballet meant little until the choreographer himself took over the part of the "mixed-up hero." Then, in a flash, Wolfgang Brunner made us see what was in his mind when he created this rather terrifying study of our times. And if one asks why we have not heard about "mixed-up" people before, it is probably because until recently they were happily digging ditches, ploughing fields and emptying dustbins. Nowadays they are operating capstan lathes and painting abstract pictures—and their unaccustomed salaries and leisure have taken them out of their proper *milieu*. Automation is a pressing necessity to our civilization.

Finally to the chief delights of the season. Harald Lander's "Etudes" is, without any doubt, the most exhilarating and pleasing ballet in the world today—and Toni Lander is among the greatest dancers to be seen anywhere. She is beautiful, seductive, feminine and utterly charming—but with a technical facility which takes one's breath away. When she raises her eyes to look at her partner, it is like the sun coming out from behind a cloud. And her partners are the brilliant John Gilpin and the young Dane, Flemming Flindt, already a rival to Gilpin himself. In Lander's "Napoli," too, these three dancers show ballet at its very best, and one notices with pleasure the emergence of the Australian, Marilyn Burr, as a ballerina, and the progress since last season of Joyce Lyndon, Estella Nova, Dianne Richards and Diane Westerman. One's only regret is that a version of "Spectre de la Rose" is being given in which the worst possible taste is being shown in the man's costume. In fact, the costume now hardly exists at all, and one wonders if, next season, they will begin to undress the girl also.

Later in the season Josette Clavier appeared in the classical ballets as guest artist, and Harald Lander's version (the version of the Royal Danish Ballet) of "Coppelia" was to be presented.

Mr. Arnold Haskell is on holiday and will resume his regular contributions on his return.

"The Nutcracker" *Foreground:* **Belinda Wright and John Gilpin**

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[76]

The New Statesman and Nation, September 1, 1956

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There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the factory in Chaplin's *Modern Times*, where the minatory eye of the boss pierced even the lavatory walls. When I am there I feel the weight not only of 1879, but also of 1984.

On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some

The New Statesman and Nation, S...

The fact that ...-governmental, in status, that its ... functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle East ...

The harvest of the forest is given many fo...
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Glyndebourne Festival—II

"Die Zauberflöte"

"DIE ZAUBERFLÖTE" has not figured in the Glyndebourne programme since 1937, and its restoration to the repertory, in a new production by Carl Ebert, with designs by Oliver Messel, was looked forward to with eager anticipation. Unfortunately, the results did not entirely come up to expectation for a variety of reasons. "Die Zauberflöte" is one of the most difficult of all operas to make convincing, and neither the décor nor the costumes seemed to solve all the problems involved. Again, Vittorio Gui is an admirable conductor of Opera in Italian, but "Die Zauberflöte" is as different as could be possibly imagined from "Le Nozze di Figaro" and requires a completely different approach. This approach was not sufficiently appreciated by the Conductor, who tended to sentimentalise the music and who adopted a *tempo* so slow that at times it became almost intolerable. Notable examples of this were the "Padlock" Quintet in the first act and the March of the Priests which opens the second act. Nor was the casting of the opera, particularly as regards the hero and heroine, altogether happy. Ernst Haefliger, who sang Tamino, possesses a voice of ample proportions, but it is tight in the upper register and he is stiff in his acting. Pilar Lorengar looked lovely as Pamina, but her singing could be likened to a mountain stream, clear but cold as ice. Pamina, more so, perhaps, than any of Mozart's heroines, should touch the heart of the listener, but, in this instance, she left one unmoved. Sarastro, on the other hand, was splendidly portrayed by Frederick Guthrie, an American from the State Opera, Vienna. A magnificent figure of a man, with a fine bass voice, he was one of the big successes of the evening. Geraint Evans's Papageno we already know from his appearances at Covent Garden: it is an endearing interpretation and he appeared to be quite unaffected by the transfer from English to German. Mattiwilda Dobbs's Queen of the Night is also familiar, and once again she sung the rôle accurately and dramatically. The voices of Joan Sutherland, Cora Canne Meijer and Monica Sinclair blended charmingly as the Three Ladies, Kevin Miller was a humorous Monostatos, Naida Labay a sprightly Papagena, and Thomas Hemsley a commendably distinct Speaker. The first performance, it must be recorded, took place amid intermittent thunderstorms, which may have had some effect upon the production, but there were odd sounds from time to time from the orchestral pit and the scenic effects did not always behave with the customary Glyndebourne smoothness.

It was a great pleasure to hear "Cosi fan Tutte" again after an interval of two seasons. This opera has always been one of Glyndebourne's happiest presentations, and this year's performance, beautifully sung and humorously acted, was in no way inferior to its predecessors. Sena Jurinac was once again available to give her superb interpretation of the rôle of Fiordiligi. She was in splendid voice and her performances of "Come Scoglio" and "Per pieta" were real *tours de force*. Nan Merriman's mezzo-soprano voice blended well with that of Sena Jurinac in the duets, and her Dorabella was one of the best we have encountered at Glyndebourne. Elena Rizzieri was a delicious Despina, full of mischief and *joie de vivre*, and her performance, coupled with that of Susanna in "Le Nozze di Figaro," marked her out as one of the biggest successes of this year's season. Richard Lewis and Sesto Bruscantini, returning to the parts of Ferrando and Guglielmo, sang and acted with pathos and humour, as the occasion demanded, and Ivan Sardi, a newcomer, was a first-rate Don Alfonso. The concerted numbers, which constitute such an important item in this work, were sung to perfection under the spirited direction of Vittorio Gui, and Rolf Gerard's simple, but effective, sets were again used. Carl Ebert's production is inclined to exaggeration of the comic business, but this was small matter in a performance which sparkled from beginning to end. The Orchestra was at the top of its form and made a valuable contribution to the success of the evening.

GEORGE MONTAGU

ROYAL AMATEUR ORCHESTRAL SOCIETY CONCERT IN ST. JAMES'S PALACE

H.R.H. The Princess Royal was present on July 23rd when the Royal Amateur Orchestral Society, under its conductor Arthur Davison, gave a concert in the State Apartments of St. James's Palace. The concert was organised by the Overseas League. The soloists were Winifred Scott, Canadian pianist, and Rohan de Saram, the young Singhalese 'cellist.

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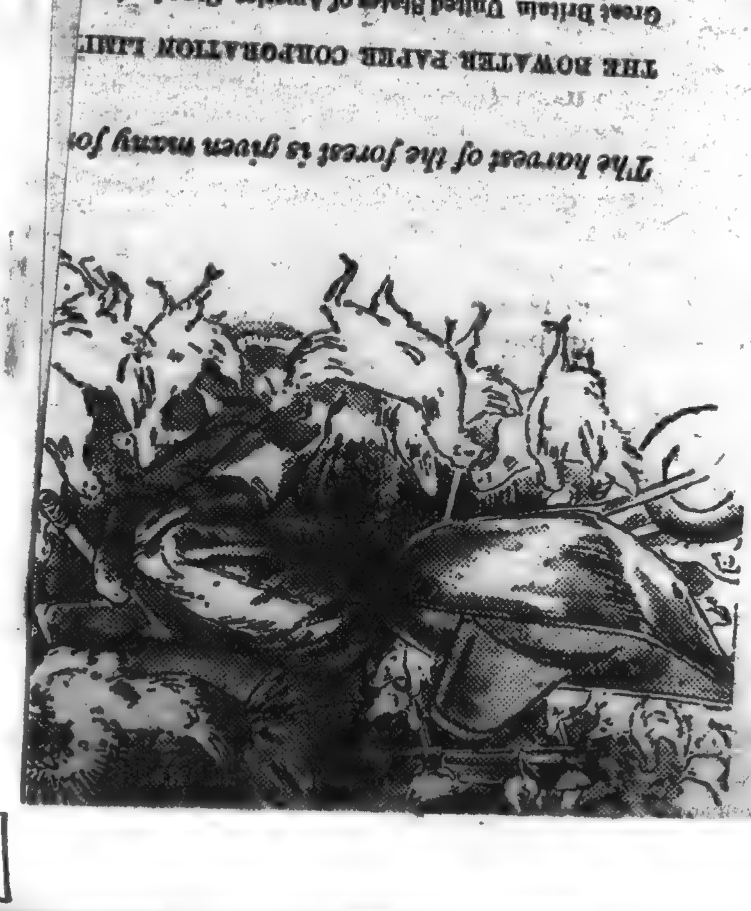

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A complete brochure of Sir William Walton's works is available on request.

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Published in commemoration of the Schumann centenary

Schumann and the Romantic Age

by Marcel Brion

(*Translated by Geoffrey Sainsbury*)

'A remarkable achievement' — RICHARD CHURCH

Marcel Brion, the well-known French critic and novelist has written a most important critical analysis of Schumann and his position in the cultural world of that time

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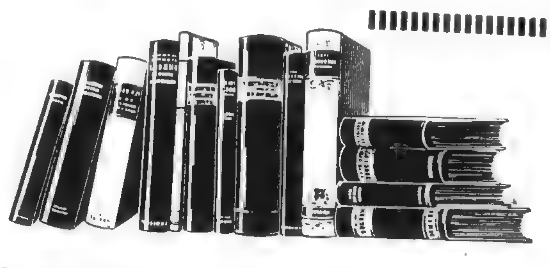
book review



LISZT, by Walter Beckett. *Dent.*

This is one of the shortest, and one of the more disappointing, of the Master Musicians series. Using the acknowledged authorities, Walter Beckett (Mus.D., Dublin) has compiled rather a skilful 80-page account of the Abbé's colourful life, and has produced a little original material from the diary of John Orlando Parry, the comic singer of the concert party with which Liszt toured Ireland in 1840-1, and from Dr. Sgambati of Rome, whose father was a Liszt pupil. But why should the author find it "amazing" that Liszt could have a passionate love affair at the age of 58?

The 50-page account of the music is less satisfactory. In the space it can hardly be anything but perfunctory: but again and again Walter Beckett conveys the impression that he has no sympathy with, little enjoyment of—almost, one feels, little understanding of—Romantic music. Liszt's method of thematic transformation ("quite a speciality of his own") is dismissed in two derogatory sentences ("whether it produces any effect of unifying the music is very doubtful, and certainly successful instances of its employment are rare"). There is muddled thinking. Berlioz's music "is often so theatrical that it seems more suited to the operatic than the concert stage." Again and again one has the impression of someone trying hard to be fair, trying hard to find something nice to say, but secretly disapproving of it all.

There are the usual valuable appendices of the series, but the catalogue of works is much less thorough than Searle's one in Grove. Walter Beckett knows that compositions are no longer ascribed to Salvator Rosa, but not that the Campo Santo frescoes are no longer ascribed to Orcagna.

A.P.

HANS VON BULOW AND RICHARD STRAUSS — Correspondence, edited by Willi Schuh and Franz Trenner. *Boosey and Hawkes.* 10s. 6d.

Despite the fact that Richard Strauss has been dead for six years, very little has been written about him in England. While awaiting a full and authoritative study, anything which throws further light on one of the most eminent of twentieth century German composers is of interest. Hans von Bülow acted as Strauss's mentor from the start of his career and this series of letters between the two musicians covers the period 1884-1893. To an English reader, the younger composer's use of superlatives and his unctuous manner must be distasteful, but, as Anthony Gishord who has made the translation states in the preface, these characteristics are less objectionable in the original German.

A.P.

New Music

Reviewed by Andrew Porter

RICORDI

Ricordi have most splendidly answered our plea for miniature scores of the Mozart symphonies, by producing 49 of them, either available separately at prices varying between 2s. 6d. for the

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[76]

Hutchinson's

Ready September 17:

HARMONY

Peter Wishart

The author shows by examples chosen mostly from well-known classics how harmony is part and parcel of the time scale, tonality, rhythm and counterpoint of any piece of music, and must be studied in this light. The study of harmony on such lines renders quite unnecessary many of the "rules" and methods of harmonic study which have become accepted academic practice, and replaces these with what the author believes to be a more musical and useful approach to the whole subject

Illustrated *10s. 6d. net*

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shortest ones (K.16, K.22, K.134) and 6s. for what I suppose is the longest (K.319, No. 33 in B flat), or else beautifully bound and printed on India paper in two volumes, at 45s. a volume or 84s. the pair, boxed. Readers may be curious to know how the number 49 is reached. Einstein, in his revision of the Köchel Catalogue, listed 51 symphonies, including the Wind Sinfonia Concertante (pp. 944-5). The Ricordi edition includes all of these but four, namely K.E. 45b (K.Anh. 214), K.E. 74g (K.Anh. 216), K.E. 311a (K.Anh. 8), and K.E. 425a (K.444) which is No. 37 in G by Michael Haydn with introduction only by Mozart. This gives us a total of 47; Ricordi have brought it up to 49 by including the Violin and Viola Sinfonia Concertante (which Einstein listed under concertos), and K.120, a symphony in D consisting of the Overture and "Ballet of the Graces" from *Ascanio in Alba* (K.111, Nos. 1 and 2), and the presto Finale to the Overture (K.E.111a, K.120).

I presume that the text of these symphonies is taken from the Gesamtausgabe; no editor is mentioned, and there are no editorial notes. Those who already own some miniature scores may hesitate before buying the bound volumes, but I should point out that there is a saving of £5 10s. in buying all 49 at a go, instead of separately. Now that so many of Mozart's early symphonies have been recorded, the desirability of this publication is evident.

Just Published

Sopranos of Today

Harold Rosenthal

An exciting account of the careers of 25 of today's great soprano singers, enlivened with many personal touches and anecdotes, by the well-known editor of Opera Magazine. Illustrated with 40 magnificent pages of photographs and frontispiece **15s.**

ENCYCLOPEDIA OF THE OPERA

David Ewen

The most complete one-volume reference book on opera ever published, this large, handsome volume contains over 25,000 operatic facts, more than 500 opera plots, thousands of names, terms and classified operatic information, together with pronunciation guide. No opera lover can afford to be without this book. **50s.**

JOHN CALDER,
QUEEN'S HOUSE, LEICESTER SQ., W.C.2

RURAL CONDUCTOR'S SCHOOL

This School's 19th Annual Course for conductors and accompanists will be held from September 27th-30th, at the Holme, Bedford College, and the Y.W.C.A., 108, Baker Street, W.1.

"DON PEDRO RETURNS"

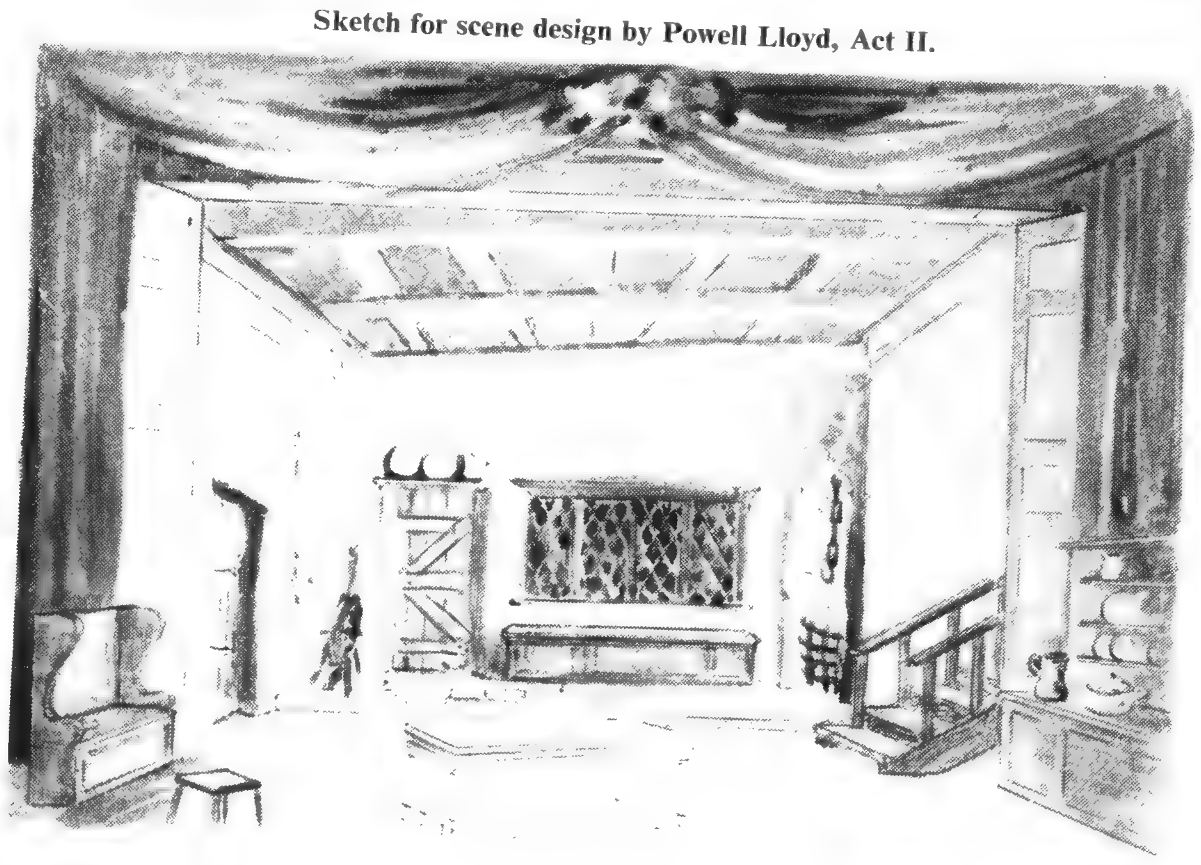
This Opera compiled by Erisman from a libretto by Dal Ponte and music by Mozart, will be presented for the first time in England by the Davis-Reynolds School of Singing at King George's Hall from September 19th-22nd. This work was abandoned by Mozart and some of the music was used in other works. It is published in its new form by Universal Edition. Sumner Austin will produce. Geoffrey Corbett will conduct the Ben-Uri Orchestra, and the cast comes from the Davis-Reynolds School.

"MARTHA" AT SADLER'S WELLS

The Sadler's Wells Opera Company will open their 1956/57 season on Thursday, September 13th, at Sadler's Wells Theatre, with a new production by Powell Lloyd of Von Flotow's "Martha." The opera, set in the Richmond of Queen Anne's day, will have designs by the producer. Leo Quayle will conduct.

June Bronhill in the title rôle will sing the well-known ballad, "The Last Rose of Summer." Included in the cast will be Anna Pollak, Rowland Jones, Denis Dowling and Howell Glynne, who rejoins the Company after an absence of several years.

Sketch for scene design by Powell Lloyd, Act II.



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· 1791 ·
22, Tudor Street, London, E.C.4
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SUNDAY, SEPTEMBER 2, 1956

Music and Musicians

on in Edinburgh

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The New Statesman and Nation, September 1, 1956

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MOZART

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RECORD REVIEW

Reviewed by George Montagu

OPERA

MOZART—"La Finta Semplice." PHILIPS ABL 3106-3107.

Mozart wrote "La Finta Semplice" at the age of 12, and its main interest is as a "museum piece" and as an example of the extraordinary precociety of its composer. The libretto, arranged by Marco Coltellini from a comedy by Carlo Goldoni, is of the conventional type of the period, a tale of intrigue, disguise and misunderstandings—with the usual happy ending. Bernard Paumgartner directs his revised version of the opera with the Company from Salzburg which recently visited London. Dorothea Siebert sings prettily as Rosina. Walter Raninger, a promising young baritone, does well as Simone, and Alois Pernerstorfer is fairly effective as Cassandro. The singing of the other members of the cast is undistinguished. The dialogue is omitted and the recorded performance thus becomes, apart from the concerted finales, a succession of arias. The reproduction is good.

MOZART—Operatic Arias. DUCRETET-THOMSON DTL 93475.

Teresa Stich-Randall, American-born soprano of the Vienna State Opera, has received commendation for her performances as Nannetta in the recording of Verdi's "Falstaff," and in Mozart's Mass in C minor. In this recital, she sings the Countess's arias from "Figaro," Ilia's arias from "Idomeneo," Fiordiligi's arias from "Cosi fan Tutte," and Parmina's aria from "Die Zauberflöte." She is a very sensitive singer, and everything she does is artistically conceived. Her voice, however, is very light in texture and one feels that she should be singing Susanna rather than the Countess, and that both Ilia and Fiordiligi demand a voice of heavier calibre. Nevertheless, it is a disc which affords much pleasure by reason of the singer's frequently beautiful vocalisation.

RESPIGHI—"Vetrate di Chiesa." "Feste Romane." MERCURY MRL 2002.

The best and the worst of Respighi are to be found in these two works. Making use of an enormous orchestra, he is at his most blatant in his musical description of Roman Festivals throughout the ages, beginning with the sacrifice of the Christian Martyrs, in the Circus Maximus, and ending with the Epiphany celebrations in modern Rome. There is, however, a charming poetical touch in the serenade for mandoline, which occurs during the October Festival. Much the same may be said of "Vetrate di Chiesa," "San Michele Arcangelo" and "San Gregorio Magno" are noisy in the extreme, but there is much beauty in the peaceful "Fuga in Egitto" and "Mattutino di Santa Chiara." Both works are very well played by the Minneapolis Symphony Orchestra, under Antal Dorati, and they are magnificently reproduced.

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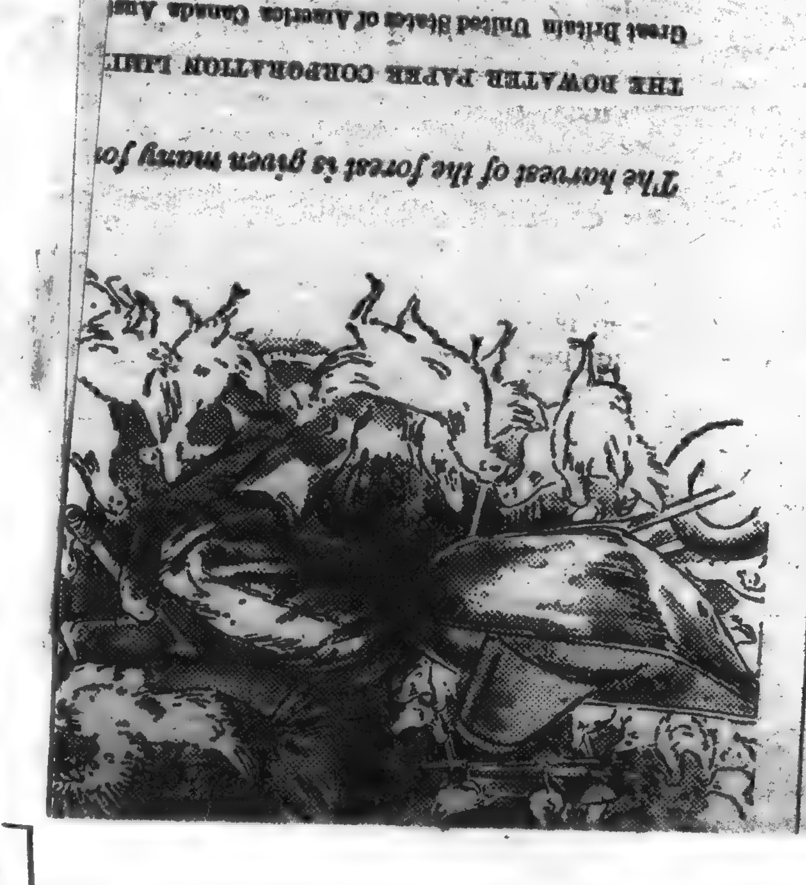

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TCHAIKOWSKY—"The Queen of Spades. DECCA LXT 4188-4192.

Of Tchaikowsky's ten operas, "Eugene Onegin" and "The Queen of Spades" alone have found their way into the repertory of opera-houses outside Russia. The latter, based on a story by Pushkin, is extremely effective as a stage work, and has been heard frequently at Covent Garden during the last few years. Decca have again enlisted the services of the Company of the National Opera, Belgrade, an ensemble which numbers among its members several excellent artists, specially among the lower voices, and the performance is, on the whole, satisfactory. Valerie Heybalova, who sings the part of the unhappy heroine, Lisa, possesses a big soprano voice, of no exceptional quality and shrill under pressure, but she puts plenty of dramatic force into her singing. Alexander Marinkovich, as Hermann, sings with conviction, and Melanie Bugarinovich, a fine artist, gives a clever study of the old Countess. In the subsidiary parts of Pauline, Tomsky and Yeletzky, Biserka Tzveych, Jovan Gligor and Dushan Popovich make useful contributions, and there is some spirited choral singing and good orchestral playing under the direction of Kreshimir Baranovich. The opera is vividly recorded.

BRITTEN—"The Little Sweep." DECCA LXT 5163.

This is the second part of Britten's highly successful "Let's Make an Opera." It is extremely well presented by the English Opera Group under the composer's spirited direction. David Hemmings, a clever boy actor and singer, plays the part of Sam, the little sweep, and the other principal characters are represented by Jennifer Vyvyan, April Cantelo, Nancy Thomas, Peter Pears and Trevor Anthony, supported by a group of children. The choruses in unison are sung by the Choir of Alleyn's School.

BERLIOZ—"Les Nuits d'été." "La Captive." "Le jeune Pâtre Breton." "Zaïde." PHILIPS NBL 5029.

Berlioz's exquisite settings of six poems by Théophile Gautier are sung by the American soprano, Eleanor Steber. Apart from a tendency to harden at the top in a big climax, the voice is beautiful and the interpretation full of artistry. "La Captive" is one of Berlioz's loveliest songs, a setting of a poem of Victor Hugo, "Le jeune Pâtre Breton" is in folk-song style and "Zaïde" is a lively Bolero. The sensitive orchestral accompaniments directed by Dimitri Mitropoulos, in the song-cycle, and by Jean Morel add to the charm of the disc.

PUCCINI—"Il Tabarro." H.M.V. ALP 1355.

"Il Tabarro," the first of Puccini's "Trittico," a trio of one-act operas designed for presentation in a single evening, is a sordid tale of the Grand Guignol variety. With his splendid sense of the stage, however, and his skill in writing appropriate music, Puccini has succeeded in producing a little work which has achieved considerable popularity. Especially charming are such touches of local colour as the organ-grinder, the ballad-singer and a pair of lovers bidding one another good-night. The opera has been recorded by the Company of the Rome Opera, directed by Vincenzo Bellezza, formerly well-known at Covent Garden. A young French soprano, Margaret Mas, although not yet the complete singer, shows promise as Giorgetta and Giacinto Prandelli is no better and no worse than the average contemporary Italian tenor as Luigi. The best performance is that of Tito Gobbi, a commanding figure as Michele, the barge-owner betrayed by his own wife.

GLUCK—"Orfeo ed Euridice." Act 2. H.M.V. ALP 1357.

This recording was taken from a broadcast of Gluck's opera directed by Arturo Toscanini in 1952. Toscanini makes a vivid contrast between the scenes in Hades and Elysium; the Dance of the Furies is terrific in its intensity, while the Elysian Ballet Music with its lovely flute melody is wonderfully serene. Nan Merriman sings the music of Orfeo with pathos and the Robert Shaw Chorale and N.B.C. Symphony Orchestra are very good. The small part of the Happy Shade is agreeably sung by Barbara Gibson and the reproduction is remarkably good considering the conditions under which it was made.

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ORCHESTRAL

BLISS—A Colour Symphony. Introduction and Allegro. DECCA LXT 5170.

The Colour Symphony, written for the Gloucester Festival of 1922, was the last work of Sir Arthur Bliss prior to his departure for the United States, where he remained until 1925. In its four movements entitled "Purple," "Red," "Blue" and "Green," he expresses in music things associated in his own mind with the colours in question. At this time Bliss was avowedly experimenting in sonorities and the Symphony is both original and colourful. The Introduction and Allegro, written in 1926 after his return to England, was first played at a "Prom" and is more orthodox in conception. The composer himself directs the L.S.O. in well-recorded performances of both works.

SHOSTAKOVITCH—Symphony No. 9. PROKOFIEV—Symphonic Suite—"Lieutenant Kije." PHILIPS ABL 3117.

Written in 1945, Shostakovitch's 9th Symphony is in striking contrast with its two immediate predecessors and its portentous successor. It is a light-weight work in five movements, the last three of which follow one another without break. Apart from the second movement in which there is a quantity of solo work for woodwind, the general mood is one of uninhibited jollity. Efrem Kurtz gives a good and well-recorded performance with the Philharmonic Symphony Orchestra of New York. On the reverse, the same conductor directs the R.P.O. in Prokofiev's Suite from the film "Lieutenant Kije." In this instance, too, a lively performance is forthcoming.

STRAVINSKY—"Apollo Musagetes." "Renard." DECCA LXT 5169.

"Apollo Musagetes," ballet in two tableaux, received its first performance in concert form in Washington, U.S.A., in 1928. In it, Stravinsky resorts to that economy of means which was to be a feature of his future works. It is scored for strings only and use is made of the old type of dance, whereby the style and atmosphere of the work is, in the main, neo-classical. The strings of the Suisse-Romande Orchestra, under the sensitive direction of Ernest Ansermet, give a sonorous performance of this cool and dignified music. "Renard," a burlesque dance scene for orchestra and four male singers is based on a Russian folk-tale. It was first performed in Paris in 1922. It is a type of work which loses something without a stage setting, despite a good performance by the Swiss conductor and orchestra with Michel Sénéchal, Hugues Cuénod, Heinz Rehfress, and Xavier Despraz as soloists and Istvan Arato playing the important cimbalom part.

FRANCK—Symphonic Poem "Psyché." PHILIPS ABL 3114.

"Psyché" a Symphonic Poem in three parts and six sections, three of them choral, was written about the same time as the Symphony in D minor. It is sometimes played with the choral sections omitted and this is the first recorded version of the complete work. Whether the choral sections add to the significance of the work is a debateable point. The performance, however, by the Hague Philharmonic Orchestra and Netherlands Chamber Choir under Willem van Otterloo, is a sensitive one and the reproduction is all that could be desired.

VOCAL

MOZART—"Ah se in ciel." "Et incarnatus est." "Alleluia."...DECCA LW 5247.

Mozart wrote the elaborate concert aria, "Ah se in ciel" for his sister-in-law, Aloysia, in 1788. "Et incarnatus est,' one of his most beautiful melodies, operatic rather than religious in style, comes from the C minor Mass, and "Alleluia" is the final movement of the motet, "Exultate, jubilate." The singer is Jennifer Vyvyan, who copes with the many difficulties of phrasing and *coloratura* in exemplary fashion.

They say

Prokofiev LIEUTENANT KIJÉ SUITE—**Paris Conservatoire Orch.**: LOVE OF THREE ORANGES SUITE—**L.P.O.** both cond. **Sir Adrian Boult** (Decca LXT 5119*): '*. . . an excellent disc, . . .*' (R.F.—'The Gramophone'—May, 1956.) '*A thoroughly desirable disc.*' ('E.M.G. Monthly Letter'—May, 1956.) • *R. Strauss* DIE FRAU OHNE SCHATTEN—**Vienna State Opera soloists, chorus and Orchestra/Karl Böhm** (Decca LXT 5180-4*): '*These are certainly my records of the month.*' (William Mann—'The Gramophone Record Review'—June, 1956.) '*A recording of outstandingly fine quality . . .*' (John Warrack—'Daily Telegraph'—18th June, 1956.) • *Rachmaninov* PIANO CONCERTO NO. 2 IN C MINOR—**Clifford Curzon/L.P.O./Sir Adrian Boult** (Decca LXT 5178*): '*The balance is excellent . . . the recording quality is very fine, and altogether I would strongly recommend this disc.*' (R.F.—'The Gramophone'—June, 1956.) '*Curzon proves himself a great virtuoso . . . the whole thing is brilliantly recorded.*' ('E.M.G. Monthly Letter'—May, 1956.) *Tchaikovsky* CAPRICCIO ITALIEN—**L.S.O./Anthony Collins** (Decca LXT 5186): '*. . . recording of a very high standard.*' (M.M.—'The Gramophone'—June, 1956.); FRANCESCA DA RIMINI—**L.S.O./Anthony Collins** (Decca LXT 5186): '*. . . considerably the most desirable version of the four available . . .*' (M.M.—'The Gramophone'—June, 1956.) • 20TH CENTURY ENGLISH SONGS—**Peter Pears/Benjamin Britten** (Decca LW 5241): '*Peter Pears sings all these songs with intelligence and is very finely accompanied and recorded.*' ('E.M.G. Monthly Letter'—May, 1956.)

* One of 'The Gramophone Record Review' *Records of the Month* selections.

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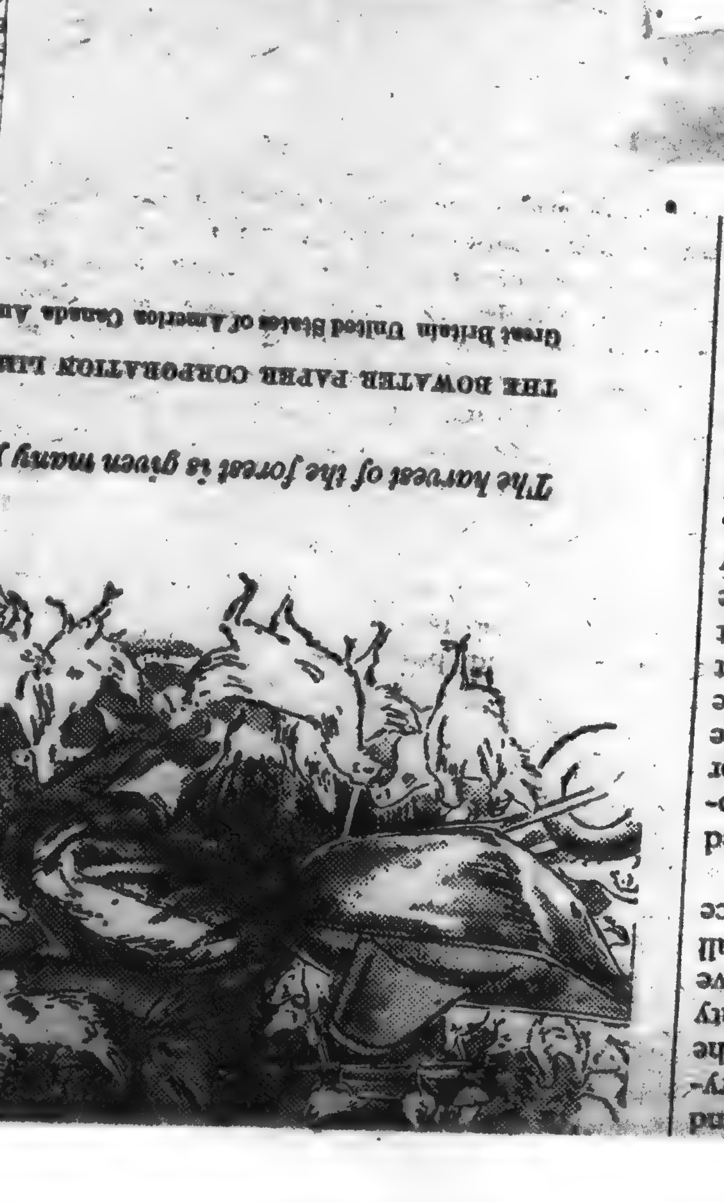

Photo: E.M.I.

Tullio Serafin

Tullio Serafin, born in 1878, is one of Italy's most distinguished operatic conductors. He has held appointments in the Augusteo, Rome, La Scala, Milan and the Opera House, Rome, and was one of those responsible for the foundation of the Florence Maggio Musicale. He has also conducted at Covent Garden and at the Metropolitan Opera House, New York. For H.M.V. he has directed the recording of "Il Barbiere di Siviglia," and for Columbia of "La Forza del Destino," "Cavalleria Rusticana," "Lucia di Lammermoor," "Norma" and "Pagliacci."

SCHUBERT—Mass in G. BACH—"Komm, Jesu, Komm. BRAHMS—Three Songs. HMV ALP 1360.

The Robert Shaw Chorale, from the United States, created an excellent impression on its first English appearance a month or two back. Under the musicianly direction of Robert Shaw, it sang among other things, Schubert's early Mass in G which is here recorded. There is plenty of vigour in the singing, but the Choir is also capable of producing a real *pianissimo* when required. The three soloists, members of the Chorale, do their work well. Bach's Motet is also impressively sung and the three songs of Brahms, "Der Abend," "Nächtens" and "Zum Schluss," originally written for vocal quartet, are quite successful.

ELIZABETHAN LUTE SONGS. DECCA LW 5243.

A partnership of great artistic merit is formed by Peter Pears and Julian Bream in this recital of songs by Morley ,Dowland, Ford and Rosseter. The singer's superb sense of style and exemplary diction are perfectly matched by the beautiful playing of the young lute-player.

CONCERTOS

SHOSTAKOVITCH—Violin Concerto. PHILIPS ABL 3101.

Shostakovitch composed his Violin Concerto for David Oistrakh who gave its first performance in England in February last. Written in four movements, it is his first essay in full-scale concerto writing and it was immediately recognised as one of the most significant of contemporary works in this form. Oistrakh is again the soloist in this, the first recorded, performance, and he is accompanied by the Philharmonic-Symphony Orchestra of New York, under Dimitri Metropoulos. It is a magnificent performance, the soloist displaying amazing virtuosity in the second and fourth movements, and deep musical feeling in the first and third. The reproduction is on the same high level as the playing.

Jerome Hines

Jerome Hines, one of America's most distinguished baritones, is a member of the Company of the Metropolitan Opera House, New York. During the Edinburgh Festival of 1953, he appeared as Nick Shadow in the first British stage performance of Stravinsky's opera "The Rake's Progress" and he sings the role of Baldassare in the Decca recording of Donizetti's "La Favorita."

Photo: Decca

THE "SUNDAY TIMES" CLASSICAL RECORD OF THE MONTH

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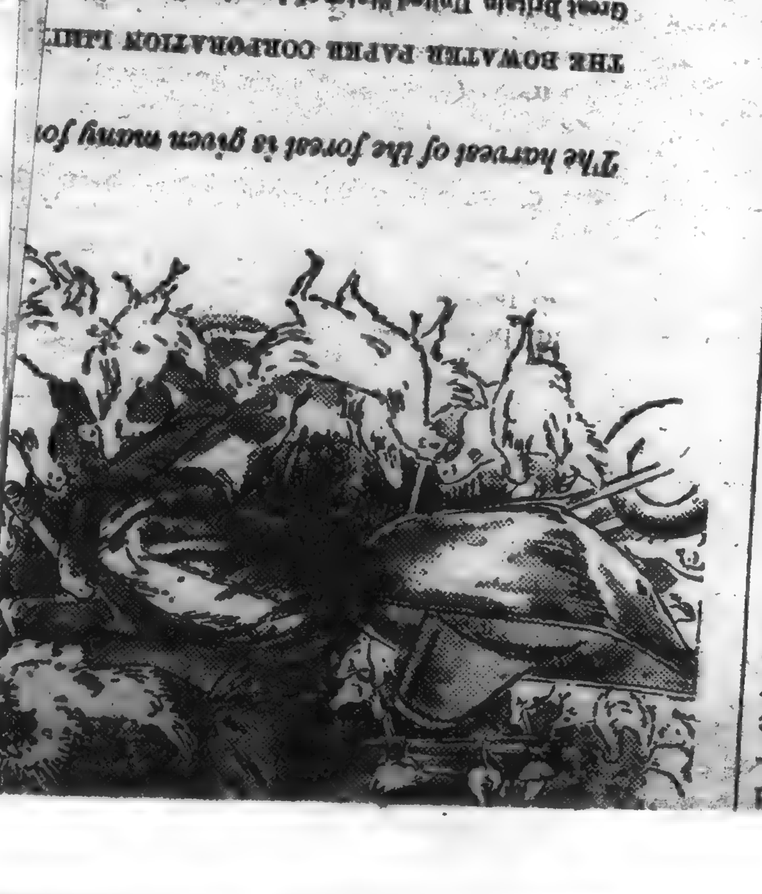

CORELLI—Concerto Grosso No. 1 in D. VIVALDI—Concerto in A for Viola d'amore. Concerto in D minor. MARTINI—Piano Concerto in F. COL. 33CX1357.

The distinguished band of young Italian musicians, I Musici, here present four fine examples of early Italian music. Their performances are always characterised by the greatest artistry and both the unnamed soloists, and the orchestral players give of their best in this extremely well recorded disc.

BENJAMIN—Sonatina. VAUGHAN WILLIAMS—Sonata in A minor. DECCA LXT 5143.

Written in 1924, Arthur Benjamin's Sonatina for violin and piano is a charming lyrical work, showing obvious French influence. Vaughan Williams's Sonata, on the other hand, is one of the composer's most recent works—it was actually written in 1955—and, while it is not likely to achieve a place in musical history as one of his greatest achievements, it causes the listener to marvel at the vigour of the writing. It is dedicated to Frederick Grinke, the violinist in both works presented on this disc. His partners are Arthur Benjamin himself in the Sonatina and Michael Mulliner in the Sonata and each work is sensitively played and impeccably recorded.

INSTRUMENTAL

BOCCHERINI—Quintets in A, Op. 28, and F., Op. 41. No. 2 HMV ALP 1361.

It would be difficult to imagine anything more lovely than these graceful examples of 18th century Italian Chamber music played by the Boccherini Quintet. The string tone is as soft as silk and the ensemble is perfect. In addition to the two main works, a further movement from a Quintet is included on either side by way of encore.

BRAHMS—Sonata No. 3 in F minor, Op. 5. HMV ALP 1358.

Of Brahms's three Piano Sonatas, all early works, only the third has remained in the repertory. Of its five movements, the opening *Allegro* is almost orchestral in its vehement restlessness. It is followed by a deeply romantic slow movement which gives place to a powerful Scherzo. Next comes an Intermezzo, "Rückblick," which returns to material previously stated, and the work ends with a spirited Finale. Solomon gives a masterly interpretation, by turn forcefully dynamic and infinitely tender, and the piano tone is very clearly reproduced.

DVORAK—Trio in E minor. "Dumky." TELEFUNKEN LGM 53064.

The "Dumky" Trio is unorthodox in that it is entirely lacking in Sonata form, each of its six movements being made up of alternating fast and slow sections. This does not, as one would expect, make for monotony, as Dvorak's power of invention is such that he has always something of interest to say and he has provided splendid material for pianist, violinist and 'cellist. This performance by the Hansen Trio is an attractive one and fills an important gap in the library of recorded music.

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Musical Survey

by George Montagu

OPERA

Covent Garden

This year's Italian season consisted of two stock operas, "Rigoletto" and "Tosca." In "Rigoletto," the title-rôle was sustained by Tito Gobbi who has earned a Continental reputation for his interpretation. Gobbi is undoubtedly a fine actor, and he gave a forceful performance which demonstrated both the evil and the pitiful aspects of the character. His voice is a big one, but is of no great beauty and he was not consistently in tune. By modern standards, however, his performance was a notable one. Hilde Gueden's Gilda was less satisfactory: her acting was mannered and she was far too sophisticated for the naive heroine. Vocally her style was German rather than Italian, and she left the impression that, while she is an admirable singer in many rôles, she was miscast on this occasion. As the Duke, Nicola Filacuridi was the most satisfactory, on the vocal side, of the three principals. He possesses a tenor voice of ample proportions, too ample, perhaps, for a purely lyrical rôle, but he had the good sense to keep it under control and he was particularly successful in "Parmi veder le lagrime." Barbara Howitt was a passionate Maddalena, and Frederick Dalberg, whose voice is scarcely dark enough for the part, sang Sparafucile. Argeo Quadri, who conducted, tended to make the orchestra too loud in some of the quieter passages, but his reading of the score was, on the whole, sympathetic. He adopted an unusually slow *tempo* for the closing duet of the third act which proved quite effective.

"Tosca" gave London the first opportunity of hearing on the operatic stage Zinka Milanov, the Yugoslav soprano, who has for many years been one of the "star" singers of the Metropolitan Opera House, New York. She is a prima donna in the old tradition, both as regards appearance and style of acting. After an uncertain first act, she came into her own in the second act, and provided some beautiful singing—"Vissi d'arte" was exceptionally well done—and, if not a great Tosca dramatically, she gave satisfaction from the vocal point of view. Ferruccio Tagliavini's Cavaradossi has been heard here before on more than one occasion. He is no great actor and he indulges in the usual tricks of Italian tenors, such as holding on to his high notes and forcing his voice on occasion, but there is no mistaking the natural beauty of the voice when used with discretion. Scipio Colombo was a fairly satisfactory Scarpia and that excellent *buffo* Melchiore Luise, was a humorous Sacristan. Argeo Quadri took the opera at an unusually slow pace and was not too helpful to his singers, who frequently had to shout in their endeavour to make themselves heard above the orchestra. The entire performance gave the impression of having been hastily put together without adequate preparation.

The young South African soprano, Mimi Engela-Coertse, appearing for the first time as Olympia in "Tales of Hoffmann," gave a splendid interpretation of the mechanical doll. She managed the elaborate *coloratura* with great adroitness and gave further proof that the British Commonwealth is able to produce singers of a very high order. The other principals, Joan Sutherland, Amy Shuard, Barbara Howitt and Richard Lewis, were as previously, and all contributed in full measure to a well-integrated performance.

The season ended with a performance of "The Queen of Spades" with the same cast as previously and under the direction of Rafael Kubelik. Tchaik-

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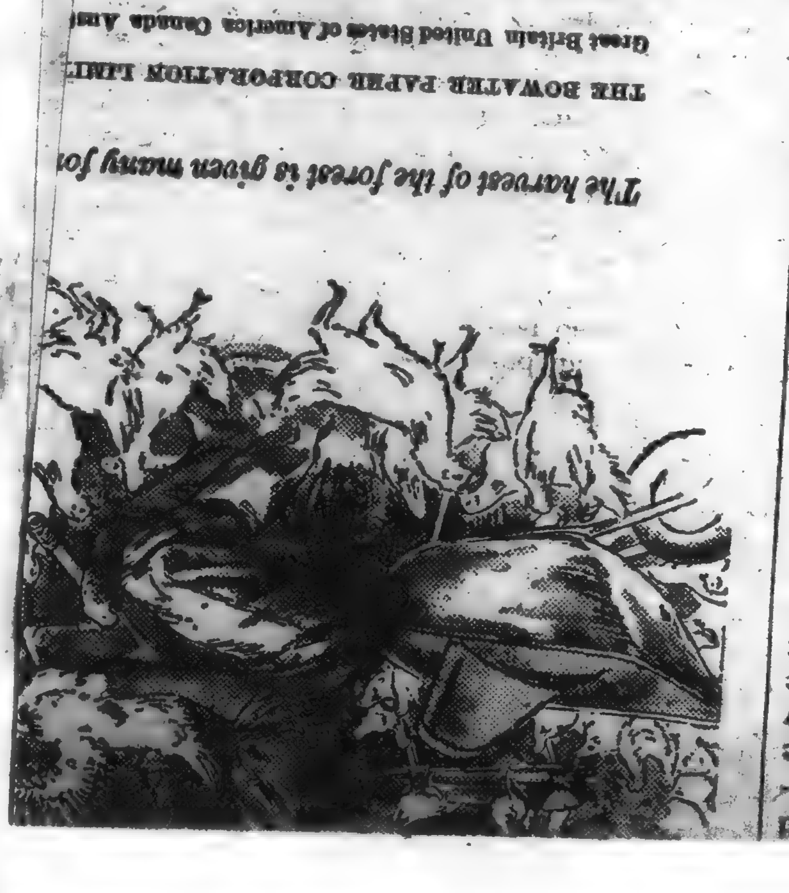

owsky's opera has developed into one of the Company's most successful productions to which Amy Shuard, Edith Coates, Monica Sinclair, Edgar Evans, Jess Walters and Otakar Kraus make excellent contributions. The smaller parts are all adequately filled and the choral singing and orchestral playing were of a high standard on this occasion.

Welsh National Opera

A week's season at Sadler's Wells opened with Verdi's opera "I Lombardi," which had not been heard in London within living memory. The libretto is a poor one and the chief characters create no interest whatsoever. The hero and heroine are colourless and the villain is quite unbelievably wicked. Musically, too, the work is insignificant, apart from some stirring choruses and a beautiful trio, "Qual volutta trascorrere," in the final act. Nevertheless we are grateful to the Welsh National Opera for giving us the opportunity of hearing a work which, in its day, aroused great patriotic enthusiasm in Italy. Rosina Raisbeck did her utmost with the thankless part of Giselda and, apart from a few edgy top notes, sang very well. Alfred Hallett displayed a pleasing lyrical tenor voice as her lover, Oronte, and Bryan Drake sang with conviction as the villainous Pagano. As his ineffectual brother, Arvino, Paul Asciak was vocally somewhat monotonous. The chorus produced some splendid singing and the Bournemouth Symphony Orchestra gave of its best under the direction of Warwick Braithwaite.

"Nabucco," although actually produced a year before "I Lombardi," is a far more interesting work. The characters of Abigail and Zaccaria the High Priest are better defined than any in the latter opera, and Verdi has taken the opportunity of writing some interesting music for each. There are again some striking choruses, including the famous "Va, pensiero," in which the Jews lament their captivity. The cast was substantially the same as last year, with Charles Groves conducting. Ruth Packer gave an uneven performance as Abigail: her *mezza-voce* singing was beautifully managed, but in the many dynamic passages which the rôle entails, her voice was frequently hard and edgy. Hervey Alan again made a noble figure of the High Priest and sang his arias with dignity. The newcomers were Zoe Cresswell, a soprano who made an excellent impression as Fenena and who sang her aria in the final act with great tonal beauty, and Roderick Jones as Nabucco. The latter is to be commended for the remarkable clarity of his diction, but his voice was not always as steady as one could have wished. The choral singing was, as usual, an outstanding feature of the performance.

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RECITALS

José Kahan

A Mexican pianist, José Kahan, making his first English appearance at Wigmore Hall, was at his best in modern music, giving sensitive performances of Bloch's Poems of the Sea and some Mexican Dances by Ponce. He was less successful in the classics; his interpretation of Mozart's Sonata in B (K570) was mannered and sentimental and in Brahm's Handel Variations he adopted a kind of 18th century drawing-room attitude quite alien to the work in question.

Joseph Fuchs and Arthur Balsam

These two distinguished American artists have been playing the complete series of Beethoven's Violin and Piano Sonatas in the Festival Hall Recital Room. We were only able to hear the early Op. 12 No. 2 and the final Sonata, Op. 96, but this sufficed to confirm previous impressions that both as individuals and as a team, the standard of playing and interpretation is on a very high level.

Ina Biezunska

Polish born, but now resident in Israel, Ina Biezunska provided some competent, but unexciting, playing at Wigmore Hall. She was unable to infuse sufficient colour into Beethoven's Sonata Op. 31 No. 2 and Franck's Prelude, Chorale and Fugue to make them really interesting. A Suite by the Israeli composer, Kaminski, was of little moment.

Leslie Riskowitz

A South African pianist, Leslie Riskowitz, was heard to greatest advantage in Beethoven's "Les Adieux" Sonata and Rondo in G. His interpretation of Liszt's B minor Sonata had little poetry and was rather shapeless and Debussy's "Pour le piano" inclined to stodginess.

Raffi Petrossian

If Raffi Petrossian's musical sense were the equivalent of his technique, he might be a pianist of considerable attainments. As it is, his sole objects appear to be speed and virtuosity. He showed little understanding of Bach and Scarlatti and his performances of Liszt's Sonata and Schubert's "Wanderer" Fantasy were tasteless and superficial.

Duo Langbein—Jones

Two Australian musicians, Brenton Langbein (violin) and Maureen Jones (piano) who are domiciled in Switzerland, made an excellent impression on their first London appearance at Wigmore Hall. Each is a highly proficient artist, the pianist, in particular, showing the keenest sensitivity in her playing, and the team work was exemplary. Mozart's Sonata in A. (E.526) and Brahm's Sonata in D. Minor formed the first half of the programme, the latter work bringing out the best in each player. Later, the whimsical spirit of Debussy's Sonata was captured with much success.

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Mikhail Sheyne

There was little pleasure to be derived from the playing of this Russian-born American pianist at Wigmore Hall. His slapdash methods resulted in numerous inaccuracies both in some Bach Chorales and a Chopin group which included the G minor Ballade and the B flat minor Sonata.

GLYNDEBOURNE OPERA AT LIVERPOOL

The Liverpool Philharmonic Society, in association with Liverpool Corporation, presents a short season of Glyndebourne Festival opera with the Liverpool Philharmonic Orchestra at the Royal Court Theatre, Liverpool, during September. They will open the season on September 10th with "The Marriage of Figaro" and "Don Giovanni" and "Cenerentola" will follow.

THE SOCIETY OF WOMEN MUSICIANS

The Society of Women Musicians announce that the third biennial Award of the Walter Wilson Cobbett Memorial Prize has been made to Ruth Gipps, D.Mus., for a Sonata for Clarinet and Pianoforte. The adjudicators were Katharine Eggar, Chairman S.W.M., Dr. Gordon Jacob, Elizabeth Maconchy, Elizabeth Poston and Ivor Walsworth.

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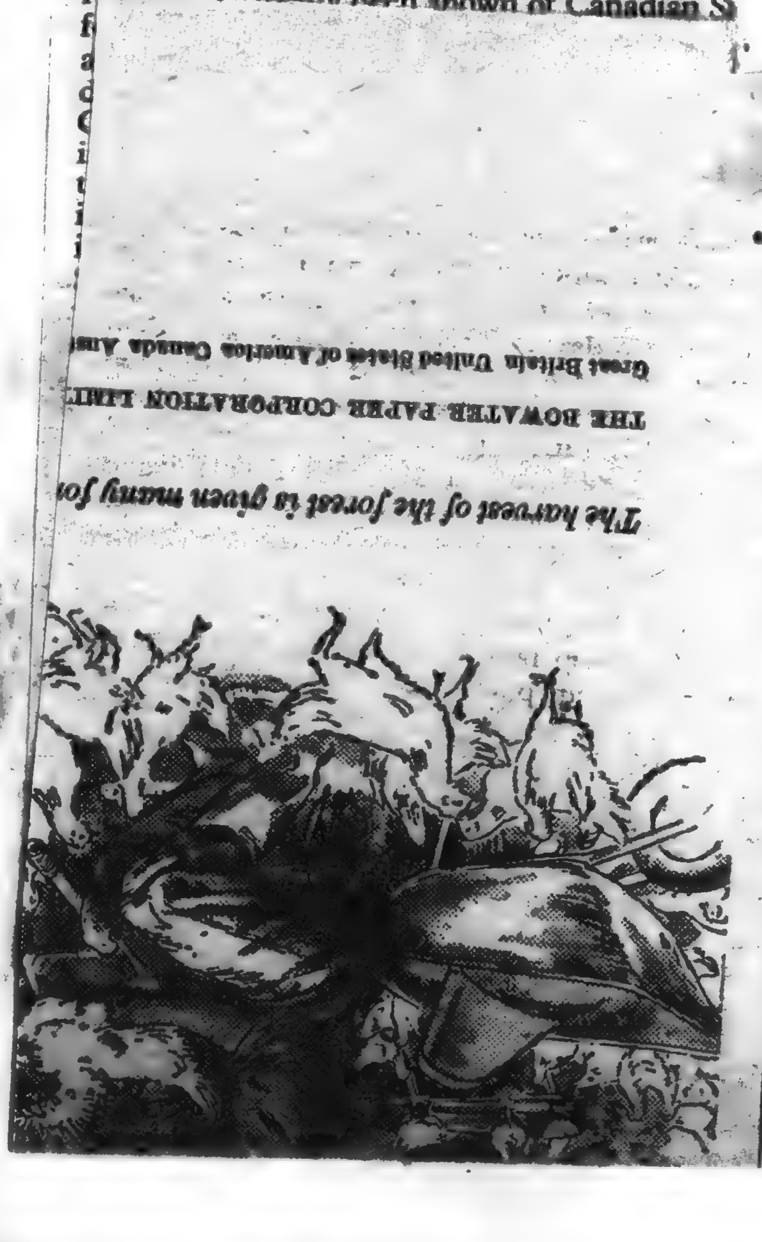

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DENIS MATTHEWS (Piano)
Tuesday, September 18th
ERIC PARKIN (Piano)
Tuesday, September 25th
ARCHIE CAMDEN (Bassoon)
JAN KERRISON (Piano)

THE LONDON JUNIOR AND SENIOR ORCHESTRAS

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FILACURIDI *Cont. from page 19*

sang in his spare time. Finally, however, he made up his mind to pursue a musical career and made his way to Milan for serious study in 1948. He made his professional début at Savona as Alfredo in "La Traviata," a rôle in which he appeared shortly afterwards with great success in Trieste, in company with Margherita Carosio and Carlo Tagliabue. This was followed by an extensive tour of the principal cities of Spain as the Duke in "Rigoletto" and Count Almaviva in "Il Barbiere di Siviglia," his fellow-artists including Elisabetta Barbato, Alda Noni, Mario del Monaco and Gino Becchi. Returning to Italy, he sang in a number of provincial opera houses, and in 1950, he visited Rio de Janeiro, where he sang Rodolfo in "La Bohème" and Dimitri in "Boris Godunov." Back in Rome, he appeared as Maurice de Saxe in Cilea's "Adriana Lecouvreur" in the presence of the composer, by whom he was congratulated on his performance. From this time onward, he was engaged for the principal opera-houses of Italy, such as La Scala, Milan, the Fenice, Venice, the San Carlo, Naples, and the Maggio Musicale in Florence. He also sang in France and Belgium. He was selected to play the part of Pinkerton in the film version of "Madam Butterfly," and has sung in Television performances of "Adriana Lecouvreur," "La Traviata," and "Manon" in Italy. He visits Portugal each year as guest artist at the San Carlo, Lisbon, and he is due to appear in Milan, Rome and Naples next season. His first appearance in England was as the Duke in "Rigoletto" at Covent Garden in July last.

Nicola Filacuridi takes his singing very seriously and firmly believes that the true artist should make his voice subservient to himself and should not allow himself to become a slave to his voice. He is married and has a daughter, Danila, of four and a half. He is intensely interested in sport, and in boxing in particular and, when on holiday, keeps fit by swimming and playing tennis.

Printed in England by Thomasons Ltd., Cedar Press, Hounslow, on Aerocote supplied by VRG-Paper Ltd.
for Hadley Publicity and Publishing Co., Ltd. 25 Haymarket, London, S.W.1., England.
SOLE AGENTS: AUSTRALIA Gordon & Gatch (A'Asia) Ltd.
SOUTH AFRICA, Central News Agency Ltd.; Federation of Rhodesia and Nyasaland, Messrs. Kingstons Ltd.
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Music and Musicians

ton in Edinburgh

By PETER HEYWORTH

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There must be No Photographs, No Dogs and No Betting. There may be No Play; and "everyone visiting the Oval is admitted subject to the Rules and Regulations of the Surrey County Cricket Club, which reserves the right to have removed from the ground any person who shall refuse to comply with them or whose presence is a source of danger or annoyance to others."

These regulations were amended and shortened in 1950 but lest, in the shortening, some prohibition might have been unwittingly omitted or some loophole to licentiousness uncovered, the authorised 1879 version remains posted beside the revised; and, so that no time may be lost between the devising of a new commandment and its promulgation, loudspeakers jut from the red-bricked pavilion through which the Surrey committee can tell the multitude to stop talking, keep off the grass or, for all I know, get its hair cut. The Oval is like the factory in Chaplin's *Modern Times,* where the minatory eye of the boss pierced even the lavatory walls. When I am there I feel the weight not only of 1879, but also of 1984.

On Monday this house of correction was more forbidding than ever when, threatened by the sky as well as by the Surrey committee, some

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The New Statesman and Nation, S

The fact that non-governmental, in status, that its functions were "technical", that it had an Egyptian president and that the whole thing had been worked out through the United Nations with the participation of India, the Soviet Union and Egypt herself, would incline the Egyptian government to accord it important attributes in the Convention and to allow it even wider powers in practice.

A Suez Canal settlement on these lines should be part and parcel of a comprehensive Middle East

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FRIDAY, SEPTEMBER 28, 1956

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Provost Sir John G. Banks,
conductor of the orchestra;
..." photo.)

News
Newspaper
31, 1956

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Music and Musicians

Boston in Edinburgh

By PETER HEYWORTH

"DONT look at the brass. They need no encouragement," was Richard Strauss's advice to young conductors. Heaven knows what he would have thought about the Boston Symphony Orchestra's trumpeters. They raise their bells aloft with the uninhibited fervour of a Louis Armstrong and with a strident, rasping shriek, more reminiscent of a fire alarm than a musical instrument, mercilessly hack their way through the most opulent score. Even in a quiet orchestral tutti they stand out as though the remainder of the instruments were an off-stage band.

But in every other way it has been a most exhilarating experience to hear this great orchestra in a series of concerts at Edinburgh. The first impact on the listener is not, as with the New York Philharmonic-Symphony Orchestra, of mere brilliance, but of a wonderful freshness, zest and confidence that in truth seemed to come from a new world. I would certainly not be eager to break a lance for Charles Münch's interpretations of the classics, and he used far too heavy a string band for his performance of Haydn's Symphony No. 102 in B Flat that opened his first concert. But there was about the playing a gusto and high spirits that seemed nearer to the spirit of old Haydn than one of those exquisitely phrased and pointed performances that we are asked to accept as authentic.

Of course, the merits of the Boston Orchestra amount to much more than mere vigour and virtuosity. Its heavy brass is superbly sonorous, and in the cool brilliance of its strings there is none of that harsh metal which disfigures some American orchestras. Above all, its French-style woodwind is quite superbly lucid, fluent and elegant, and the fluttering flutes have a haunting lyrical charm unsurpassed, in my experience, by any French players. Every department of this great orchestra was shown to fine advantage in the wonderfully luminous performance they gave under Pierre Monteux of Bartok's Concerto for Orchestra.

Europeans rather like to take refuge from the evident technical superiority of the two or three great American orchestras by saying that they are, of course, splendid in their own flashy way and no doubt well adapted to raucous contemporary music, but that they are really not suitable to interpretation of the staple classics. The fault, I suggest, lies with conductor rather than with orchestra, for Monteux and the Boston Orchestra gave last Wednesday a remarkably fine performance of Brahms's Third Symphony, a work which floored no less an interpreter of the classics than Bruno Walter on his recent visit to London.

M. Monteux adopted rather measured tempi—certainly that of the opening movement was not allegro con brio. The unobtrusive yet incisive beat of this astonishing veteran never, however, for one moment let the music flag, and in the space he provided for himself he gave the symphony, notably in the andante, a wonderful melodic surge. Time and again the details he revealed reminded one that the charge of thick orchestration, so often levelled at Brahms, should in justice be brought to the door of some of his interpreters. Only too often lucidity in music of this sort is won at the expense of richness of sound. But the utter clarity that Monteux brings to the most complex score is achieved not by tenuous texture but by minute attention to details of balance. Certainly this Brahms symphony was as rich and warm a performance as one could wish. The inner movements had a quality of light that I have heard equalled only by Toscanini, while for all their measured tread the outer pair had real symphonic stature and drive.

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FOR the rest, the Boston Orchestra, again under Monteux, provided an exquisite accompaniment for Casadesus's brilliant playing of the Ravel left-hand Piano Concerto (a work in which those assertive trumpets were for once not too out of place); and together the same team almost succeeded in making Franck's Symphonic Variations enjoyable. Isaac Stern gave a tender and lyrical account of Beethoven's Violin Concerto, but Charles Münch's accompaniment was brilliant, vigorous and almost aggressively extrovert. The soft string chords that open the slow movement were played with such insensitive detachment that it was impossible to resist the impression that M. Münch (who in Dukas's "L'Apprenti Sorcier" had shown what an outstanding manipulator of orchestral sound he is) was profoundly bored with the whole affair.

But the great disappointment of the Boston concerts were the new American works they chose to introduce. Under Koussevitsky, Boston fought unceasingly for contemporary music. I cannot believe that had he still been the orchestra's conductor he would have chosen for a foreign tour works as vapid as the pieces by Piston, Paul Creston and Copland I sat through. Some of the English pieces that were recently taken to Russia might be thought to be taking the cold war rather far. But the American works that the Boston Orchestra are carrying round Europe are enough to shatter Nato. American music is not in such a dismal condition as these works might suggest.

First Nights

London. — TO-MORROW: *Cloudcuckooland* (New Lindsey). TUESDAY: *The Miraculous Mandarin* (Covent Garden); *Towards Zero* (St. James's). WEDNESDAY: *Timon of Athens* (Old Vic). THURSDAY: *A River Breeze* (Phoenix).

Edinburgh. — TO-MORROW: Ram Gopal Indian Ballet (Empire); *Village Wooing* and *Fanny's First Play* (Lyceum); *Oedipus Rex* (Assembly Hall). THURSDAY: *The Legend of the Taj Mahal* (Empire).

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The New Statesman and Nation, September 1, 1956

The Arts and Entertainment

Edinburgh 1956

IF so far this hasn't seemed a vintage year at Edinburgh, blame partly the weather: dank skies and slobbering pavements make a sad frame for any festival. From time to time we are whirled out of the murk by Great Art, that most efficient air hostess, but the exhilaration wears off: when we emerge from the Usher Hall it is still raining. A drink, we murmur, but are promptly baulked by the licensing laws. Like the initiates in *The Magic Flute*, we must endure the trial of water—a splendid discipline, no doubt, but in no way festive.

Oedipus is our catchword; whether by accident or design, the grim old myth bobs up everywhere. A film has already been shown of Canadian Stratford's Sophoclean production, which is due to arrive in flesh and blood at the Assembly Hall during the final week. On the fringe, as we say, Cocteau's *Machine Infernale* has been enterprisingly staged by the University of Aberdeen, while the Hamburg State Opera presents, as the main item of a Stravinsky-Abend, the dry but decidedly impressive opera-oratorio which Cocteau and Stravinsky devised from the legend some thirty years ago. Since *Oedipus Rex* consists of a series of static tableaux, it is surprising that theatrical performance should add anything to its effect; but it does. What we see, brilliantly directed by Günther Rennert in the sombre setting of Teo Otto, is not so much drama or opera as religious ritual. The three principals—Oedipus, Creon and Jocasta—stand exposed on a high platform-altar, sternly masked and taloned, each in front of a massive, rough-cast pillar which also serves for entrance and exit; below, the chorus forms a square, stony hedge; and upon this compact and almost motionless pattern the pitiless blows of fate begin to fall. The spectacle is grandly appropriate. Expecting little in the way of action or movement, we are proportionately stirred when the long-held hieratic poses disintegrate and resolve into a fresh visual composition; for example, at the slow exit of Jocasta, although this involves no more than a slow turn sideways, a few halting steps and a dreadful folding of metallic hands across the throat. The only dubious item in a brilliant presentation is that which is taken over unchanged from the author's expressed intentions, namely the use of a [illegible] in white tie and tails; his [illegible] suggest the compère of an intimate revue.

In the music there are some pages which, like the narrator, now seem only fossilised 1927; but most of the score retains its cold strength, creating an implacable world strangely in keeping with Cocteau's Latinised text. Leopold Ludwig conducted with evident understanding of the music's character, though the timbres and rhythms which it requires come less easily to German than to French or American players. The outstanding members of a distinguished cast were the Jocasta of Maria von Ilosvay and the Tiresias of Arnold van Mill; but on the first night we had *Oedipus* without the King. Helmut Melchert showed by his spare gestures and by some highly expressive inflections that he had a secure grasp of the role; but a bad (? Edinburgh) cold made him almost incapable of singing it. Except for the pointless break between the two "acts", which seemed exactly like a stage hitch, this was the only drawback to a memorable performance. But the evening tailed off sadly with *Mavra*, a trivial little opera buffa of 1922, prettily decorated (again by Teo Otto), poorly sung, and acted in the rough and tumble style of a battalion concert party.

Besides *The Magic Flute* and a *Salome* which is still to come, Hamburg brought us another quasi-novelty in *The Barber of Baghdad* by Peter Cornelius. Cornelius was a Wagner disciple who wisely did not attempt to impose a Wagnerian scheme on his gentle, lyrical muse; his *Barber* (1858) suggests a Schumann whose texture has felt the aerating influence of Berlioz. Extremely deft in workmanship and orchestration, it is thought by all Germans and by some musicians from other countries to be a neglected masterpiece of comic opera. On the stage, however, its lack of both musical and dramatic verve becomes too apparent, and the general effect is that of a moderately jolly charade. In Act I we have to be content with the single joke of the barber's interminable loquacity; Act II brings a fresh joke—a lover shut up in a box and discovered apparently dead. Ah, say *Barber* addicts, but, when well acted and well sung, the little work can be delicious; to which I can only reply that I once saw it with Elisabeth Schumann as the heroine and Richard Mayr as the Barber, and that even then it scored no more than a minor success. Still, there are charming episodes in the score, such as the scene of the muezzin and the duet for the lovers in Act II; and the Hamburg performance, though weak on the female side, was neatly turned under Albert Bittner; it was moreover exceptionally strong in its two male principals, the clear-toned and personable tenor hero of Sandor Konya and the imposingly sonorous, smooth and reasonably funny Barber of Arnold van Mill.

Orchestrally, the first week was dominated by Sir Thomas Beecham and the Royal Philharmonic, the second by the Boston Symphony Orchestra under its regular conductor, Charles Munch, and that genial veteran, Pierre Monteux. At the moment of writing, the latter has yet to give his first concert; but there has already been an interesting opportunity to compare British and Franco-American styles in both the classical and the romantic repertory. As an interpreter of Viennese Symphony, Sir Thomas scored an easy victory. He made Schubert's little No. 6 in C major seem almost a masterpiece by the rhythmic spontaneity and the lightly caressing touch with which he handled it; whereas Munch treated Haydn's No. 102 in B flat, a far greater work, as a mere precision showpiece, not caring how often the weight of violin tone might reduce the flute to inaudibility, and phrasing the sinuous curves of the Adagio with streamlined efficiency. This is the kind of playing, though brilliant in attack and sumptuous in sheer tonal quality, which sometimes disappoints us in the performances of the crack American orchestras. But how wonderful they can be at their best. Their opening concert ended with a *Sorcerer's Apprentice* which blazed and crackled with virtuosity, and there was also much superb playing in Strauss's *Don Juan*, though here the conductor's conception of the music lacked authority and tenderness. Beecham, at one of his concerts, gave a *Don Quixote* which penetrated to the heart of the marvellous score and was yet sadly unkempt in detail; one longed, in Strauss, to combine the virtues of the two orchestras. But what orchestra in the world could surpass the Royal Philharmonic's playing, under Sir Thomas, of the Sixth Symphony of Sibelius or Delius's *In a Summer Garden*?

A pleasant, and surprising, feature of the programmes has been the appearance of the 79-year-old Dohnanyi both as pianist and composer. With the B.B.C. Scottish Orchestra under Ian Whyte he gave a delightfully relaxed and easy performance of his popular *Variations*; more significant was the Piano Quintet in E flat minor which he played at one of the morning concerts with the New Edinburgh Quartet. Though written in a near-Brahmsian vein which was already anachronistic in 1919, the work can now be seen as a valuable addition to the small number of good piano quintets; its material is attractive and its structure both original and notably successful, with thematic recurrences which come off and do not merely suggest a tiring invention.

Some leading Edinburgh attractions which I

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have not yet mentioned—among them the superb Braque show, the new Bartok ballet and *Under Milk Wood*—will soon be visible in London and can therefore await discussion by my colleagues. Of the Canadian and Italian theatrical troupes, and of the new music performed during the Festival, I hope to offer some account next week.

DESMOND SHAWE-TAYLOR

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Sunday Globe
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Independent
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VARIETY Wednesday, September 5, 1956

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(Continued on page 1[illegible])

THE SUNDAY TIMES, SEPTEMBER 2,

nburgh Festival

PLEASURE AND PAIN

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MY nine days in Edinburgh brought me various concert experiences, besides those of Beethoven, Delius, Sibelius, Strauss and Berlioz by Sir Thomas Beecham and the Royal Philharmonic Orchestra, that were a pure joy for their combination of imaginative understanding and technical finish.

The two concerts by the Boston Symphony Orchestra which I heard afforded experiences of quite another kind. The orchestra itself is a superb body, of splendid tone and faultless precision. But at its first concert, under Charles Münch, it gave us a series of performances which, if I am to be quite frank, exceeded in sheer noise anything I have ever before encountered anywhere else in a lifetime of concert-going: the volume was almost consistently so overpowering that for a good part of the time I had to listen with my fingers in my ears.

We were given what I suppose was a truly authentic performance of the sixth symphony of the American composer Walter Piston, a work well representative of the new spirit of American music, forthright, efficient, hard-hitting music that was always interesting, with a finale of splendid energy. But, at the risk of hurting the feelings of many good personal friends in Boston, I am bound to say that I have never heard worse performances of the Haydn symphony in B flat major, the Strauss "Don Juan" and "L'Apprenti Sorcier"; all were excessively and meaninglessly noisy, the Haydn in particular.

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Canada, U.S. Lift Scot Fest

Continued from page 2

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In the opening night audience were Britain's Princess Royal, the Lord Mayor of London, Lord and Lady Harewood, and Sir John Banks, civic boss of Edinburgh. Conductor was Charles Munch, and program featured Haydn's Symphony No. 102 and first European performance of the Sixth Symphony by Walter Piston, American composer.

Copland's Symphonic Ode was also given its European preem during five-day stint.

Ian Hunter, the Edinburgh Fest's artistic director from 1947 to 1955, returned here briefly for a few hours, flying in from Dublin with the Boston musicians. He is now managing direcor of concert promoters Harold Holt Ltd., and booked the Boston Symphony's current air trek through 14 countries. When orch arrives in London Sept. 25, Hunter will have travelled 11,000 miles with them. Tour embraces Leningrad, Moscow and Prague behind the Iron Curtain.

Pierre Monteux, guest conductor with the Bostonians, planed in from Amsterdam after conducting a performance by the Concertgebouw orch. The 81-year-old maestro is making his Edinburgh Festival bow.

Stratford Rings Bell

Stratford (Ont.) thespers have put their best foot forward, and are considering the invitation to act here a top honor. They winged in to Prestwick in small hours of an August morning, with good wishes from top government officials and all arts-lovers in Canada. Tyrone Guthrie, guest director, and resident stager Michael Langham accompanied them.

Also here with the 65 Canadian players are Peter Bennett, managing director; Tom Patterson, director of planning, and Mary Jolliffe, publicity manager. Company is playing "Henry V" and "Odeipus Rex" on 10-day session.

Plane trip across by Trans-Canada was financed via the Toronto Star, and reportedly cost $25,000. Edinburgh Festival Society is covering accommodation costs. Company has several Scots, including hair stylist Nina Lawson, farmer's daughter from Carluke, Lanarkshire, and John Gardiner, former rep actor here.

Pushing for Opera House

Building of a modern opera house in Edinburgh is being talked over in festival music circles. Lack of suitable theatres and halls is causing headaches to both official and unofficial or "fringe" groups.

Finding a vacant hall in this Athens-like city is like searching for the famed haystack needle. Commercial legit and vaude houses are all occupied, and even old-world rooms in historic wynds or closes are taken over by revue groups.

Dr. Guntheir Rennert, artistic director of the Hamburg State Opera, advised organizers only to build an opera house if people are willing to spend much coin on the project. He said it cost about 5,000,000 marks to carry out post-war reconstruction of the Hamburg Opera House and create a new auditorium.

Dr. Rennert said Edinburgh has better atmosphere for fostering theatrical arts than Hamburg. In Germany, according to director, too much nervous business energy is expended.

On financial side, this year's Edinburgh Fest looks prosperous, though losses are again directly inevitable. Junket makes coin for city while at same time losing it on actual festival.

Losses have ranged from $33,000 in 1948 to $118,000 in 1951, Festival of Britain year, when New York Philharmonic - Symphony played here. Against this the city's rate-payers foot a yearly bill for $45,000, the balance being met from a fund supported by the Arts Council and individual citizens.

Edinburgh project was never meant to be a business undertaking but "an endeavor to provide a stimulus to establishing a new way of life centered on the arts." Top revenue results to public services, and shops and local firms smile at increased turnover of about $3,000,000 a week for the three weeks.

Italian legit group, Piccolo Teatro from Milan, ran into poor biz through plays being presented in Italian lingo. Demand for seats for foreign language productions is never great, and, last year, French drama "La Dame Aux Camelias" also got off to a slow start.

"Fringe" Gets Hypo

The festival "Fringe," assembly of unofficial plays, revues, concerts, parties and operas in small church and Masonic halls scattered over 10 miles of city and neighborhood, is bigger and more interesting this year. So many productions are now staged that press crix work overtime covering the top legit and music shows as well as these "little" sideshows, many of which reveal unexpected talent for vaude, legit and tv. Cabaret slant is being stressed more, a point which this scribe has hammered for years in this yearly roundup in VARIETY.

The "Fringe," in fact, is at last in the money. Front-of-house managers look happy, and casts can afford more than hard camp beds in dressing rooms. The smaller shows cater to a more general variety of tastes, with revue predominant. Local support is also strong for this section.

Four late-night revues achieve a generally high standard of entertainment, although the London artists featured in "Light and Shade" offer only so-so material, some of it already produced in earlier revues. Hit of the "Fringe" is the late-night revue presented in Gullan's Close by the Oxford Theatre Players, a witty, intimate show, with American actor Del Kolve, from Blair, Wis., shining in solo spots along with English actors Dennis Woolf and John Pole.

Cambridge U. students put on a revue in Portobello Town Hall, and others are staged by the Irish Players in the Regent Hall and the Aberdeen students in a Queen St. location.

"Fringe" legit side is growing so much that Donald Wolfit, established English actor, starring in "The Strong Are Lonely" in a sideshow hall, suggests encouragement of an international fringe. This would bring foreign drama groups from France and Germany to Edinburgh each year. He wants some kind of official blessing given to the unofficial shows via, say, publication of their wares in the recognized Festival Society program.

London Group Scores

Legit-wise, the London Club Theatre Group is drawing good houses to see their two new plays, "Twice Five," as they're called, in St. Mary's Hall. Philip Guard has authored the pieces. Sonia Dresdel is earning plaudits for a two-hour performance in Fraser Neal Players' production of "The Human Voice" and "Miss Julia," by Jean Cocteau and Strindberg, respectively.

The Dutch actress, Nel Oosthout, is presenting solo performance of "St. Joan" to mark the G. B. Shaw centenary year. She stages solo shows throughout the world in both Dutch and English, and will present "St. Joan" at the Fortune Theatre, London, Sept. 17 for a week.

The After Dinner Opera Co. from N. Y. is late starter at the fest, and creating much interest. Company of six is staging three one-act operas, each starting at 8:30 p.m. nightly. Members have paid their own fares for the 6,000-mile trek, and are taking only nominal salaries for the tour. They have taken over a large house and will feed themselves.

To pay for the trip singers Jeanne Beauvais and Francis Barnard took jobs in commercial theatre. Up to four days before sailing, they were appearing in "The Beggar's Opera" at the Sanders Memorial Theatre in Cambridge, Mass. Norman Myrvik, the tenor, accepted concert engagements; Lucille Burnham, the musical director, gave recitals, and Richard Flusser, founder and senior producer, wrote articles and produced tv plays as well as appearing on a money-prize tv quiz.

After Dinner company is the first off-Broadway group ever to visit the Edinburgh Festival. It opened here last Tuesday (28) and will run to end of festivities Sept. 8.

World press coverage of the 10th Edinburgh proceedings is also in the mood by being bigger than before. More than 450 scribes are around, from 35 countries. They are catered for admirably by press officials Bill Nicholson and Graham Cowie in topflight system of information and query-checking which has become a model for world fests. Cabling, typing and telephonic facilities are on hand in a vast hall where scribes can munch biscuits, drink gallons of coffee and consume beer and spirits.

Festival Edinburgh 1956 will pass into history as a culture spree without top stars, but with so much culture on tap that it can't all be consumed or digested without nervous exhaustion. Ancillary film festival has also clicked bigger than before.

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Wednesday, September 5,

…Lift Scot Fest's Lev… …burgh Shooting for 30…

By GORDON IRVI…

To Change the Subject

Boston C.S. Monitor
Sept. 7, 56

Scots Rise to Defend Kilts ……………………… By Harold Hobson

Edinburgh

There has, it is said, been no rain in Sicily since May. This is hardly surprising to the American visitors to the Edinburgh Festival, for most of the rain available to Europe during a normal summer seems to have fallen on Princess Street and the Scott monument in the opening week of the annual celebrations.

The Iowa Girls' Pipe Band has been observed gazing up at the castle on its hill in the middle of the city, drenched to the skin. The members of this organization have aroused great interest in the city, and they have achieved the unique distinction of having a society formed—called Am Feile Beag—whose object is to protest against their wearing the kilt. This society, whose secretary has been writing letters to the Edinburgh papers, was established about four months ago, when first the rumors of the Iowa girls' impending visit to Edinburgh began to shake the foundations of its gray and ancient walls.

Having rested somewhat from pinching the Stone of Scone from Westminster Abbey, patriotic Scots began to brood on the subject of the kilt. For the kilt is a masculine garment, and Am Feile Beag felt, and feels, strongly that it should not be worn by girls, even by girls from Iowa. This, naturally, has brought the Iowa ladies prominently into the public eye, and they have probably had the best advertisement of any organization at present in Edinburgh.

Not that, in this matter of advertisement, the Boston Symphony Orchestra is far behind them. The public relations of this august body are handled by Walter Alford, and his management of them is regarded as a model by the newspapers of this city. His impromptu descriptions of the orchestra's tour through 13 countries are looked on almost with awe.

By the way, of the 105 members of the orchestra, 25 will be visiting the countries of their birth during their tour in Europe. Sixteen come from France, three from Russia, two from Czechoslovakia, two from Austria, and one each from Denmark and Germany.

Two members of the company, Doriot Anthony Dwyer (first flute) and Olivia Luetcke (second harp) are women. For some reason, surprise has been expressed that there are not more. After all, there are more than two in the Iowa Girls' Pipe Band.

It is a good thing for the finances of the festival that the Boston Symphony Orchestra is not going to confine its attentions to Edinburgh only. This is what the New York Philharmonic Symphony Orchestra did in 1951, with the result that the festival authorities had to pay the whole cost of bringing the orchestra over, a sum of £50,000 ($150,000). Happily, many European countries are joining Scotland in providing the Boston orchestra with its bread and butter, and a few hot dogs, on its present tour.

In its turn, the orchestra is gratified to be taking part in the biggest festival Edinburgh has yet had. This is the tenth festival, and there will be 164 performances of all kinds, in which 2,000 artists will participate. Some 250,000 visitors (besides the Iowa Girls' Pipe Band) are expected; and the sensible Scottish people are hoping they will spend £3,000,000.

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Festspiele in Edinburgh

I

Edinburgh feiert sein zehntes Festival und bisher hat der äussere Erfolg der Idee dieser Mammut-Veranstaltung recht gegeben. Zwischen Oper und Symphoniekonzerten, Kammermusik und Chormusik, Theater, Ballett und Kunstausstellungen bleibt wenig Zeit zum Bummeln, und das ist bloss ein Vorteil, wenn, wie das heuer hier der Fall ist, der Regengott regiert. Könnte man sich für seinen ganzen Jahresbedarf mit Kunsteindrücken vollstopfen, um sie danach in Ruhe zu verdauen, so wäre Edinburgh ein geeigneter Platz.

Wie natürlich in einem opernarmen Lande, konzentriert sich das leidenschaftlichste Interesse auf die Oper. Wie schon einmal vor mehreren Jahren, gastiert die Hamburger Staatsoper unter Günter Rennert. Der Spielplan der ersten Woche umfasste Mozarts «Zauberflöte», einen Stravinsky-Abend mit «Oedipus Rex» und «Mawra» und den «Barbier von Bagdad» von Cornelius. Als Gesamteindruck stand der Letztgenannte bisher obenan. Von Rennert lebendig und humorvoll inszeniert, unter der Leitung von Albert Bittner mit Liebe und kammermusikalischer Finesse musiziert und mit drei vortrefflichen Hauptdarstellern (Sandor Konya als Nureddin, Arnold von Mill als Barbier, Melitta Muszely als Margiana) hat diese liebenswürdigste, originellste deutsche Spieloper damit, wie es scheint, zum erstenmal in einer repräsentativen Aufführung die Grenzen des deutschen Sprachgebiets überschritten und der Erfolg scheint das Experiment zu rechtfertigen. Nicht ganz so glücklich steht es um die «Zauberflöte»; die gleichfalls von Rennert inszenierte, von Rudolf Kempe dirigierte Aufführung hat künstlerisches Niveau, aber der Bühnenstil ist etwas zu gemischt, und was die Sololeistungen anbelangt, sind eigentlich bloss die Pamina der Elisabeth Grümmer und der Papageno des Horst Günter in jeder Hinsicht befriedigend. In den beiden Werken des Strawinsky-Abends findet die vielseitige Begabung Rennerts als Spielleiter dankbare Objekte, und beide sind damit zum erstenmal in diesem Lande auf der Bühne erschienen. «Oedipus Rex» ist ganz aufs statistische inszeniert, mit Masken, regungslosem Chor und statuenhaft beherrschter, sparsamer Bewegung der Protagonisten, unter denen die wunderschöne, ausdrucksvolle Altstimme der Maria von Ilosvay durch ihre natürliche, ununterdrückbare Wärme beinahe aus dem Stil fällt. Die Aufführung ist in szenischer wie in musikalischer Hinsicht — Leopold Ludwig dirigiert — aus einem Guss, die Wirkung von unmenschlicher, niederschmetternder Gewalt. Dazu wäre als zweite Hälfte des Abends ein adäquates Gegengewicht nötig, das nun leider «Mawra» nicht zu geben geeignet ist: Eine komische Situation ist noch keine Komödie, und dieser Schwankszene — mehr ist es nicht — fehlt es an jedem Spannungselement. Aber wie reizend ist das auf die Bühne gestellt und musiziert! Rennert inszeniert es als Puppenspiel mit der Farbigkeit eines Bilderbogens, und Ludwig bringt aus dem permanenten, etwas angestrengten Scherzo der Musik so viel heraus, als darin zu finden ist. Aber schliesslich bleibt dieser prätentiöse Scherz doch ein Hors-d'oeuvre und entlässt den Zuschauer ohne rechte Befriedigung.

Das Konzertprogramm hat diesmal nicht ohne Glück, Persönlichkeiten in den Mittelpunkt des Interesses gestellt. Sir Thomas Beecham sieht alarmierend hinfällig aus, wenn er das Podium betritt und man merkt ihm an, dass er die Mitte der Siebzig überschritten hat. Aber wenn er den Taktstock ergreift, ist dieser immer streitbare, ganz und gar nicht ehrwürdige Veteran von faszinierender Straffheit und Jugendlichkeit, dabei ruhig und entspannt, ein Orchesterbeherrscher von stürmischem Elan und untrüglichem Gefühl für alle Feinheiten der Rhythmik und des Klanges. Und sein Orchester, das er geformt und erzogen hat, das Londoner Royal Philharmonic, kann, namentlich mit seinen grossartigen Holzbläsern, jeden Vergleich vertragen. Dafür muss man …on seine gelegentliche Schwäche für Drittklassiges …Kauf nehmen: Er setzt sich für einen schwachen …rlioz («Waverley»-Ouvertüre) mit der gleichen …erzeugung ein wie für einen starken («Harold»-…nphonie) und zelebriert eine Symphonie von Ba…kirew mit der gleichen Begeisterung wie eine … Brahms. Und in Beethovens «Neunter» …f man sich auf allerhand Sonderbarkeiten gefasst …chen, wird aber entschädigt durch ein Finale von …ter hymnischer Breite und einer Vornehmheit des …nges, wie ich sie bei diesem im vokalen Teil stän… überschrienen Stück selten erlebt habe. Dem …s-Solisten dieser Aufführung aber, Kim Borg, …f man ohne viel Risiko eine internationale Kar…re grössten Stils voraussagen: Da ist wieder einmal … vokales und musikalisches Talent ersten Ranges.

…In einem dieser Konzerte dirigierte Arthur Bliss …ei seiner jüngsten Werke. Eine dem Edinburger …stival aus Anlass seiner Zehnjahresfeier gewidmete …vertüre «Edinburgh» darf man wohl, mit allem …spekt für den in allem Handwerklichen immer …erlegen gestaltenden Komponisten, als Gelegenheits…rk abbuchen. Ungleich bedeutender ist sein Cam…oli zugeeignetes und von ihm prächtig gespieltes …olinkonzert, die wertvollste Neuheit dieser Woche. …istreich in der Formlösung, immer anregend und …rsönlich in der Erfindung, klar und durchsichtig im …ang, dankbar für das Soloinstrument geschrieben, …irde dieses Konzert die Aufmerksamkeit der Geiger …rdienen.

Sir Thomas ist nicht der einzige berühmte Veteran …eses Festes: Pierre Monteux kommt mit dem …ostoner Orchester, und Ernst von Dohnányi …at als Pianist seinen alten Zauber geübt, so wie er …s Komponist von Charakter und überlegenem Kön…en seinen Rang in allem Wechsel der Zeiten be…auptet hat. Er spielte mit dem Schottischen …undfunkorchester unter Ian Whyte seine …ariationen über ein Kinderlied, mit dem Edin…urger Streichquartett sein Klavierquintett …it Campoli Sonaten. Ein herrlicher Musiker, hat …r mit neunundsiebzig Jahren seine alte, unvergleich…che Anschlagskultur, Natürlichkeit und makellose …auberkeit der Technik, und wenn er seine eigene …usik spielt, so lebt sie und zeugt für einen, der …ich nicht umbiegen und nicht unterkriegen lässt.

Im Rahmen der Kammerkonzerte wurde in zwei Veranstaltungen wieder einmal, das Melodram als Kunstform zur Diskussion gestellt. Es scheint, dass jede Generation aufs neue die Erfahrung machen muss, ob das gesprochene Wort sich mit Musik mischen lässt. Mit Schönbergs «Pierrot Lunaire», Waltons «Fassade» und — wer reitet so spät durch Nacht und Wind? — Richard Strauss' «Enoch Arden» wurde unter den denkbar verschiedensten stilistischen Voraussetzungen wieder einmal demonstriert, dass auf diesem Wege kein Neuland zu gewinnen und das Ergebnis in ästhetischer Hinsicht immer an der Grenze des Peinlichen ist. Dass sich Musiker solchen Kalibers dorthin verlocken lassen, zeigt bloss, wie naheliegend die Versuchung dieser Kombination ist.

hg.

…upon Harß…

… performed by the Melos Ensemble, with Gervase de Peyer as soloist. With its sustained lyrical flow and contrapuntal mastery, this is perhaps its composer's finest work; it scored a very great and well deserved success.

DESMOND SHAWE-TAYLOR

London Times
Sept 7, 1956

The Arts

…NS OF SOUND …FROM MUSIC

…D NOTE-SPINNING

…SIC CRITIC

… was perhaps a little disappointing, though it would be unreasonable to expect that every new work should add something of value to the listener's experience and absurd to suppose that it must have in it the seeds of permanence. Indeed a high mortality rate is the only possible condition of musical health, for some music is only fit for its own generation—some indeed like Bliss's *Edinburgh Overture* for a single purpose or occasion—and for longer endurance rigorous selection is necessary, or all our backs will be broken under the weight of the accumulation. Still, six is a lot in one festival to be still-born—though Piston's symphony may be excepted as having some kick of life in it.

What was wrong with the whole lot of them was that they were manipulations of sound rather than music. The difference? If a philosopher could supply the answer to that the chief problem in musical aesthetics would be solved, criticism provided with a scale of measurement and the old dilemma about abstract and programme music buried for ever. But philosophy lately has been running away in the other direction and declaring that there are no value judgments. If, it now says, you did not like Mr. Copland's nor Mr. Arnell's nor Mr. Frankel's new piece for orchestra you need not like them, but you are not entitled to say there was anything wrong with them.

ON OTHER MEN'S WORKS

Few musicians would agree that this is a correct description of the facts. Musicians are extremely critical of each other, and though no doubt certain emotions such as liking and disliking enter into their judgments more than into the critics' and the audiences' judgments, still they can recognize in other composers' productions, if not in their own, that some compositions are good, strong, and real, while others are rubbish, weak and not real music, mere manipulations of sound. When faced with one of these bits of audible fretwork the critic takes refuge in the phrase "well written for the instrument" and implies that it is all sound and no sense. The aesthetic doctrine that music has no meaning beyond itself, that it is a construction in sound, that it does not or ought not to "express" anything, has had the authority of Stravinsky to make it fashionable. But Stravinsky has used the doctrine to cover up the extinction of his own powers of invention and it remains just as inadequate to account for musical values as it did when Hanslick first formulated it.

Having looked the problem boldly in the face let us dodge round it by considering some unlikely examples of music, in which the sound is more important than the sense. (There is an additional difficulty in this discussion because "sense" no longer means "given by sense perception" but "approved by the intellect," so that "senseless" (*i.e.*, brainless) music is in fact music whose only appeal is to the senses, ear-tickling, as we call it). The literature of the organ contains at the other end of the repertory from the substantial music of Bach some fripperies which make play with the sound-effects of mixtures, mutations and fancy stops. Their intellectual value is …l, their artistic value small, yet they …rve a purpose that the pretentious orches…al work cannot serve. They are usually organized in simple forms and do not ramble; they sometimes have a title which precipitates their pervading emotion; they are often elegant; they serve as a flourish of ebullience at the end of a sober recital.

Sound-manipulation allied with sense is of course unobjectionable. When Tchaikovsky gives a section each to strings, wood and brass in the scherzo of his fourth symphony and Vaughan Williams similarly segregates whole movements for strings or wind and makes percussion dominant in the finale in his eighth symphony, they are using manipulations of sound for the exposition of musical ideas, or maybe their musical thought is even conditioned by the medium they have chosen. Certainly inspiration can be derived from the medium, as when an *étude* becomes a work of art (though it is not so much the sound as the technical problem of execution which is the composer's starting point in this type of composition).

It would seem then that this antithesis of sound and sense, of music and meaning, has to work on a sliding scale. In big music the sound is the medium for the meaning, note-spinning is not enough and clever scoring is no substitute for ideas. It is on this issue that value judgments are exercised: the manipulation of sounds and motifs, however ingenious, does not in itself make music

MEANS AND ENDS

On the other hand in the bonbons of organ music the thought need be no more than a focal pin-point for the sound. If the ear is tickled that is enough. Of a meringue it is only asked that it should be sweet and collapsible. Dr. Thalben Ball topped off his recital at Gloucester on Sunday with such meringues. But it is essential to observe the relationship of means and ends and not to invert them. The composer writing a commissioned show piece for orchestra is easily misled into confusing his manipulations of sound with the ideas and impulses of true composition, but he deceives no one but himself. We still make value judgments in spite of logical positivists and Stravinskys and do not mistake manipulations for music.

SYMPHONY BY ALWYN

The B.B.C. Symphony Orchestra's 1956-57 season of fortnightly symphony concerts on Wednesdays will open at the Festival Hall on October 10 and end on March 20. There will be 10 concerts in all, with the following conductors: Sir John Barbirolli, Mr. Pedro de Freitas Branco, Sir Malcolm Sargent, Mr. Rudolf Kempe, and Mr. Igor Stravinsky.

At the opening concert, to be conducted by Sir John Barbirolli, there will be a first performance of William Alwyn's Symphony No. 3 commissioned by the B.B.C. At the second concert, on October 24, Alan Rawsthorne's Concerto No. 2 for Violin and Orchestra will be given its first performance by Mr. Endre Wolf. Mr. Freitas Branco will conduct. The first performance in England of Villa-Lobos's Concerto for harp and orchestra will be given by Nicanor Zabaleta on November 21.

Mr. Stravinsky will conduct a programme of his own music on December 5, when the B.B.C. Chorus and the B.B.C. Choral Society will join the B.B.C. Symphony Orchestra. The works will be Symphony in C; Symphony of Psalms, for chorus and orchestra; and "Pulcinella" (ballet in one act with three solo voices).

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SEP 8 1956

American Musicians Tour Europe

FOR THE FIRST TIME, the Boston Symphony orchestra was a part of the annual Edinburgh Festival, currently in its 10th season, during the orchestra's tour of 13 European countries this month. Five of the 27 concerts they will give abroad were played in Usher Hall in the Scottish capital.

The Boston Symphony was formally welcomed to the Edinburgh Festival by the Lord Provost of the city, the Rt. Honorable Sir John G. Banks.

In order to show Europe some of the work of outstanding contemporary American composers, each of the Symphony's 27 concerts in Europe will contain one American orchestral work. In Edinburgh the orchestra performed three works commissioned for its current, 75th anniversary season: Howard Hanson's "Elegy in Memory of Serge Koussevitzky"; Aaron Copland's "Symphonic Ode"; and Walter Piston's "Symphony No. 6."

Following its five days in Edinburgh the Boston Symphony makes a swing through the Scandinavian capitals of Copenhagen, Oslo, Stockholm and Helsinki, then becomes the first American orchestra ever to visit Russia, giving two concerts in Leningrad and two in Moscow. Visits follow to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London.

The Symphony's tour of Europe is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad. And America could not have a better "ambassador" than this great orchestra.

Wednesday, September 5,

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By GORDON IRVI

Edinburgh, S
This Edinburgh Festiv
U.S. parlance, "jumping
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is hypoing the standard
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launch Sophocles' "Oedip
in the W. B. Yeats version
row (Wed.). Boston Symph
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arrived to raise the mus
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Rainy conditions have ne
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thus beating the 1955 re
over 20,000.
The Boston orch, in fr
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or sailing to Scotland an
their opening of five festi
certs in the vast 3000-se
Hall. It was a rush job.
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Dame Myra Hess played
ival audience in front.
Orch's 85 instruments
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sealed the crates and ca
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then completed their look
a few minutes before a l
rehearsal.
As G. W. Rector, orch's
manager put it, "We r
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Critics Praise Sym
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(Continued on page

Basler Nachr. (T. Ausg.) (F. Ausg.) Basel
Nationalztg. (M. Bl.) (A. Bl.) Basel
Berner Tagblatt Bern
Luzerner Nachrichten Luzern
Musik-Reporter Basel
Die Tat Zürich
Neue Zürcher Zeitung Zürich

Festspiele in Edinburgh

[illegible] und bisher [illegible] Mammut-Ver[illegible] und Sympho[illegible] Musik, Theater, [illegible] wenig Zeit zum [illegible] wenn, wie das [illegible] regiert. Könnte [illegible] mit Kunst[illegible] Ruhe zu ver[illegible] Platz. [illegible] Lande, konzen[illegible] auf die [illegible] Jahren, gastiert [illegible] unter Günter [illegible] Woche umfasste [illegible] Stravinsky- [illegible] und den «Bar[illegible] Als Gesamtein[illegible] obenan. Von [illegible] zeniert, unter [illegible] Liebe und kam[illegible] mit drei vor[illegible] Konya als Nu[illegible] Melitta Mus[illegible]reddin. Arnold von Mill[illegible] Margiana) hat [illegible] liebenswürdigste, ori[illegible]ginellste deutsche Spieloper damit, wie es scheint, zum erstenmal in einer repräsentativen Aufführung die Grenzen des deutschen Sprachgebiets überschritten und der Erfolg scheint das Experiment zu rechtfertigen. Nicht ganz so glücklich steht es um die «Zauberflöte»; die gleichfalls von Rennert inszenierte, von Rudolf Kempe dirigierte Aufführung hat künstlerisches Niveau, aber der Bühnenstil ist etwas zu gemischt, und was die Sololeistungen anbelangt, sind eigentlich bloss die Pamina der Elisabeth Grümmer und der Papageno des Horst Günter in jeder Hinsicht befriedigend. In den beiden Werken des Strawinsky-Abends findet die vielseitige Begabung Renherts als Spielleiter dankbare Objekte, und beide sind damit zum erstenmal in diesem Lande auf der Bühne erschienen. «Oedipus Rex» ist ganz aufs statistische inszeniert, mit Masken, regungslosem Chor und statuenhaft beherrschter, sparsamer Bewegung der Protagonisten, unter denen die wunderschöne, ausdrucksvolle Altstimme der Maria von Ilosvay durch ihre natürliche, ununterdrückbare Wärme beinahe aus dem Stil fällt. Die Aufführung ist in szenischer wie in musikalischer Hinsicht — Leopold Ludwig dirigiert — aus einem Guss, die Wirkung von unmenschlicher, niederschmetternder Gewalt. Dazu wäre als zweite Hälfte des Abends ein adäquates Gegengewicht nötig, das nun leider «Mawra» nicht zu geben geeignet ist: Eine komische Situation ist noch keine Komödie, und dieser Schwankszene — mehr ist es nicht — fehlt es an jedem Spannungselement. Aber wie reizend ist das auf die Bühne gestellt und musiziert! Rennert inszeniert es als Puppenspiel mit der Farbigkeit eines Bilderbogens, und Ludwig bringt aus dem permanenten, etwas angestrengten Scherzo der Musik so viel heraus, als darin zu finden ist. Aber schliesslich bleibt dieser prätentiöse Scherz doch ein Hors-d'oeuvre und entlässt den Zuschauer ohne rechte Befriedigung.

Das Konzertprogramm hat diesmal, nicht ohne Glück, Persönlichkeiten in den Mittelpunkt des Interesses gestellt. Sir Thomas Beecham sieht alarmierend hinfällig aus, wenn er das Podium betritt und man merkt ihm an, dass er die Mitte der Siebzig überschritten hat. Aber wenn er den Taktstock ergreift, ist dieser immer streitbare, ganz und gar nicht ehrwürdige Veteran von faszinierender Straffheit und Jugendlichkeit, dabei ruhig und entspannt, ein Orchesterbeherrscher von stürmischem Elan und untrüglichem Gefühl für alle Feinheiten der Rhythmik und des Klanges. Und sein Orchester, das er geformt und erzogen hat, das Londoner Royal Philharmonic, kann, namentlich mit seinen grossartigen Holzbläsern, jeden Vergleich vertragen. Dafür muss man

upon Harfe[illegible]

[illegible]n seine gelegentliche Schwäche für Drittklassiges [illegible]Kauf nehmen: Er setzt sich für einen schwachen [illegible]rlioz («Waverley»-Ouvertüre) mit der gleichen [illegible]erzeugung ein wie für einen starken («Harold»-[illegible]phonie) und zelebriert eine Symphonie von Ba[illegible]kirew mit der gleichen Begeisterung wie eine [illegible] Brahms. Und in Beethovens «Neunter» [illegible]f man sich auf allerhand Sonderbarkeiten gefasst [illegible]chen, wird aber entschädigt durch ein Finale von [illegible]ter hymnischer Breite und einer Vornehmheit des [illegible]nges, wie ich sie bei diesem im vokalen Teil stän[illegible] überschrienen Stück selten erlebt habe. Dem [illegible]s-Solisten dieser Aufführung aber, Kim Borg, [illegible]f man ohne viel Risiko eine internationale Kar[illegible]re grössten Stils voraussagen: Da ist wieder einmal [illegible] vokales und musikalisches Talent ersten Ranges. In einem dieser Konzerte dirigierte Arthur Bliss [illegible]ei seiner jüngsten Werke. Eine dem Edinburger [illegible]stival aus Anlass seiner Zehnjahresfeier gewidmete [illegible]vertüre «Edinburgh» darf man wohl, mit allem [illegible]spekt für den in allem Handwerklichen immer [illegible]erlegen gestaltenden Komponisten, als Gelegenheits[illegible]rk abbuchen. Ungleich bedeutender ist sein Cam[illegible]oli zugeeignetes und von ihm prächtig gespieltes [illegible]olinkonzert, die wertvollste Neuheit dieser Woche. [illegible]istreich in der Formlösung, immer anregend und [illegible]rsönlich in der Erfindung, klar und durchsichtig im [illegible]ang, dankbar für das Soloinstrument geschrieben, [illegible]irde dieses Konzert die Aufmerksamkeit der Geiger [illegible]rdienen.

Sir Thomas ist nicht der einzige berühmte Veteran [illegible]eses Festes: Pierre Monteux kommt mit dem [illegible]ostoner Orchester, und Ernst von Dohnányi [illegible]t als Pianist seinen alten Zauber geübt, so wie er [illegible]s Komponist von Charakter und überlegenem Kön[illegible]n seinen Rang in allem Wechsel der Zeiten be[illegible]auptet hat. Er spielte mit dem Schottischen [illegible]undfunkorchester unter Ian Whyte seine [illegible]ariationen über ein Kinderlied, mit dem Edin[illegible]urger Streichquartett sein Klavierquintett [illegible]it Campoli Sonaten. Ein herrlicher Musiker, hat [illegible]r mit neunundsiebzig Jahren seine alte, unvergleich[illegible]che Anschlagskultur, Natürlichkeit und makellose [illegible]auberkeit der Technik, und wenn er seine eigene [illegible]lusik spielt, so lebt sie und zeugt für einen, der [illegible]ich nicht umbiegen und nicht unterkriegen lässt.

Im Rahmen der Kammerkonzerte wurde in zwei

Veranstaltungen wieder einmal, das Melodram als Kunstform zur Diskussion gestellt. Es scheint, dass jede Generation aufs neue die Erfahrung machen muss, ob das gesprochene Wort sich mit Musik mischen lässt. Mit Schönbergs «Pierrot Lunaire», Waltons «Fassade» und — wer reitet so spät durch Nacht und Wind? — Richard Strauss' «Enoch Arden» wurde unter den denkbar verschiedensten stilistischen Voraussetzungen wieder einmal demonstriert, dass auf diesem Wege kein Neuland zu gewinnen und das Ergebnis in ästhetischer Hinsicht immer an der Grenze des Peinlichen ist. Dass sich Musiker solchen Kalibers dorthin verlocken lassen, zeigt bloss, wie naheliegend die Versuchung dieser Kombination ist.

hg.

To Change the Subject

Boston C.S. Monitor
Sept. 7, '56

Scots Rise to Defend Kilts....................By Harold Hobson

Edinburgh

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The Iowa Girls' Pipe Band has been observed gazing up at the castle on its hill in the middle of the city, drenched to the skin. The members of this organization have aroused great interest in the city, and they have achieved the unique distinction of having a society formed—called Am Feile Beag—whose object is to protest against their wearing the kilt. This society, whose secretary has been writing letters to the Edinburgh papers, was established about four months ago, when first the rumors of the Iowa girls' impending visit to Edinburgh began to shake the foundations of its gray and ancient walls.

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Not that, in this matter of advertisement, the Boston Symphony Orchestra is far behind them. The public relations of this august body are handled by Walter Alford, and his management of them is regarded as a model by the newspapers of this city. His impromptu descriptions of the orchestra's tour through 13 countries are looked on almost with awe.

By the way, of the 105 members of the orchestra, 25 will be visiting the countries of their birth during their tour in Europe. Sixteen come from France, three from Russia, two from Czechoslovakia, two from Austria, and one each from Denmark and Germany.

Two members of the company, Doriot Anthony Dwyer (first flute) and Olivia Luetcke (second harp) are women. For some reason, surprise has been expressed that there are not more. After all, there are more than two in the Iowa Girls' Pipe Band.

It is a good thing for the finances of the festival that the Boston Symphony Orchestra is not going to confine its attentions to Edinburgh only. This is what the New York Philharmonic Symphony Orchestra did in 1951, with the result that the festival authorities had to pay the whole cost of bringing the orchestra over, a sum of £50,000 ($150,000). Happily, many European countries are joining Scotland in providing the Boston orchestra with its bread and butter, and a few hot dogs, on its present tour.

In its turn, the orchestra is gratified to be taking part in the biggest festival Edinburgh has yet had. This is the tenth festival, and there will be 164 performances of all kinds, in which 2,000 artists will participate. Some 250,000 visitors (besides the Iowa Girls' Pipe Band) are expected; and the sensible Scottish people are hoping they will spend £3,000,000.

London Times
Sept 7, 1956

The Arts

NS OF SOUND FROM MUSIC

D NOTE-SPINNING

SIC CRITIC

was perhaps a little disappointing, though it would be unreasonable to expect that every new work should add something of value to the listener's experience and absurd to suppose that it must have in it the seeds of permanence. Indeed a high mortality rate is the only possible condition of musical health, for some music is only fit for its own generation—some indeed like Bliss's *Edinburgh Overture* for a single purpose or occasion—and for longer endurance rigorous selection is necessary, or all our backs will be broken under the weight of the accumulation. Still, six is a lot in one festival to be still-born—though Piston's symphony may be excepted as having some kick of life in it.

What was wrong with the whole lot of them was that they were manipulations of sound rather than music. The difference? If a philosopher could supply the answer to that the chief problem in musical aesthetics would be solved, criticism provided with a scale of measurement and the old dilemma about abstract and programme music buried for ever. But philosophy lately has been running away in the other direction and declaring that there are no value judgments. If, it now says, you did not like Mr. Copland's nor Mr. Arnell's nor Mr. Frankel's new piece for orchestra you need not like them, but you are not entitled to say there was anything wrong with them.

ON OTHER MEN'S WORKS

Few musicians would agree that this is a correct description of the facts. Musicians are extremely critical of each other, and though no doubt certain emotions such as liking and disliking enter into their judgments more than into the critics' and the audiences' judgments, still they can recognize in other composers' productions, if not in their own, that some compositions are good, strong, and real, while others are rubbish, weak and not real music, mere manipulations of sound. When faced with one of these bits of audible fretwork the critic takes refuge in the phrase "well written for the instrument" and implies that it is all sound and no sense. The aesthetic doctrine that music has no meaning beyond itself, that it is a construction in sound, that it does not or ought not to "express" anything, has had the authority of Stravinsky to make it fashionable. But Stravinsky has used the doctrine to cover up the extinction of his own powers of invention and it remains just as inadequate to account for musical values as it did when Hanslick first formulated it.

Having looked the problem boldly in the face let us dodge round it by considering some unlikely examples of music, in which the sound is more important than the sense. (There is an additional difficulty in this discussion because "sense" no longer means "given by sense perception" but "approved by the intellect," so that "senseless" (*i.e.*, brainless) music is in fact music whose only appeal is to the senses, ear-tickling, as we call it). The literature of the organ contains at the other end of the repertory from the substantial music of Bach some fripperies which make play with the sound-effects of mixtures, mutations and fancy stops. Their intellectual value is

l, their artistic value small, yet they rve a purpose that the pretentious orchesal work cannot serve. They are usually organized in simple forms and do not ramble; they sometimes have a title which precipitates their pervading emotion; they are often elegant; they serve as a flourish of ebullience at the end of a sober recital.

Sound-manipulation allied with sense is of course unobjectionable. When Tchaikovsky gives a section each to strings, wood and brass in the scherzo of his fourth symphony and Vaughan Williams similarly segregates whole movements for strings or wind and makes percussion dominant in the finale in his eighth symphony, they are using manipulations of sound for the exposition of musical ideas, or maybe their musical thought is even conditioned by the medium they have chosen. Certainly inspiration can be derived from the medium, as when an *étude* becomes a work of art (though it is not so much the sound as the technical problem of execution which is the composer's starting point in this type of composition).

It would seem then that this antithesis of sound and sense, of music and meaning, has to work on a sliding scale. In big music the sound is the medium for the meaning, note-spinning is not enough and clever scoring is no substitute for ideas. It is on this issue that value judgments are exercised: the manipulation of sounds and motifs, however ingenious, does not in itself make music

MEANS AND ENDS

On the other hand in the bonbons of organ music the thought need be no more than a focal pin-point for the sound. If the ear is tickled that is enough. Of a meringue it is only asked that it should be sweet and collapsible. Dr. Thalben Ball topped off his recital at Gloucester on Sunday with such meringues. But it is essential to observe the relationship of means and ends and not to invert them. The composer writing a commissioned show piece for orchestra is easily misled into confusing his manipulations of sound with the ideas and impulses of true composition, but he deceives no one but himself. We still make value judgments in spite of logical positivists and Stravinskys and do not mistake manipulations for music.

SYMPHONY BY ALWYN

The B.B.C. Symphony Orchestra's 1956-57 season of fortnightly symphony concerts on Wednesdays will open at the Festival Hall on October 10 and end on March 20. There will be 10 concerts in all, with the following conductors: Sir John Barbirolli, Mr. Pedro de Freitas Branco, Sir Malcolm Sargent, Mr. Rudolf Kempe, and Mr. Igor Stravinsky.

At the opening concert, to be conducted by Sir John Barbirolli, there will be a first performance of William Alwyn's Symphony No. 3 commissioned by the B.B.C. At the second concert, on October 24, Alan Rawsthorne's Concerto No. 2 for Violin and Orchestra will be given its first performance by Mr. Endre Wolf. Mr. Freitas Branco will conduct. The first performance in England of Villa-Lobos's Concerto for harp and orchestra will be given by Nicanor Zabaleta on November 21.

Mr. Stravinsky will conduct a programme of his own music on December 5, when the B.B.C. Chorus and the B.B.C. Choral Society will join the B.B.C. Symphony Orchestra. The works will be Symphony in C; Symphony of Psalms, for chorus and orchestra; and "Pulcinella" (ballet in one act with three solo voices).

[illegible] performed by the Melos Ensemble, with Gervase de Peyer as soloist. With its sustained lyrical flow and contrapuntal mastery, this is perhaps its composer's finest work; it scored a very great and well deserved success.

DESMOND SHAWE-TAYLOR

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1956

American Musicians Tour Europe

FOR THE FIRST TIME, the Boston Symphony orchestra was a part of the annual Edinburgh Festival, currently in its 10th season, during the orchestra's tour of 13 European countries this month. Five of the 27 concerts they will give abroad were played in Usher Hall in the Scottish capital.

The Boston Symphony was formally welcomed to the Edinburgh Festival by the Lord Provost of the city, the Rt. Honorable Sir John G. Banks.

In order to show Europe some of the work of outstanding contemporary American composers, each of the Symphony's 27 concerts in Europe will contain one American orchestral work. In Edinburgh the orchestra performed three works commissioned for its current, 75th anniversary season: Howard Hanson's "Elegy in Memory of Serge Koussevitzky"; Aaron Copland's "Symphonic Ode"; and Walter Piston's "Symphony No. 6."

Following its five days in Edinburgh the Boston Symphony makes a swing through the Scandinavian capitals of Copenhagen, Oslo, Stockholm and Helsinki, then becomes the first American orchestra ever to visit Russia, giving two concerts in Leningrad and two in Moscow. Visits follow to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London.

The Symphony's tour of Europe is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad. And America could not have a better "ambassador" than this great orchestra.

...September 5, 19...

...Lift Scot Fest's Level; ...urgh Shooting for 300,...

By GORDON IRVING

Edinburgh, Sept...
This Edinburgh Festival...
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(33) Datum:

Festspiele in Edinburgh

I

Edinburgh feiert sein zehntes Festival und bisher hat der äussere Erfolg der Idee dieser Mammut-Veranstaltung recht gegeben. Zwischen Oper und Symphoniekonzerten, Kammermusik und Chormusik, Theater, Ballett und Kunstausstellungen bleibt wenig Zeit zum Bummeln, und das ist bloss ein Vorteil, wenn, wie das heuer hier der Fall ist, der Regengott regiert. Könnte man sich für seinen ganzen Jahresbedarf mit Kunsteindrücken vollstopfen, um sie danach in Ruhe zu verdauen, so wäre Edinburgh ein geeigneter Platz.

Wie natürlich in einem opernarmen Lande, konzentriert sich das leidenschaftlichste Interesse auf die Oper. Wie schon einmal vor mehreren Jahren, gastiert die Hamburger Staatsoper unter Günter Rennert. Der Spielplan der ersten Woche umfasste Mozarts «Zauberflöte», einen Stravinsky-Abend mit «Oedipus Rex» und «Mawra» und den «Barbier von Bagdad» von Cornelius. Als Gesamteindruck stand der Letztgenannte bisher obenan. Von Rennert lebendig und humorvoll inszeniert, unter der Leitung von Albert Bittner mit Liebe und kammermusikalischer Finesse musiziert und mit drei vortrefflichen Hauptdarstellern (Sandor Konya als Nureddin, Arnold von Mill als Barbier, Melitta Muszely als Margiana) hat diese liebenswürdigste, originellste deutsche Spieloper damit, wie es scheint, zum erstenmal in einer repräsentativen Aufführung die Grenzen des deutschen Sprachgebiets überschritten und der Erfolg scheint das Experiment zu rechtferti-

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hg.

baulicher Eingriffe, Gewässerschut... Milderung der schädigenden Eingriffe, Landschaftpflege und sinngemässe Gestaltung bei der Errichtun... baulicher Werke. Prof. Imre Ormos (Ungarn) sprac... über «Grünflächengestaltung am Plattensee». Die Uf... dieses Sees mit ihren weltbekannten natürlichen Re... zen seien zu einer riesigen Erholungsstätte ausgebau... worden. Der Referent schilderte die dabei angewan... ten Methoden unter Wahrung naturschützlerische... Belange. Stadtgärtner Richard Arioli (Basel... schloss den Kongress mit einem zusammenfassende... Referat unter dem Titel «Gemeinschaftsarbei... in der Landschaftsplanung», in welcher er über die Aufgabe des Landschaftsgestalters als Ve... bindungsglied zwischen Naturwissenschafter, Arch... tekt, Ingenieur und Wirtschafter sprach, eine Aufgab... die heute bei den gewaltigen Eingriffen in die Land... schaft zu ganz besonderer Bedeutung gelangt sei.

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To Change the Subject

Boston C.S. Monitor
Sept. 7, 56

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upon Harfleur was exhilarating; the swaying fortunes of Agincourt were most imaginatively suggested in a kind of stylised ballet sequence; the comic episodes went with a swing; in short, Michael Langham had made excellent use of the cockpit stage, which suits this play admirably.

I rashly promised last week to say something about the new music performed at Edinburgh this year. Greatly to their credit, the Boston Symphony Orchestra included an unfamiliar American work in each of their five programmes; and the first two of these were full-scale symphonies, the Sixth of Walter Piston (born 1894) and the Second of Paul Creston (born 1906). After listening to these works, I feel inclined to echo Sir Thomas Beecham's advice to an English composer: "Not a symphony, my boy. There are far too many British symphonies this year—or in any other year for that matter!" For British, read American, French, German, Dutch, and the advice remains sound. Perhaps the symphony, pride and glory of European music for two centuries, is becoming an obsolescent form. There are eminent symphonists still living, but they are mostly in their seventies, their eighties and their nineties; with a few notable exceptions, the young rarely confide to this form their most vital thoughts. Merit could be discovered in the symphonies of both

concert which began with this overture continued with a performance of Brahms's Third Symphony, under Pierre Monteux, of the most consummate beauty; London concert-goers may be glad to know that he is to play it again at the second of the Orchestra's two Festival Hall concerts, on September 25th.

Of the morning concerts at the Freemasons' Hall I have space to mention only the two at which Rosalyn Tureck impeccably played all the Partitas of Bach, and that at which Bliss's Clarinet Quintet was splendidly performed by the Melos Ensemble, with Gervase de Peyer as soloist. With its sustained lyrical flow and contrapuntal mastery, this is perhaps its composer's finest work; it scored a very great and well deserved success.

DESMOND SHAWE-TAYLOR

London Times
Sept 7, 1956

The Arts

MANIPULATIONS OF SOUND AS DISTINCT FROM MUSIC

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THE OBJECTION TO NOTE-SPINNING

FROM OUR MUSIC CRITIC

None of the half-dozen novelties performed at the Edinburgh Festival amounted to anything, which was perhaps a little disappointing, though it would be unreasonable to expect that every new work should add something of value to the listener's experience and absurd to suppose that it must have in it the seeds of permanence. Indeed a high mortality rate is the only possible condition of musical health, for some music is only fit for its own generation—some indeed like Bliss's *Edinburgh Overture* for a single purpose or occasion—and for longer endurance rigorous selection is necessary, or all our backs will be broken under the weight of the accumulation. Still, six is a lot in one festival to be still-born—though Piston's symphony may be excepted as having some kick of life in it.

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Few musicians would agree that this is a correct description of the facts. Musicians are extremely critical of each other, and though no doubt certain emotions such as liking and disliking enter into their judgments more than into the critics' and the audiences' judgments, still they can recognize in other composers' productions, if not in their own, that some compositions are good, strong, and real, while others are rubbish, weak and not real music, mere manipulations of sound. When faced with one of these bits of audible fretwork the critic takes refuge in the phrase "well written for the instrument" and implies that it is all sound and no sense. The aesthetic doctrine that music has no meaning beyond itself, that it is a construction in sound, that it does not or ought not to "express" anything, has had the authority of Stravinsky to make it fashionable. But Stravinsky has used the doctrine to cover up the extinction of his own powers of invention and it remains just as inadequate to account for musical values as it did when Hanslick first formulated it.

Having looked the problem boldly in the face, let us dodge round it by considering some unlikely examples of music, in which the sound is more important than the sense. (There is an additional difficulty in this discussion because "sense" no longer means "given by sense perception" but "approved by the intellect," so that "senseless" (*i.e.*, brainless) music is in fact music whose only appeal is to the senses, ear-tickling, as we call it). The literature of the organ contains at the other end of the repertory from the substantial music of Bach some fripperies which make play with the sound-effects of mixtures, mutations and fancy stops. Their intellectual value is nil, their artistic value small, yet they serve a purpose that the pretentious orchestral work cannot serve. They are usually organized in simple forms and do not ramble; they sometimes have a title which precipitates their pervading emotion; they are often elegant; they serve as a flourish of ebullience at the end of a sober recital.

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SEP 8 1956

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Wednesday, September 5, 1956

S. Lift Scot Fest's Level; urgh Shooting for 300,0

BY GORDON IRVING

Edinburgh, Sept.
This Edinburgh Festival
U.S. parlance, "jumping".
American and Canadian in
is hypoing the standards,
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Festspiele in Edinburgh

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Edinburgh feiert sein zehntes Festival und bl hat der äussere Erfolg der Idee dieser Mammutanstaltung recht gegeben. Zwischen Oper und Sym iekonzerten, Kammermusik und Chormusik, Thea Ballett und Kunstausstellungen bleibt wenig Zeit z Bummeln, und das ist bloss ein Vorteil, wenn, wie heuer hier der Fall ist, der Regengott regiert. Kön man sich für seinen ganzen Jahresbedarf mit Kun eindrücken vollstopfen, um sie danach in Ruhe zu ve dauen, so wäre Edinburgh ein geeigneter Platz.

Wie natürlich in einem opernarmen Lande, konzen riert sich das leidenschaftlichste Interesse auf die Oper. Wie schon einmal vor mehreren Jahren, gastiert die Hamburger Staatsoper unter Günter Rennert. Der Spielplan der ersten Woche umfasste Mozarts «Zauberflöte», einen Stravinsky-Abend mit «Oedipus Rex» und «Mawra» und den «Barbier von Bagdad» von Cornelius. Als Gesamteindruck stand der Letztgenannte bisher obenan. Von Rennert lebendig und humorvoll inszeniert, unter der Leitung von Albert Bittner mit Liebe und kammermusikalischer Finesse musiziert und mit drei vortrefflichen Hauptdarstellern (Sandor Konya als Nureddin, Arnold von Mill als Barbier, Melitta Muszely als Margiana) hat diese liebenswürdigste, originellste deutsche Spieloper damit, wie es scheint, zum erstenmal in einer repräsentativen Aufführung die Grenzen des deutschen Sprachgebiets überschritten und der Erfolg scheint das Experiment zu rechtferti-

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Veranstaltungen wieder einmal, das Melodram als Kunstform zur Diskussion gestellt. Es scheint, dass ede Generation aufs neue die Erfahrung machen nuss, ob das gesprochene Wort sich mit Musik mischen lässt. Mit Schönbergs «Pierrot Lunaire», Waltons «Fassade» und — wer reitet so spät urch Nacht und Wind? — Richard Strauss' Enoch Arden» wurde unter den denkbar verschiedenten stilistischen Voraussetzungen wieder einmal demonstriert, dass auf diesem Wege kein Neuland zu gewinnen und das Ergebnis in ästhetischer Hinsicht mmer an der Grenze des Peinlichen ist. Dass sich Musiker solchen Kalibers dorthin verlocken lassen, eigt bloss, wie naheliegend die Versuchung dieser Kombination ist.

hg.

Beschränkung baulicher Eingriffe, Gewässerschut Milderung der schädigenden Eingriffe, Landschaftpflege und sinngemässe Gestaltung bei der Errichtun baulicher Werke. Prof. Imre Ormos (Ungarn) sprac über «Grünflächengestaltung am Plattensee». Die Ufe dieses Sees mit ihren weltbekannten natürlichen Re zen seien zu einer riesigen Erholungsstätte ausgebau worden. Der Referent schilderte die dabei angewan ten Methoden unter Wahrung naturschützlerische Belange. Stadtgärtner Richard Arioli (Basel schloss den Kongress mit einem zusammenfassende Referat unter dem Titel «Gemeinschaftsarbei in der Landschaftsplanung», in welcher er über die Aufgabe des Landschaftsgestalters als Verbindungsglied zwischen Naturwissenschafter, Architekt, Ingenieur und Wirtschafter sprach, eine Aufgabe die heute bei den gewaltigen Eingriffen in die Land schaft zu ganz besonderer Bedeutung gelangt sei.

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To Change the Subject

Boston C.S. Monitor
Sept. 7, 56

Scots Rise to Defend Kilts.....................By Harold Hobson

Edinburgh

There has, it is said, been no rain in Sicily since May. This is hardly surprising to the American visitors to the Edinburgh Festival, for most of the rain available to Europe during a normal summer seems to have fallen on Princess Street and the Scott monument in the opening week of the annual celebrations.

The Iowa Girls' Pipe Band has been observed gazing up at the castle on its hill in the middle of the city, drenched to the skin. The members of this organization have aroused great interest in the city, and they have achieved the unique distinction of having a society formed—called Am Feile Beag—whose object is to protest against their wearing the kilt. This society, wh
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handled by Walter Alford, and his management of them is regarded as a model by the newspapers of this city. His impromptu descriptions of the orchestra's tour through 13 countries are looked on almost with awe.

By the way, of the 105 members of the orchestra, 25 will be visiting the countries of their birth during their tour in Europe. Sixteen come from France, three from Russia, two from Czechoslovakia, two from Austria, and one each from Denmark and Germany.

Two members of the company, Doriot Anthony Dwyer (first flute) and Olivia Luetcke (second harp) are women. For some reason, surprise has been expressed that there are not more. After all, there are more than two in the Iowa Girls' Pipe Band.

It is a good thing for the finances of the festival that the Boston Symphony Orchestra is not going to confine its attentions to Edinburgh only. This is what the New York Philharmonic Symphony Orchestra did in 1951, with the result that the festival authorities had to pay the whole cost of bringing the orchestra over, a sum of £50,000 ($150,000). Happily, many European countries are joining Scotland in providing the Boston orchestra with its bread and butter, and a few hot dogs, on its present tour.

In its turn, the orchestra is gratified to be taking part in the biggest festival Edinburgh has yet had. This is the tenth festival, and there will be 164 performances of all kinds, in which 2,000 artists will participate. Some 250,000 visitors (besides the Iowa Girls' Pipe Band) are expected; and the sensible Scottish people are hoping they will spend £3,000,000.

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The New Statesman and Nation, September 8, 1956

Piston and Creston, but the dominant impression left by both was that they were unnecessary: they seemed to have come into being, not because either composer felt an irresistible impulse to write that and nothing else, but because a symphony is still the very acme of musical respectability, and a composer without symphonies to his credit feels like a man whose wardrobe possesses neither dark suit nor dinner jacket. Creston especially, who is of Italian origin, disclosed a quite unsymphonic temperament in the two 10-minute movements of which his No. 2 was composed; the first of these movements was tuneful, lush and pleasantly unpretentious, while the second attempted an uneasy alliance between jazz content and contrapuntal device. Piston, a pupil of Nadia Boulanger and, thanks to his long tenure of the chair of music at Harvard, a central and fruitful figure in American musical life, is a far more intellectual type of composer than Creston. His mastery of orchestration makes a brilliant thing out of a quicksilver Scherzo, played with marvellous finesse by the Bostonians; but by the time we reached the finale the lack of arresting ideas and of rhythmic impulse had dulled our interest. Aaron Copland's revision of his 1929 *Symphonic Ode* I was unable to hear; Isadore Freed's *Festival Overture* proved entirely commonplace. But the concert which began with this overture continued with a performance of Brahms's Third Symphony, under Pierre Monteux, of the most consummate beauty; London concert-goers may be glad to know that he is to play it again at the second of the Orchestra's two Festival Hall concerts, on September 25th.

Of the morning concerts at the Freemasons' Hall I have space to mention only the two at which Rosalyn Tureck impeccably played all the Partitas of Bach, and that at which Bliss's Clarinet Quintet was splendidly performed by the Melos Ensemble, with Gervase de Peyer as soloist. With its sustained lyrical flow and contrapuntal mastery, this is perhaps its composer's finest work; it scored a very great and well deserved success.

DESMOND SHAWE-TAYLOR

London Times
Sept 7, 1956

The Arts

MANIPULATIONS OF SOUND AS DISTINCT FROM MUSIC

◆

THE OBJECTION TO NOTE-SPINNING

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TIGHT BINDING

Boston Symphony at Edinburgh Festival — Play Fro

Varied Reactions to Programs in Scotland

By Felix Aprahamian
Edinburgh

The world's most perfect orchestral instrument displayed its qualities when the first of five Edinburgh Festival concerts by the Boston Symphony Orchestra was given under Charles Munch at the Usher Hall on Sunday, Aug. 26. A packed house, which included the Princess Royal, the Earl and Countess of Harewood, and many other notables, gave the visitors a resounding welcome, matching the spontaneity and volume of sound with which the orchestra has regaled it.

This first program, containing one standard symphony and one contemporary American work, set a pattern for the remaining four evenings, which were shared equally by Mr. Munch and Pierre Monteux as conductors. But the opening item, Haydn's Symphony No. 102 in B flat, provided a whip with which some of the critics have not hesitated to flay Mr. Munch. It was, of course, a bad choice, having regard to his naturally ebullient and impulsive reaction to all music, irrespective of its period, and the ever-increasing susceptibility of critics in matters of interpretative style.

Trend to Period Style

Only a week ago, at the Henry Wood Promenade Concerts in London—the most popular orchestral series in Great Britain—the Fourth Brandenburg Concerto was given, not only by a drastically reduced number of players, but with the two recorders specified by Bach instead of the two transverse flutes more usually encountered. These ideas of period style as well as original score, are fast winning ground; and at such a time, it is courting adverse criticism to employ a Haydn symphony as a vehicle for either the passionate temperament of a conductor or the sheer virtuosity of an orchestra.

Symphony No. 102 in B flat happens to be big enough to withstand such treatment, and in further extenuation, it may be said that Mr. Munch did nothing that is not latent in Haydn's score if approached in a fresh, uninhibited and un-historical way. Everything came out, however, magnified and intensified. Haydn could only have dreamed of such range of dynamics, such speed, such expressive nuances, and so fantastically precise an orchestral ensemble. Certainly he never knew them.

Samples of Opinion

On Tuesday we read notices like the following:

"The Boston Symphony Orchestra played in a manner worthy of its long reputation... everything done by this 100-strong force is conspicuously assured, collected, controlled.... The response is there almost before Munch demands it. This orchestra has freshness, alacrity, smartness. It snaps to its work, and the sound has an edge on it." (Daily Mail.)

". . . one of the finest orchestras ever assembled. Like so many superior things, it comes from Boston. . . . It is fairly sure to leave a train of red-faced jealousy and unkind comparisons in its wake. Not deliberately. It just can't help it. Koussevitzky and Munch have made it that way. Its playing can only be described as prodigious, perhaps the best that will ever have been heard in the Usher Hall." (The Scotsman.)

But there were other notices that refused to overlook stylistic anachronisms. Thus the oracular voice of The Times, after correctly assessing the tone quality of the orchestra, as nearer to that of the Philadelphia than to that of the New York Philharmonic Symphony, and revealing the usual English bias against French style, narrow-bore trumpets, by describing the Boston Symphony's as "indeed too shatteringly loud," took our visitors to task for their curtain-raiser:

"But orchestra and conductor blotted their copy books right at the beginning by an absurdly inflated performance of Haydn's B flat Symphony No. 102. Have French conductors no sense of style, and do they disregard the scholars' work done in the present century on the music of the eighteenth?"

The scarcely less austere Daily Telegraph referred to Mr. Munch's "tense, supercharged style and an inclination to exaggerations of rhythm and dynamics" in the Haydn Symphony, finding these "better suited to Strauss's 'Don Juan,' where the ear-splitting climaxes and excessively sumptuous orchestral palette emphasized the work's 'kolossal' character."

Program Suggestions

Starting off with "Le Carnaval Romain" or Chabrier's "Gwendoline" Overture might have avoided all this. But until some musically omniscient person, who can juggle with and reconcile several disparate elements—an orchestra's size and characteristic sonority, a hall's acoustics, a conductor's and the critics' foibles, the desires of a festival program committee, and the exigencies of the box-office—takes over the highly specialized task of program-building, the professional fault-finders will rightly pounce on whatever offends their ears. The very brilliance of sound and execution in Munch's Haydn provided splendid grist for their critical mills.

But in other respects the Boston Symphony and its two conductors have achieved a triumph. Munch's account of "L'Apprenti-Sorcier" was so dazzling in effect that the audience held its breath in the silent bars as well as beats, and was too entranced by the orchestral virtuosity even to smile at the great contrabassoon joke when it came. Even if Dukas intended us to laugh, he could hardly have objected to so stunning a performance.

Backstage glimpse of the Boston Symphony Orchestra, Charles Munch conducting, and the audience which filled Usher Hall to hear the orchestra at the Edinburgh Festival.

Monteux Offerings

Monteux's program on the following evening included Bartók's Concerto for Orchestra, an appropriate choice, for it was the Boston Symphony and Serge Koussevitzky who launched this now world-famous orchestral showpiece. The veteran conductor's standard symphony was the great Schubert C major, with its Andante truly con moto. His American offering was the engaging Second Symphony of Paul Creston, which, with its warmer harmonies and happy dance rhythms, fell on our ears more gratefully than two Koussevitzky Foundation novelties introduced by Dr. Munch.

These were Piston's Sixth Symphony and Copland's Symphonic Ode. As expected from one whose admirable musical textbooks are published in England as well as in the United States, Piston left no doubt of his academic mastery. As fluent as any Hindemith piece, but with fewer harmonic asperities, his novelty made a good general impression on this, its first European performance. Its Scherzo proved immediately attractive, but its slow movement unduly drawn out. Copland's Ode proved tougher fare and left doubts as to whether its immense difficulties, on which time and trouble had obviously been lavished, were worth overcoming.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
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SEP 13 1956

Edinburg

Boston

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Times (e)
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SEP 14 1956

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Recipes, From Washington

just now, is second-place to discussions of campaign methods.

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Christian Science Monitor (e)
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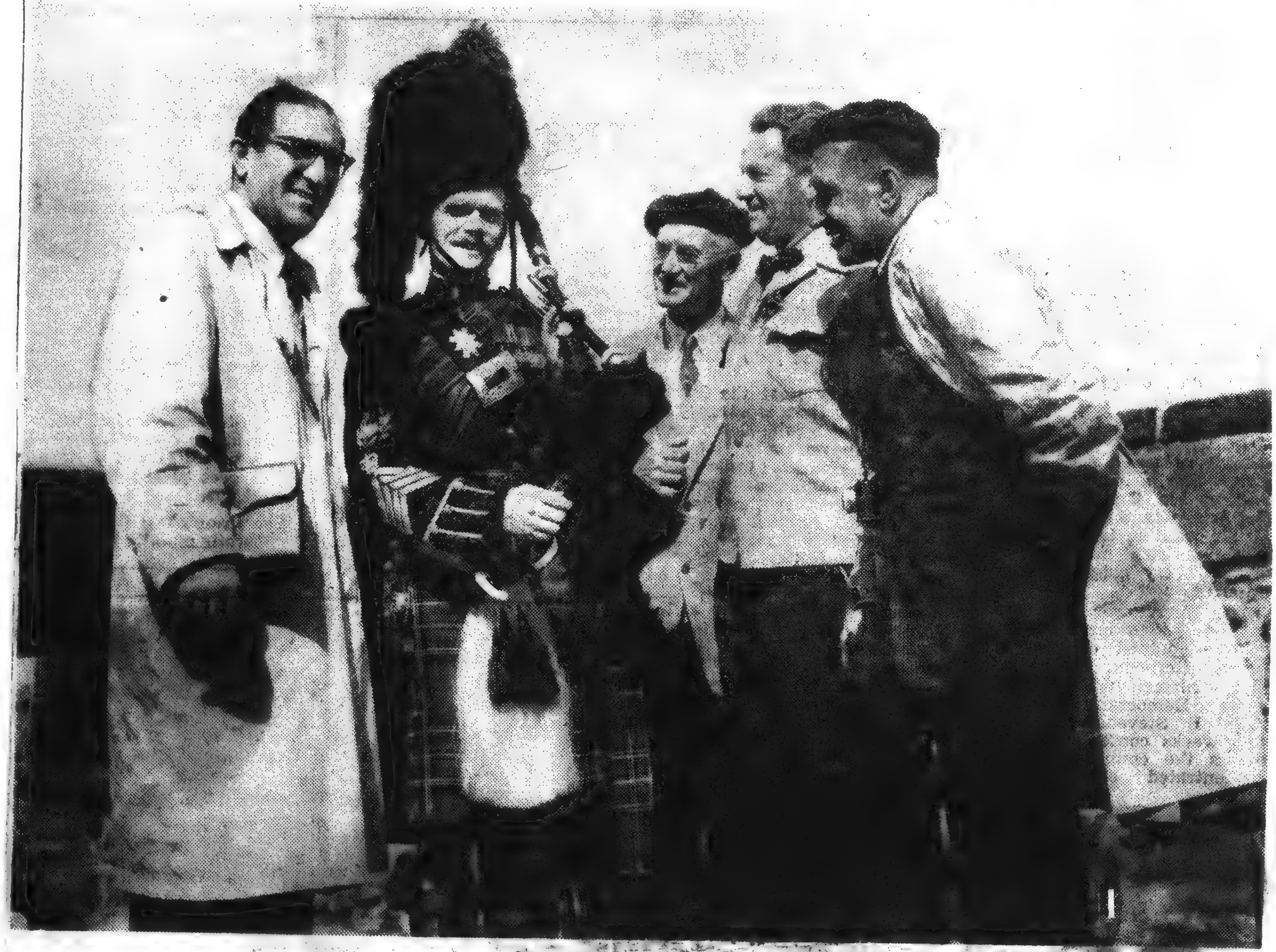
Edinburgh Visited

Boston Symphony Players on Tour



Musicians' Holiday

Charmed by the bagpipes and full regalia of Pipe Major James McNicol in Edinburgh Castle, four members of the Boston Symphony get some pointers on Scotland's traditional instrument. Left to right are [illegible] Ellis Dickson, violinist; [illegible]Nicol; Jacobus Langendoen, cellist; Rolland Tapley and Victor Manusevitch, violinists.

Taking Notes on Edinburgh

Leaving Edinburgh Castle, Boston Symphony members stride on to see other sights in this ancient capital city. They left Boston Aug. 14 and are expected back Oct. 2 after a flying tour of European cities that has taken them as far as Moscow, where they received a tumultuous welcome.

A Wee Bit o' Heather

In a nook of Edinburgh Castle wall, Boston Symphony players found this flower seller with a basketful of white-heather nosegays. They could not resist her wares.

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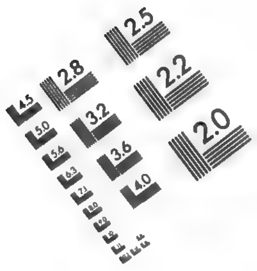
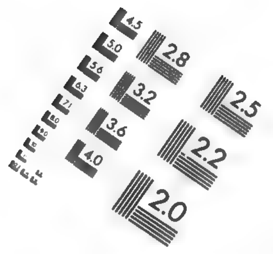

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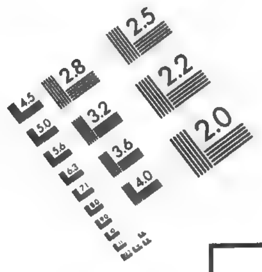

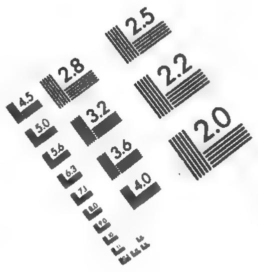
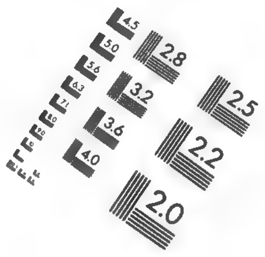

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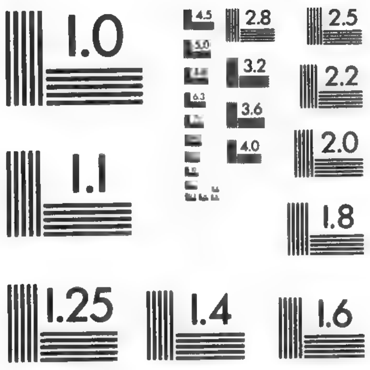

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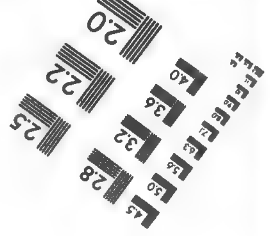

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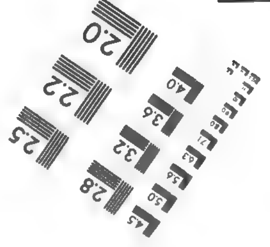
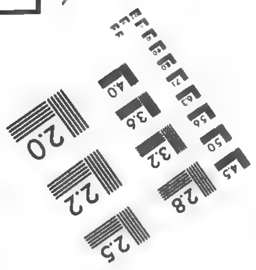

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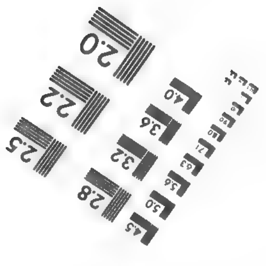

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TIGHT BINDING

RDAY, SEPTEMBER 8, 1956

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

SEP 15 1956

U. S. Composers More Praised Than Orchestra

By IRVING KOLODIN

ONE of the virtues of such a tour as the Boston Symphony Orchestra is presently engaged with is the opportunity it provides for us to see ourselves as others see us. This applies not so much to the evaluation of the orchestra itself, which has earned solid admiration in a previous European tour, but rather to the examples of American music that it has taken along to represent our creative thinking.

As of now, the reports are in from Edinburgh, where Charles Munch has conducted the sixth symphony of Walter Piston and Pierre Monteux has offered the Second Symphony of Paul Creston, and the results make interesting reading. For one thing, nobody has dismissed either work as unworthy of the circumstances, nor has there been anything but esteem for the professional qualities they embody. It may yet become accepted in Europe that if jazz is our most typical musical expression, it is not necessarily the only valid one.

* * *

WRITING in "The London Sunday Times," the exacting Ernest Newman says of the Piston: "A work well representative of the new spirt of American music, forthright, efficient, hard-hitting music that was always interesting, with a finale of splendid energy." Of the Creston score he noted: "Here again we were conscious of a new national viewpoint, even though the overall meaning of the work rather evaded us.'

In somewhat similar vein, Frank Howes of "The London Times" described Piston's work as bearing "in general the American traits of being positive and free from mystery, energetic and rejoicing in its own functioning . . . It was interesting as an example of the way in which American composers are gradually forging a music of their own, though we onlookers have to beware of seeing too readily a generic picture of a continental culture in particular works of individual composers."

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ON THE WHOLE I would say this is a gratifying evaluation, whether or not it deals in superlatives. Those of us who wouldn't undertake to say that the "American character" is this or that must surely be illuminated to find that such demanding critics as Newman and Howes conceive that such a character exists, and Piston's Sixth Symphony is somehow expressive of it. It is certainly a long step forward from the days of Chadwick and MacDowell, when the American character came into music via the Leipzig Gewandhaus or the Indian motif, and a principal consideration was whether a man could "orchestrate" or not.

It's just about 25 years now that Aaron Copland, speaking at a music festival in Yaddo, near Saratoga Springs, said "our composers have craftsmanship, and the greater competence of their writing is a commonplace." Now that the affirmative opinion has also been registered in England, perhaps our own symphonic audiences will take pride in what, up till now, they have mostly only taken.

* * *

REPORTS from Edinburgh, show qualified enthusiasm for the Boston Symphony Orchestra itself, which is held in such high esteem in this country. The tonal quality was regarded —reasonably enough—as having more affinity with that of the Philadelphia Orchestra than with the New York Philharmonic-Symphony (these are the two American orchestras that have made appearances in the British Isles).

There was, however, some resistance to "precision for precision's sake," and a definite objection to the big-scaled performance of a Haydn symphony (No. 102, in B flat).

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In "Don Juan" Munch succeeded in giving the orchestral writing all of the suaveness and sweetness of the typical orchestration of Strauss's decadence, without sacrificing anything of its early Straussian virility and exuberance. So, too, in the Haydn, using the full orchestra with on regard for the modern cult of "authenticity," he gave it a sound richer than Haydn could ever have imagined, but one that he could only have gasped at in sheer disbelief that such good fortune could be true. How he would have liked the speed at which Munch took the minuet and the last movement is more debatable.

Much Faster

They were much faster than he is ever likely to have thought possible, but at this speed they were played with a style, precision, and elegance of phrase that nobody could better, either at this or at a more "proper" speed and for this Haydn being their inventor and creator, and not, like us modern pedants, a pious preserver, would probably have been delighted with this, too. Even we self-appointed guardians of the musical proprieties, who lacking Haydn's right to sanction it, could only disapprovingly admire, guiltily enjoyed it.

This does not end the catalogue of the orchestra's and Mr. Munch's virtues. At each of their five concerts they are introducing a work by an American composer, three of them major ones receiving their first performance in Europe. At the opening concert it was Walter Piston's Sixth Symphony, commissioned by the orchestra for its seventy-fifth anniversary season earlier this year.

Piston has taken full advantage of the orchestra's qualities and capabilities. In his scherzo he has given them just the kind of virtuoso piece (the modern equivalent of it that is) that Munch makes for them out of the Haydn last movement, and througout the symphony he has exploited to the full (in the first movement sometimes rather too self-consciously) the experience of his exhaustive studies for his recently published book on orchestration.

Outer Movements

The best of its four movements are the middle two, the scherzo a brilliant piece in the vein of the best "motoric" movements of some of Hindemith's very witty early work, the adagio, a finely sustained melodic movement that bears comparison with some of the slow movements of Shostakovich's latest works.

Unfortunately the outer movements are of inferior qual-

Leningrad Hears Music by Americans

CHARLES MUNCH conducts Boston Symphony Orchestra in first of two concerts in Leningrad Philharmonic Hall with packed house to hear first American symphony orchestra. Included in schedule were two other concerts in Moscow. [UP.

INTERNATIONAL PRESS-CUTTING BUREAU
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Extract from
Otago Daily Times, New Zealand

46

BOSTON SYMPHONY IN EDINBURGH

AMERICA'S BOSTON SYMPHONY ORCHESTRA pictured in performance at the Usher Hall, Edinburgh. After the Edinburgh Festival the orchestra is to travel through the Scandinavian countries to Leningrad and Moscow, returning through Czechoslovakia, Austria, Germany, Switzerland and France. The 11,000-mile trip will end with concerts in London. Cost of the tour has been estimated at more than £100,000—but about half of this will be supplied by the State Department.

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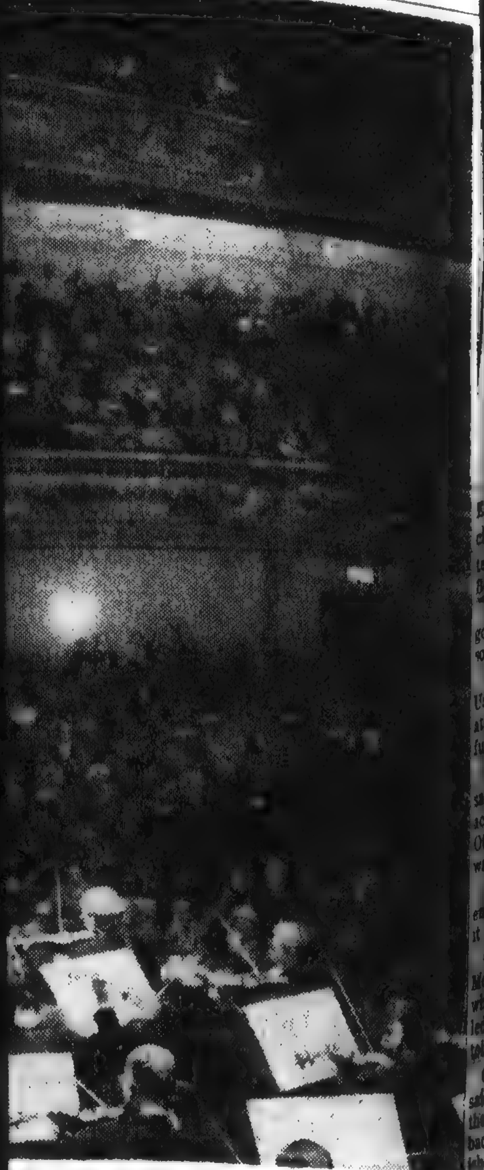

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fred Mongeau of Windham Center.

The suit is the result of a one-car automobile accident Sept. 27, 1955, in Lebanon. Papers in the case were served Thursday by Deputy Sheriff George W. Larkins.

The plaintiff claims she was seriously injured when a car owned by Mr. Mongeau and driven by his 18-year-old daughter, June, left the road, struck an embankment and overturned. Lorraine Mongeau, another daughter of the defendant, was killed in the accident. June Mongeau is made codefendant in the action.

Group Studies
rten Nursery

of the Red Cross Bloodmobile from 10 a. m. to 3 p. m. They are Mrs. Etta Chadd, Mrs. Emilie Aust, Mrs. Harriet Calver and Mrs. Doris Hanson. Robert Anderson, Unionville chairman says that more donors are needed to fill the 150-pint quota and urged anyone who can to appear at the church hall Monday, regardless of whether or not he has an appointment. A blood donor center will also be set up in Farmington at St. Patrick's Church Hall from 1 to 5:45 p. m.

The Rev. Harold G. S. King will preach at the Congregational Church, Sunday, on the topic, "As a Christian, I Make a Personal Protest." Paul N. L. Munson, Jr. will read the Scripture lesson, and the Parish Choir will sing. The Deacons will meet at 10:30 a. m. to greet seven new members who will unite with the Church at the 11 o'clock service. They are Gail Palmer Clark, Shirley May Slater, and Richard Adams Bowlby by Confirmation; Mr. and Mrs. Marshall B. Lee, Mr. Baldwin Lee, and and Mrs. Theodora T. Slater by Letter. The Rev. Mr. King has announced that he will perform the Sacrament of Christian Baptism at the Morning Service on Sunday, Sept. 23.

The WSCS of the Memorial

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Otago Daily Times, New Zealand

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BOSTON SYMPHONY IN EDINBURGH

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

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SEP 16 1956

English Critic Hails Boston Symphony

A review of the Edinburgh concert by the Boston Symphony Orchestra in the Manchester Guardian.

By COLIN MASON

After he had finished his concerts on Friday Sir Thomas Beecham kindly but sarcastically hoped that what was to follow would be as good.

Last night the Boston Symphony Orchestra under its conductor Charles Munch, making its first appearance at the Edinburgh Festival, took over the evening concert at the Usher Hall, and alas for Sir Thomas's sarcasm and for our national pride, it was better — better than the Royal Philharmonic as incontrovertibly as it is better than the Scottish National, the B.B.C., or the Halle. Fortunately for our self-esteem, it is also no less clearly better than the New York Philharmonic, the Concertgebouw, or the Berlin Philharmonic.

Dazzling to Ear

So dazzling to the ear was its playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind and strings to compare and evaluate. Its sound is a single marvellously rich silken texture in which every note of every *instrument is so carefully woven that everything can be heard except the joins. Even the austerest critics by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it and that not only Strauss's "Don Juan," where the music can only gain from such orchestral luxury, but almost equally in a Haydn symphony, which could easily be ruined by it.* The shining surface and perfect drill, although sometimes unnecessary to, or even slightly out of keeping with, the music, were rarely achieved at its expense, and much more often enriched it.

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Much Faster

They were much faster than he is ever likely to have thought possible, but at this speed they were played with a style, precision, and elegance of phrase that nobody could better, either at this or at a more "proper" speed and for this Haydn being their inventor and creator, and not, like us modern pedants, a pious preserver, would probably have been delighted with this, too. Even we self-appointed guardians of the musical proprieties, who lacking Haydn's right to sanction it, could only disapprovingly admire, guiltily enjoyed it.

This does not end the catalogue of the orchestra's and Mr. Munch's virtues. At each of their five concerts they are introducing a work by an American composer, three of them major ones receiving their first performance in Europe. At the opening concert it was Walter Piston's Sixth Symphony, commissioned by the orchestra for its seventy-fifth anniversary season earlier this year.

Piston has taken full advantage of the orchestra's qualities and capabilities. In his scherzo he has given them just the kind of virtuoso piece (the modern equivalent of it that is) that Munch makes for them out of the Haydn last movement, and througout the symphony he has exploited to the full (in the first movement sometimes rather too self-consciously) the experience of his exhaustive studies for his recently published book on orchestration.

Outer Movements

The best of its four movements are the middle two, the scherzo a brilliant piece in the vein of the best "motoric" movements of some of Hindemith's very witty early work, the adagio, a finely sustained melodic movement that bears comparison with some of the slow movements of Shostakovich's latest works.

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There are other attractive lyrical moments in it, but too much of what surrounds them is undistinguished or arid. In spite of these weaknesses, the work as a whole left an impression of real musical quality and some personality, and unless the orchestra and Mr. Munch, who lavished as much care and understanding on it as in the other work, were making it sound as much better than it really is, as they did Dukas's "Sorcerer's Apprentice," it is worth hearing again.

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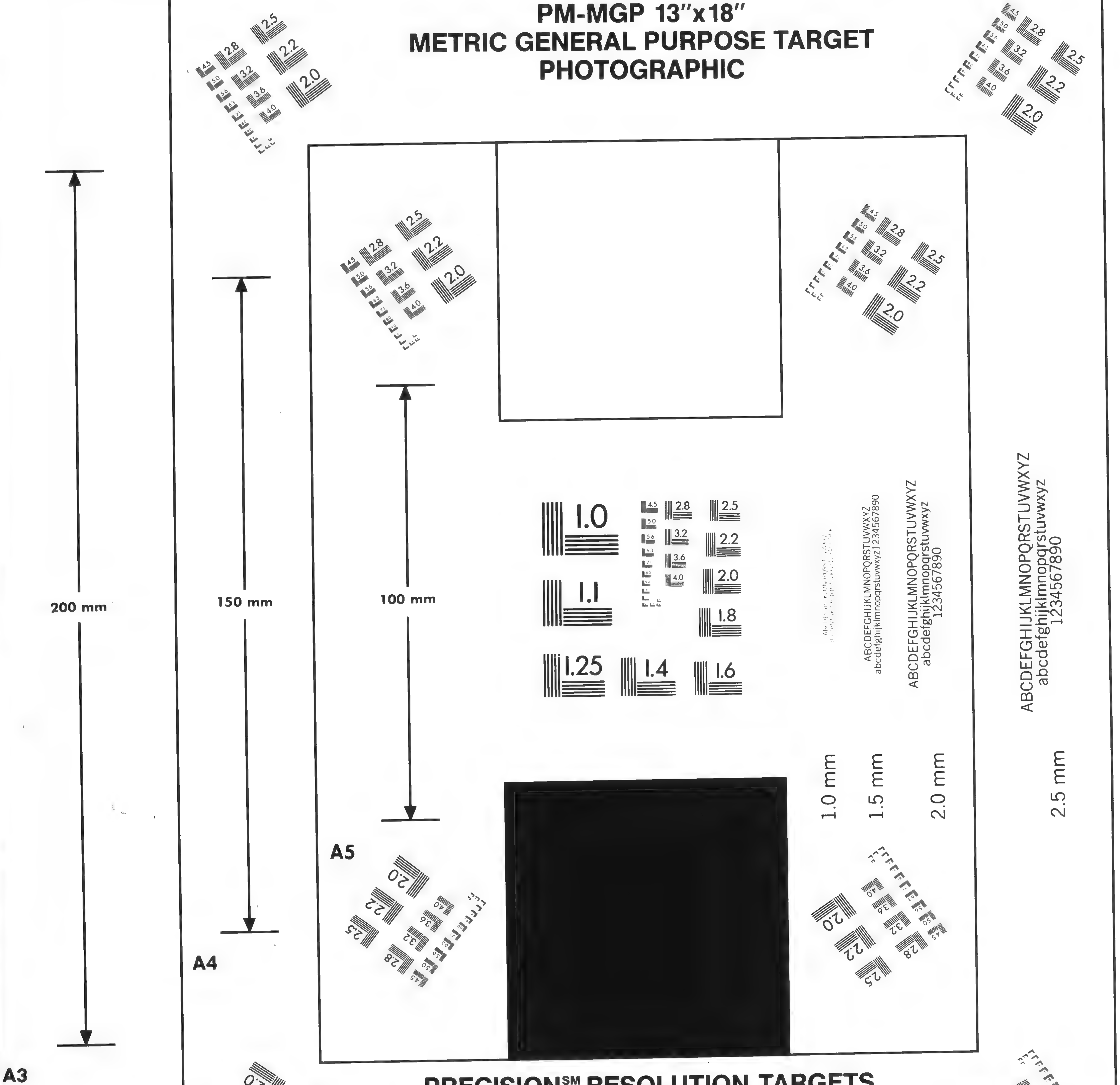
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VARIETY
NEW YORK, N. Y.

SEP 19 1956

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

SEP 15 1956

U. S. Composers More Praised Than Orchestra

By IRVING KOLODIN

ONE of the virtues of such a tour as the Boston Symphony Orchestra is presently engaged with is the opportunity it provides for us to see ourselves as others see us. This applies not so much to the evaluation of the orchestra itself, which has earned solid admiration in a previous European tour, but rather to the examples of American music that it has taken along to represent our creative thinking.

As of now, the reports are in from Edinburgh, where Charles Munch has conducted the sixth symphony of Walter Piston and Pierre Monteux has offered the Second Symphony of Paul Creston, and the results make interesting reading. For one thing, nobody has dismissed either work as unworthy of the circumstances, nor has there been anything but esteem for the professional qualities they embody. It may yet become accepted in Europe that if jazz is our most typical musical expression, it is not necessarily the only valid one.

* * *

WRITING in "The London Sunday Times," the exacting Ernest Newman says of the Piston: "A work well representative of the new spirt of American music, forthright, efficient, hard-hitting music that was always interesting, with a finale of splendid energy." Of the Creston score he noted: "Here again we were conscious of a new national viewpoint, even though the overall meaning of the work rather evaded us.'

In somewhat similar vein, Frank Howes of "The London Times" described Piston's work as bearing "in general the American traits of being positive and free from mystery, energetic and rejoicing in its own functioning . . . It was interesting as an example of the way in which American composers are gradually forging a music of their own, though we onlookers have to beware of seeing too readily a generic picture of a continental culture in particular works of individual composers."

* * *

ON THE WHOLE I would say this is a gratifying evaluation, whether or not it deals in superlatives. Those of us who wouldn't undertake to say that the "American character" is this or that must surely be illuminated to find that such demanding critics as Newman and Howes conceive that such a character exists, and Piston's Sixth Symphony is somehow expressive of it. It is certainly a long step forward from the days of Chadwick and MacDowell, when the American character came into music via the Leipzig Gewandhaus or the Indian motif, and a principal consideration was whether a man could "orchestrate" or not.

It's just about 25 years now that Aaron Copland, speaking at a music festival in Yaddo, near Saratoga Springs, said "our composers have craftsmanship, and the greater competence of their writing is a commonplace." Now that the affirmative opinion has also been registered in England, perhaps our own symphonic audiences will take pride in what, up till now, they have mostly only taken.

* * *

REPORTS from Edinburgh, show qualified enthusiasm for the Boston Symphony Orchestra itself, which is held in such high esteem in this country. The tonal quality was regarded—reasonably enough—as having more affinity with that of the Philadelphia Orchestra than with the New York Philharmonic-Symphony (these are the two American orchestras that have made appearances in the British Isles).

There was, however, some resistance to "precision for precision's sake," and a definite objection to the big-scaled performance of a Haydn symphony (No. 102, in B flat).

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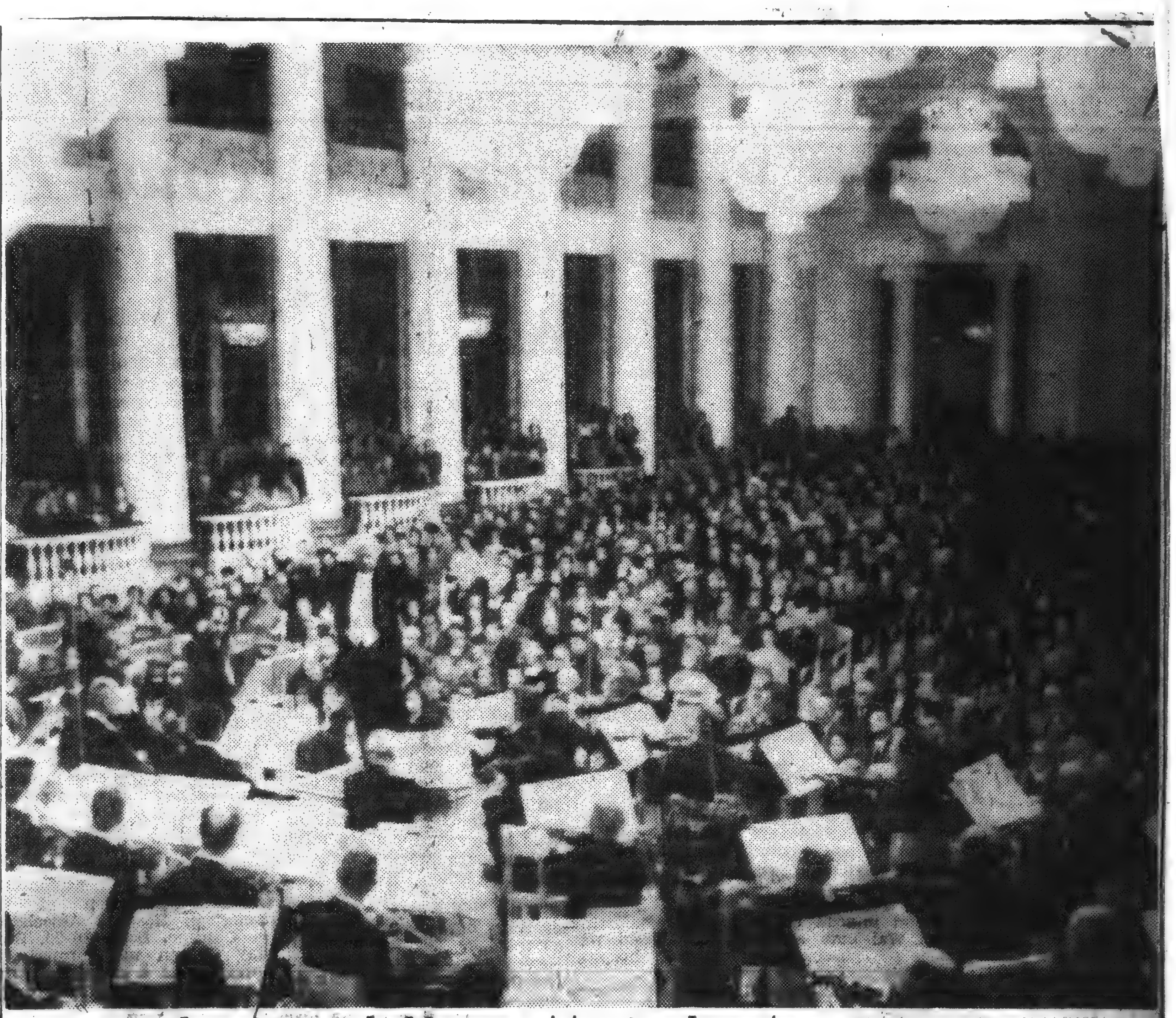

Leningrad Hears Music by Americans

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Extract from
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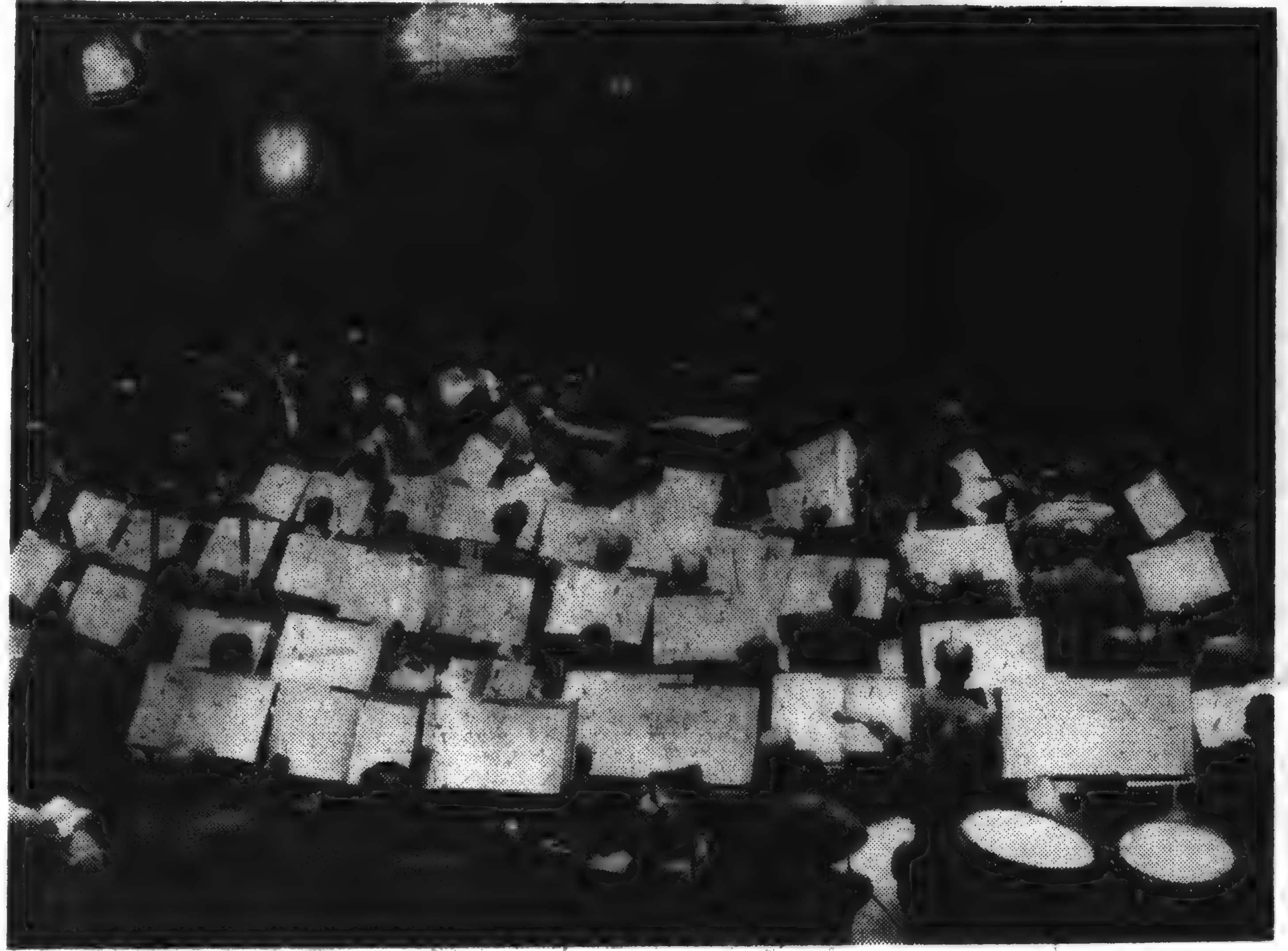

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VARIETY
NEW YORK, N. Y.

SEP 19 1956

Monteux Reminisces On His Travels; USSR Orch 'Fight Among Themselves'

Edinburgh, Sept. 11.

Festival audiences at concerts in Edinburgh are wonderfully appreciative, according to Pierre Monteux, conductor emeritus of the Symphony orch.

"Usually, the first performance is a little down, but that is not the case here," he said.

He described the acoustics of the Usher Hall, leading concert house of the Festival, as "very beautiful but difficult for rehearsals.

"It was the same in Boston," he said, "but I had a curtain put across the middle of the hall. Otherwise, the music goes 'wah, wah, wah, wah'."

According to Monteux, in some concert halls the echoes are so bad it is almost impossible to rehearse.

On the current Bostonians trek, Monteux conducted in Moscow, which he has not visited since he led the orchestra of the Conservatory there in 1928.

Of the Moscow orch then, he said: "They were all fighting among themselves, and I had to turn my back and say, 'When you have finished fighting I will go on with the rehearsal.' It was a terribly undisciplined orchestra, but they played very well."

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Times (e)
HARTFORD, Conn.
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fred Mongeau of Windham Center.

The suit is the result of a one-car automobile accident Sept. 27, 1955, in Lebanon. Papers in the case were served Thursday by Deputy Sheriff George W. Larkins.

The plaintiff claims she was seriously injured when a car owned by Mr. Mongeau and driven by his 18-year-old daughter, June, left the road, struck an embankment and overturned. Lorraine Mongeau, another daughter of the defendant, was killed in the accident. June Mongeau is made codefendant in the action.

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of the Red Cross Bloodmobile from 10 a. m. to 3 p. m. They are Mrs. Etta Chadd, Mrs. Emilie Aust, Mrs. Harriet Calver and Mrs. Doris Han en. Robert Anderson, Unionville chairman says that more donors are needed to fill the 150-pint quota and urged anyone who can to appear at the church hall Monday, regardless of whether or not he has an appointment. A blood donor center will also be set up in Farmington at St. Patrick's Church Hall from 1 to 5:45 p. m.

The Rev. Harold G. S. King will preach at the Congregational Church, Sunday, on the topic, "As a Christian, I Make a Personal Protest." Paul N. L. Munson, Jr. will read the Scripture lesson, and the Parish Choir will sing. The Deacons will meet at 10:30 a. m. to greet seven new members who will unite with the Church at the 11 o'clock service. They are Gail Palmer Clark, Shirley May Slater, and Richard Adams Bowlby by Confirmation; Mr. and Mrs. Marshall B. Lee, Mr. Baldwin Lee, and and Mrs. Theodora T. Slater by Letter. The Rev. Mr. King has announced that he will perform the Sacrament of Christian Baptism at the Morning Service on Sunday, Sept. 23.

The WSCS of the Memorial Methodist Church

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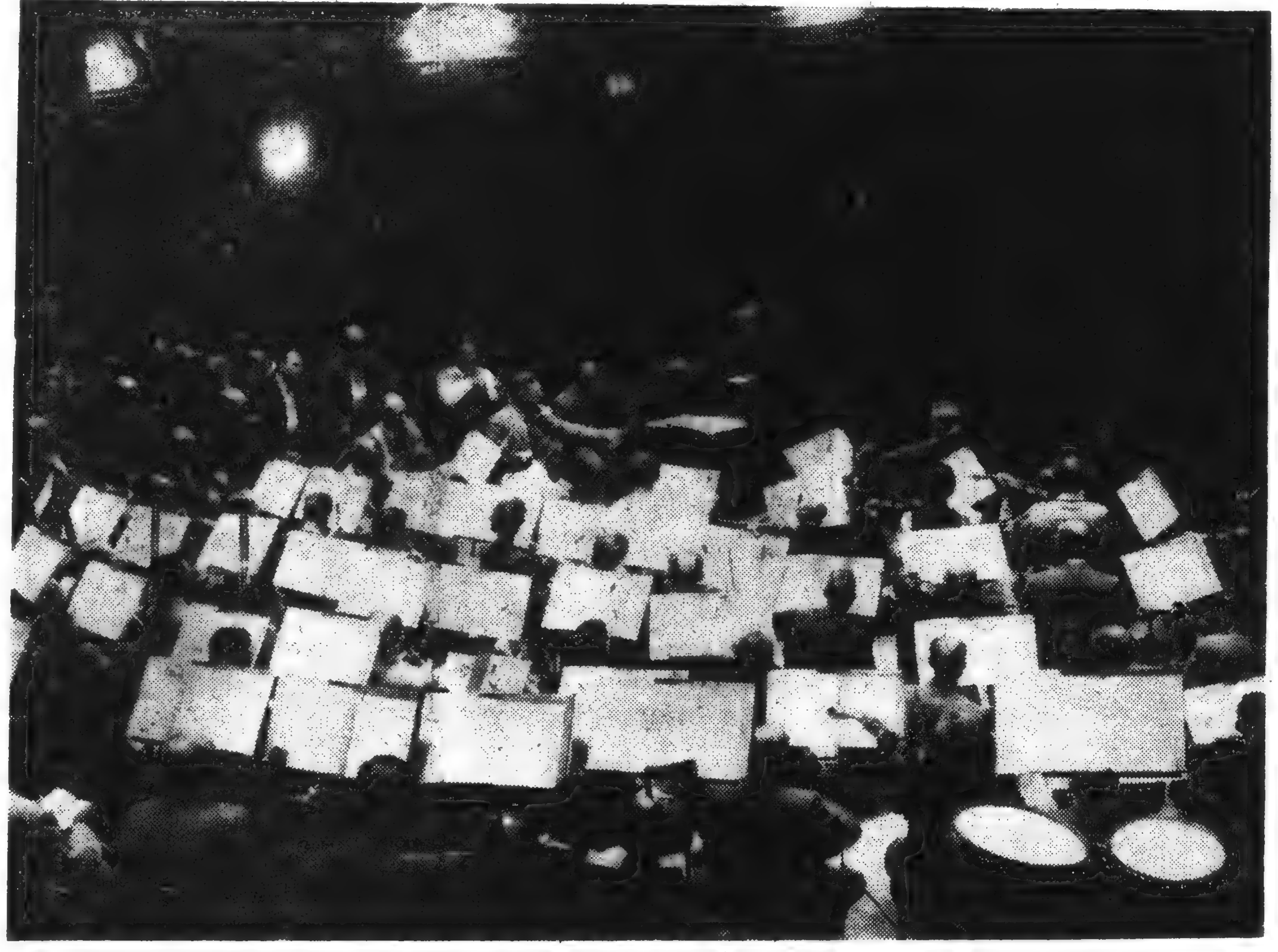

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[80]

ONITOR BOSTON FRIDAY SEPTEMBER 28 1956

Sports

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Unfortunately the outer movements are of inferior quality, the last commonplace and empty and the first very uneven. It has one very fine episode near the end of the first subject, heard in both exposition and recapitulation, in which the rhythmic melodic phrase and the very unorthodox and inelegant but beautiful harmonic procession strongly and pleasingly recall, with no hint of plagiarism, certain passages in Tippett's "Midsummer Marriage."

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[80]

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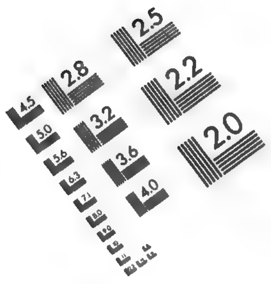
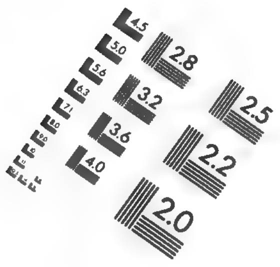

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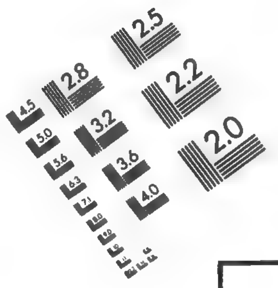
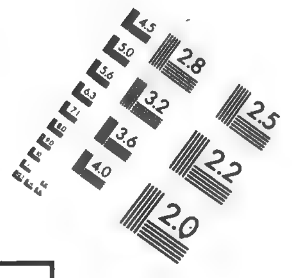
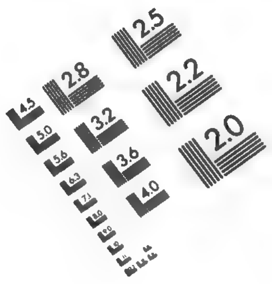
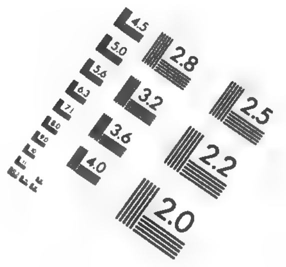

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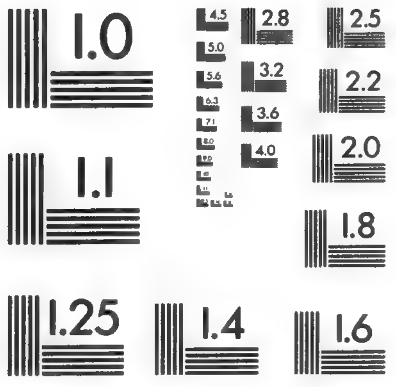

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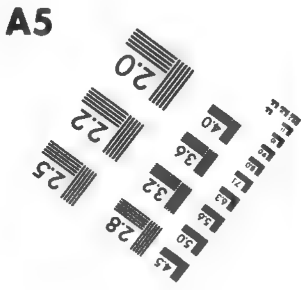
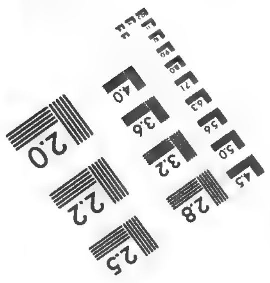

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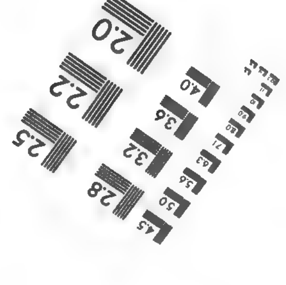
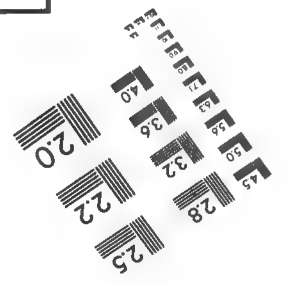

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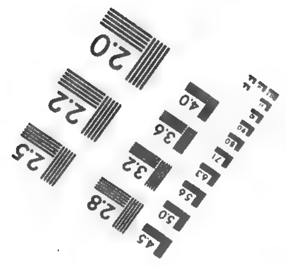
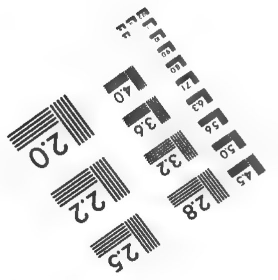

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Extract from
Southland Daily News, Invercargill,
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Extract from
Huddersfield Daily Examiner
20 SEP 1956

The Three Arts

Helping The "Neglected Composer"

4767

BY PLAYFELLOW

THE idea of the neglected composer turning out music by the ream which no-one ever plays is such that any scheme to give the man a chance must be welcomed.

The neglected composer, however, is a modern phenomenon. In the eighteenth century musicians got a living of a sort, and sometimes a good one, because they were attached to an aristocratic Court or to a wealthy household, and they wrote music when they were asked to do so by their patrons.

The greater part of the output of Haydn and Mozart was written "on demand." Someone wanted music for a mechanical organ, and Mozart supplied it, and no doubt was grateful for the fee. Haydn wrote a great deal of music for the baryton, now obsolete, because his patron, Prince Esterhazy, played the instrument and was avid for new pieces, just as Carl Philip Emmanuel Bach wrote a great deal for the flute because his master, Frederick the Great, thought well of himself as a flute player

The Dedicated Artist

During the nineteenth century the attitude changed. The composer began to regard himself as a dedicated person, who wrote not to order but to fulfil a mission in life. Wagner was the great exemplar of this kind of composer. He burned with a fierce integrity and believed that the world should give him just what he wanted merely because he was Richard Wagner, a genius with a mission in the world, who wrote just what he wanted, not what others ordered.

As things turned out Wagner found an apostle who had the means and the judgment to give him all that he asked for—a new kind of opera house, a full orchestra of the kind hardly ever previously assembled, and the money with which to carry on. Few, however, could find a patron as powerful as the King of Bavaria, who was Wagner's benefactor; but even if a musician could find a helping hand stretched out towards him, as Tchaikovsky did with Nadezhda von Meck, who supplied him with annual stipend, the custom of helping the artist by commissioning particular works largely died.

An Example From The U.S.A.

Latterly there has been a change. One example of this is to be found in the United States, where the Koussevitzky Foundation has been instituted to commission composers to write music for performance by the Boston Symphony Orchestra.

In Great Britain the B.B.C. has commissioned a whole series of composers both of this country and of France to write works to celebrate the tenth birthday of the Third Programme. Racine Fricker has been invited to write a work for the revived Leeds Festival.

There is also the cinema, for the film studios of this country, and to a greater extent of the United States, keep composers busy with jobs to write "background" music.

The Purist's Objection

Old-fashioned purists may object that writing music to order for the films in the fashion of two minutes of this and three minutes of that, and all of it to be ready, so to speak, at nine o'clock on Monday week, is not the kind of commission that an artist of integrity can accept. Mozart would never have understood why; and Bach, who spent the greater part of his life in writing works for particular occasions, would perhaps have been surprised to hear that there was any other condition in which music could be written at all.

It cannot, however, be said that the results of some recent commissions have been particularly impressive. I know nothing of the works commissioned by the B.B.C., but I heard several of the works written for the Boston Symphony Orchestra at the last Edinburgh Festival, and since these were brought to Britain for European performances one must presume that they were among the best—but what an indifferent best they were!

Not Music

A conclusion one might reach after hearing the American as well as the English commissioned works at the Festival is that apparently it is not at all difficult to find men who can cause an orchestra to produce agreeable or impressive sounds; but this does not constitute a work of music.

I know that in some parts of the United States it is the fashion to talk about music being "functional," a blessed word used to excuse anything that seems otherwise to exist without purpose or object; but I doubt that the talk really impresses even those who use it.

That at least four out of five commissioned works heard at Edinburgh were still-born must not, however, be held against the system. The mortality rate among new works of music is, and always has been, very high.

Failures To Be Expected

I suppose it is true to say that for every work that lives, a hundred have been composed which died soon after birth, and that unless we have the failures we shall never have the successes.

There has, by the way, when you think of it, been one most successful commission — Sir William Walton's last opera, "Troilus and Cressida."

The real trouble, I suppose, is that while you may order a work, you cannot put into commission genius if it is not there.

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184, STRAND, LONDON, W.C.2.

Extract from
Otago Daily Times, New Zealand

By Ivor Brown, associate editor of the Observer.

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Writing towards the close of the tenth and royally attended Edinburgh Festival of the Arts, I can fairly say that the weather was never worse and the attendance never better.

This brave undertaking of an international Arts Festival on the highest level opened in 1947 in a blaze of brilliant summer and also with some trepidation that the city might have issued its invitations to the world in vain. In 1956 the clouds lowered and the rain fell, but there was the warming and consoling knowledge that every year the experiment of 1947 had been amply justified.

Always the arrangement of performances grows larger and the numbers of patrons continually increase. So, amid much drenching from the skies, there was this year no depression or dampening of the spirit.

The statisticians could once more rejoice. Their annual slogan of "Bigger and Better" was again simple truth. Before the opening, at which the Queen and the Duke of Edinburgh were present, more than 239,000 tickets valued at £138,000 had been printed, and it was estimated that 250,000 people would be visiting the city for a day or for a longer appreciation of its many pleasures.

It is necessary to stress the fact that the Festival is made worth while by the friendships it creates and also by the arguments it starts. When the concert, the opera, the ballet, the play and the film are over there is always the chance to discuss their merits.

Apart from the Festival Club, in the exquisite Assembly Rooms, scene of so many historic Edinburgh events and gatherings, there were seven other clubs open to overseas and native visitors, and in all these information could be gathered as to available shows, and informal discussion carried on concerning the best in each kind.

It always seems to me that this aspect of the Edinburgh Festival is apt to be underrated when the statisticians are piling up the figures: it is the cordiality of this great world-gathering, quite as much as the counting of heads, that gives worth to the annual three weeks of the Festival.

Certainly Edinburgh has completely destroyed the old idea that the Scottish capital has more head than heart, and that its romantic aspect is betrayed by a chilliness of temper and Scottish shyness and reserve. The affable and welcoming spirit has remained through the years, and I have once more heard grateful comment on the courtesy shown in all manner of ways.

Even in the absence of sunshine, the city cannot fail to look magnificent. Its contrast of the narrow, medieval Old Town on its rocky ridge with the spacious splendour and urbanity of the New Town to the north makes the whole scene intensely theatrical.

Always on re-entering Edinburgh I am vividly impressed with the personality of the place. Here is not just a collection of streets and houses of all periods and styles. Here is the embodiment of Scotland and of all its hard history down the centuries. So many Canadians have Scottish ancestry that they must inevitably respond to this grey mother of men who had no room for all her children and sent so many out to prosper in a larger world and to utilise wide-ranging opportunities.

The Canadian actors from Stratford, Ontario, were the first professional team from the New World to show their craft in Edinburgh and I found everywhere a warm welcome for their society as well as for their capacity. Mr Patterson, the chairman of Canada's Stratford-on-Avon Theatre, has impressed Edinburgh with his quiet, persuasive enthusiasm, and I am sure that he and his colleagues did not find the Thistle a prickly companion for the Maple Leaf.

The Festival has always had a double aspect. It is primarily international, seeking to collect the finest examples of the world's art. This year, with Canadian actors added to Italian, Scottish and Welsh, and with German opera and Boston's as well as Vienna's chief orchestras to be heard, the international aspect was served as well as ever. But, after all, this is Scotland's capital and the Scots are naturally anxious that the best of their products should be exhibited.

Thus the Canadian players, before they scored their success were anticipated at the Assembly Hall by a mixed entertainment called "Pleasures of Scotland" in which the folk-song, folk-music, and folk-dance of the country were picturesquely assembled: this was Scotland in search of its youth.

At the same time, the fact that the great Scottish portrait-painter, Raeburn, was born 200 years ago in Edinburgh made appropriate a collection of his work in the Scottish National Gallery, a collection which admirably mirrored the prosperous life of Raeburn's own society, the new Scotland, Whiggish in politics and realistic in philosophy, which was established after the last failure of the Jacobite Army in 1745.

Ponderous, sagacious, self-confident judges and country gentlemen looked gravely out of the superb canvases on to this new Edinburgh of 1956 and its Festival visitors, a world of bustle and turmoil of which they could never have dreamed.

Visitors to Scotland have always two kinds of civilisation to study, the romantic Gaeldom of the Highlands and the Islands, the pipes and the tartans, and the level-headed Scotland that got on with the work in the offices and law courts of the capital and built, painted, and wrote so grandly in the eighteenth century style.

In the shops, too, were the inevitable souvenirs, some ugly and tasteless, products of the trinket industry. But there were also the creations of Highland handicraft, not only tartan weaves, but pottery and metal-ware of authentic quality. After all, one cannot absorb culture at every hour of the day; a shopping interlude is necessary and popular with the ladies. The shopkeepers were pleased with the results.

Flags and flowers suffered from the battering of wind and weather. But the nocturnal illuminations were as striking as ever. Edinburgh Castle, on its lofty pinnacle of rock, became a magical site when floodlit. The top alone is lit-up, and since the rock on which the castle stands remains dark, it looks as though the castle itself had cut adrift and was a flying saucer of radiance.

This magical beauty of a city where nature has done its best for man, and man has responded by doing his best for nature, was made the more remarkable because, after dull days, the nights sparkled with man's contrivance of electricity.

One thing I am sure that the Canadian actors will never forget, in addition to the cordial acceptance of their work, was the entry to the scene of their labours. The Assembly Hall which provided their arena is reached by climbing the Mound between the New Town and the Old. Above the steeply-stepped approach there was ranged the noble facade of the old Town's ancient splendours, spires and turrets of Church and Parliament, a soaring panorama of architecture.

In such a place the actors were not only going to the theatre: they were moving in a theatrical masterpiece as they went.

(Observer Service.—Copyright.)

Basler N

4767

Festspiele in Ed

II.

Das Bostoner Orcheste
riges Jubiläum mit einer Europa
burgh ihren Anfang genommen
rühmten amerikanischen Oruchesté
Philharmoniker und das Philadelpl
in den letzten Jahren hier zu hö
Bostoner die Krone zu verdienen,
überwältigende Fülle und Schönhe
tons und die herrliche Kraft und
barkeit seiner Hörner. In Werken
behandlung wie dem Strauss's
oder dem «Zauberlehrling» von Du
ter Charles Münch zu hören waren, hörte man Klänge von unerhörter Ueppigkeit. Dazu muss freilich eine Einschränkung gemacht werden, denn selbst in diesen Fällen konnte man nicht umhin, sich Gedanken darüber zu machen, was notwendigerweise geschehen muss, wenn die technische Fertigkeit über ihren praktisch nützlichen Zweck hinauswächst. Wenn etwa ein Trompetensolo, mit gewaltiger Tonfülle und edlem Vibrato vorgetragen, durch den Klang schneidet wie ein Messer durch Käse, so berührt sich das Sublime mit dem Peinlichen und wir halten bei den ästhetischen Voraussetzungen eines Flügelhornsolos in der Militärmusik. Lässt man aber die Klangfreude so eines Heeres von Virtuosen auf eine Haydn-Symphonie los, so ist das Ergebnis katastrophal, nicht nur durch eine völlige Verschiebung der Klangstruktur, sondern durch einen erstaunlichen Mangel an Präzision in Rhythmus und Phrasierung. Das ist allerdings sehr eine Frage des Dirigenten: Unter Pierre Monteux konnte man eine wundervolle Aufführung der Dritten Symphonie von Brahms hören, die Spannung und Grösse hatte und in der jedes Detail mit Liebe geformt schien. Die Bostoner brachten in ihren Programmen eine Reihe zeitgenössischer amerikanischer Werke, die für das Jubiläum des Orchesters bestellt und geschrieben wurden. Die umfangreichste dieser Widmungen, die Sechste Symphonie von Walter Piston, wenig inspiriert und grau im Klang, war im Grunde die eindrucksloseste. Ansonsten schien am ansprechendsten eine dem Andenken von Kussewitzky gewidmete Elegie von Howard Hanson, die durch Ausdruck und vornehme Erfindung einnimmt. Die beinahe unwahrscheinliche

Blechbläser konnte man in einer selt-
musikveranstaltung bewundern; diese
— Trompeten, Hörner und Posaunen
eingerichtete Musik des 16. Jahrhun-
ieli, Bonelli — und Zeitgenössi-
enc, Berezowsky —, und es ist
welcher Finesse alles Rhythmische
gerät, wenn solche Meisterbläser ih-
wissen und Ehrgeiz Genüge tun, und
ische Aufgaben haben, für die eine
Posaune die Pasagenläufigkeit einer
igt. Es war eine unbeabsichtigte aber
ration grundlegender Tatsachen, als
den Bostonern und im gleichen, 3000
den Saal die Londoner Mozart-
unter der Leitung von Harry Blech
nble von 36 ausgewählten Musikern,
Haydn, Mozart, Beethoven, Schubert spielten, ein Musizieren von mustergültiger Sauberkeit und Stilvollendung.

Kirchenmusik der Wiener Klassiker bildete die Grundsubstanz von drei Konzerten der Wiener Hofmusikkapelle, die, in ihrer heutigen Form eine Kombination des Männerchors und Orchesters der Staatsoper mit einem vokaltechnisch wie musikalisch gleich sorgfältig gebildeten Knabenchor, vermutlich die älteste lebende Musikinstitution in Europa ist. Der seraphische Klang dieser Knabenstimmen, im Chor wie in den immer anonymen Soli, ist der Hauptreiz dieses Ensembles, das natürlich ganz anders klingt als ein normaler gemischter Chor. Seine Darbietungen standen unter dem Zeichen eines im letzten Moment nötig gewordenen Dirigentenwechsels: Rudolf Moralt hatte für den erkrankten Josef Krips einzuspringen, was vermutlich die Ursache gelegentlicher Ermüdungserscheinungen war, die durch Probenüberanstrengung so junger Stimmen leicht eintreten. Der Hauptgewinn waren, neben dem Requiem von Mozart und der C-dur-Messe von Beethoven, die hier selten oder nie gehörte Es-dur-Messe und kleinere Kirchenwerke von Schubert.

Die Hamburger Staatsoper brachte als viertes Werk ihres Opernrepertoires «Salome» von Strauss, worin die Titelrolle der ursprünglich als zweite Besetzung vorgesehenen Helga Pilarzyk einen Erfolg ersten Ranges eintrug. Von dieser jungen Sängerin darf man sich allerhand erwarten: sie hat eine schla
Stimme von müheloser Fülle und Biegsamkeit
echtes Bühnentalent. Auch sonst war diese Auf
rung, von Leopold Ludwig dirigiert und von W
Völker inszeniert, lebendig und eindrucksstark
wäre es noch mehr gewesen ohne den gelegentlic
dynamischen Uebereifer des Orchesters.

Die Kammermusik war diesmal etwas bescheide
bedacht, denn ihr Platz in den täglichen Vormitta
veranstaltungen war zum Teil durch eine Serie v
Klavier-Rezitals vertreten. Ueber das darin befol
Prinzip der Spezialisierung mag man verschieden
Meinung sein. Rosalyn Tureck spielte die sämtlich
Partiten von Bach mit ihrer eigenen, fast unheimli
sicheren Kontrolle des Klaviertons, die das Pianofor
dem Bachstil in idealer Weise dienstbar macht. Leider i
ihr Tempoinstinkt nicht von der gleichen Unfehlba
keit. Ein Mozart-Programm von Nina Milkin
Beethoven von Myra Hess gespielt, Schuman
von Robert Casadesus, Liszt von Louis Kenner, ergaben eine Riesenfülle pianistischer Leistungen ausserordentlicher Art, neben denen ein Schubert-Programm von Clifford Curzon durch stürmischen Impetus, vergeistigte Intensität und subtilsten Klang noch eine Stufe höher reichte. Was Vollendung echter Kammerkunst anbelangt, steht das Londoner Amadeus-Quartett an erster Stelle, aber auch ein Programm Mozartscher Violinsonaten, gespielt von Wolfgang Schneiderhan und Carl Seemann. Alle diese Künstler waren auch als Solisten an den Symphoniekonzerten beteiligt. In diesem Zusammenhang darf, als eine der grossartigsten Erscheinungen am heutigen Virtuosenhimmel, Isaac Stern nicht vergessen werden, der so weit auseinanderliegende Aufgaben wie das Beethovensche und Bartóksche Violinkonzert mit der gleichen stupenden Virtuosität bewältigte, die doch immer unter der Kontrolle eines unbeirrbaren Musikergewissens steht. Und die edle Liederkunst war durch die, wenn sie sich richtig gehen lässt, immer unwiderstehliche Irmgard Seefried und durch Gerhard Hüsch vertreten, der ein vielleicht zu einseitig lyrisch-betrachtendes Programm mit Yrjö Kilpinens sehr beachtenswerten, durchaus eigentümlichen «Liedern um den Tod» beschloss.

Unter den ungemein reichen dramatischen Darbietungen dieses Festivals sei vor allem das «Piccolo Teatro» aus Mailand genannt, dessen Goldoni-Aufführung («Der Diener zweier Herren») zum Be-

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The Festival has always had a double aspect It is primarily international, seeking to collect the finest examples of the world's art. This year, with Canadian actors added to Italian, Scottish and Welsh, and with German opera and Boston's as well as Vienna's chief orchestras to be heard, the international aspect was served as well as ever. But, after all, this is Scotland's capital and the Scots are naturally anxious that the best of their products should be exhibited.

Thus the Canadian players, before they scored their success were anticipated at the Assembly Hall by a mixed entertainment called "Pleasures of Scotland" in which the folk-song, folk-music, and folk-dances of the country were picturesquely assembled: this was Scotland in search of its youth.

At the same time, the fact that the great Scottish portrait-painter, Raeburn, was born 200 years ago in Edinburgh made appropriate a collection of his work in the Scottish National Gallery, a collection which admirably mirrored the prosperous life of Raeburn's own society, the new Scotland, Whiggish in politics and realistic in philosophy, which was established after the last failure of the Jacobite Army in 1745.

Ponderous, sagacious, self-confident judges and country gentlemen looked gravely out of the superb canvases on to this new Edinburgh of 1956 and its Festival visitors; a world of bustle and turmoil of which they could never have dreamed.

Visitors to Scotland have always two kinds of civilisation to study, the romantic Gaeldom of the Highlands and the Islands, the pipes and the tartans, and the level-headed Scotland that got on with the work in the offices and law courts of the capital and built, painted, and wrote so grandly in the eighteenth century style.

In the shops, too, were the inevitable souvenirs, some ugly and tasteless, products of the trinket industry. But there were also the creations of Highland handicraft, not only tartan weaves, but pottery and metal-ware of authentic quality. After all, one cannot absorb culture at every hour of the day; a shopping interlude is necessary and popular with the ladies. The shopkeepers were pleased with the results.

Flags and flowers suffered from the battering of wind and weather. But the nocturnal illuminations were as striking as ever. Edinburgh Castle, on its lofty pinnacle of rock, became a magical site when floodlit. The top alone is lit-up, and since the rock on which the castle stands remains dark, it looks as though the castle itself had cut adrift and was a flying saucer of radiance.

This magical beauty of a city where nature has done its best for man, and man has responded by doing his best for nature, was made the more remarkable because, after dull days, the nights sparkled with man's contrivance of electricity.

One thing I am sure that the Canadian actors will never forget, in addition to the cordial acceptance of their work, was the entry to the scene of their labours. The Assembly Hall which provided their arena is reached by climbing the Mound between the New Town and the Old. Above the steeply-stepped approach there was ranged the noble facade of the old Town's ancient splendours, spires and turrets of Church and Parliament, a soaring panorama of architecture.

In such a place the actors were not only going to the theatre: they were moving in a theatrical masterpiece as they went.

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Basler National Zeitung
21. Sep. 1956
4/6

Festspiele in Edinburgh

II.

Das **Bostoner Orchester** feiert sein 75jähriges Jubiläum mit einer Europareise, die in Edinburgh ihren Anfang genommen hat. Unter den berühmten amerikanischen Oruchestern — die New Yorker Philharmoniker und das Philadelphia-Orchester waren in den letzten Jahren hier zu hören — scheint das Bostoner die Krone zu verdienen, vor allem durch die überwältigende Fülle und Schönheit seines Streichertons und die herrliche Kraft und technische Unfehlbarkeit seiner Hörner. In Werken virtuoser Orchesterbehandlung wie dem **Strauss'schen** «Don Juan» oder dem «Zauberlehrling» von **Dukas**, die beide unter Charles **Münch** zu hören waren, hörte man Klänge von unerhörter Ueppigkeit. Dazu muss freilich eine Einschränkung gemacht werden, denn selbst in diesen Fällen konnte man nicht umhin, sich Gedanken darüber zu machen, was notwendigerweise geschehen muss, wenn die technische Fertigkeit über ihren praktisch nützlichen Zweck hinauswächst. Wenn etwa ein Trompetensolo, mit gewaltiger Tonfülle und edlem Vibrato vorgetragen, durch den Klang schneidet wie ein Messer durch Käse, so berührt sich das Sublime mit dem Peinlichen und wir halten bei den ästhetischen Voraussetzungen eines Flügelhornsolos in der Militärmusik. Lässt man aber die Klangfreude so eines Heeres von Virtuosen auf eine Haydn-Symphonie los, so ist das Ergebnis katastrophal, nicht nur durch eine völlige Verschiebung der Klangstruktur, sondern durch einen erstaunlichen Mangel an Präzision in Rhythmus und Phrasierung. Das ist allerdings sehr eine Frage des Dirigenten: Unter Pierre **Monteux** konnte man eine wundervolle Aufführung der Dritten Symphonie von **Brahms** hören, die Spannung und Grösse hatte und in der jedes Detail mit Liebe geformt schien. Die Bostoner brachten in ihren Programmen eine Reihe zeitgenössischer amerikanischer Werke, die für das Jubiläum des Orchesters bestellt und geschrieben wurden. Die umfangreichste dieser Widmungen, die Sechste Symphonie von Walter **Piston**, wenig inspiriert und grau im Klang, war im Grunde die eindrucksloseste. Ansonsten schien am ansprechendsten eine dem Andenken von Kussewitzky gewidmete Elegie von Howard **Hanson**, die durch Ausdruck und vornehme Erfindung einnimmt. Die beinahe unwahrscheinliche Virtuosität der Blechbläser konnte man in einer seltsamen Kammermusikveranstaltung bewundern; diese Panzerschwadron — Trompeten, Hörner und Posaunen — spielte dafür eingerichtete Musik des 16. Jahrhunderts — **Gabrieli**, **Bonelli** — und Zeitgenössisches — **Poulenc**, **Berezowsky** —, und es ist erstaunlich, mit welcher Finesse alles Rhythmische und Dynamische gerät, wenn solche Meisterbläser ihrem eigenen Gewissen und Ehrgeiz Genüge tun, und wenn sie technische Aufgaben haben, für die eine Trompete oder Posaune die Pasagenläufigkeit einer Klarinette benötigt. Es war eine unbeabsichtigte aber drastische Illustration grundlegender Tatsachen, als unmittelbar nach den Bostonern und im gleichen, 3000 Personen fassenden Saal die Londoner **Mozart-Players**, ein unter der Leitung von Harry **Blech** stehendes Ensemble von 36 ausgewählten Musikern, Haydn, Mozart, Beethoven, Schubert spielten, ein Musizieren von mustergültiger Sauberkeit und Stilvollendung.

Kirchenmusik der Wiener Klassiker bildete die Grundsubstanz von drei Konzerten der **Wiener Hofmusikkapelle**, die, in ihrer heutigen Form eine Kombination des Männerchors und Orchesters der Staatsoper mit einem vokaltechnisch wie musikalisch gleich sorgfältig gebildeten Knabenchor, vermutlich die älteste lebende Musikinstitution in Europa ist. Der seraphische Klang dieser Knabenstimmen, im Chor wie in den immer anonymen Soli, ist der Hauptreiz dieses Ensembles, das natürlich ganz anders klingt als ein normaler gemischter Chor. Seine Darbietungen standen unter dem Zeichen eines im letzten Moment nötig gewordenen Dirigentenwechsels: Rudolf **Moralt** hatte für den erkrankten Josef **Krips** einzuspringen, was vermutlich die Ursache gelegentlicher Ermüdungserscheinungen war, die durch Probenüberanstrengung so junger Stimmen leicht eintreten. Der Hauptgewinn waren, neben dem Requiem von **Mozart** und der C-dur-Messe von **Beethoven**, die hier selten oder nie gehörte Es-dur-Messe und kleinere Kirchenwerke von **Schubert**.

Die **Hamburger Staatsoper** brachte als viertes Werk ihres Opernrepertoires «Salome» von **Strauss**, worin die Titelrolle der ursprünglich als zweite Besetzung vorgesehenen Helga **Pilarzyk** einen Erfolg ersten Ranges eintrug. Von dieser jungen Sängerin darf man sich allerhand erwarten: sie hat eine schlanke Stimme von müheloser Fülle und Biegsamkeit und echtes Bühnentalent. Auch sonst war diese Aufführung, von Leopold **Ludwig** dirigiert und von Wolf **Völker** inszeniert, lebendig und eindrucksstark und wäre es noch mehr gewesen ohne den gelegentlichen dynamischen Uebereifer des Orchesters.

Die Kammermusik war diesmal etwas bescheidener bedacht, denn ihr Platz in den täglichen Vormittagsveranstaltungen war zum Teil durch eine Serie von Klavier-Rezitals vertreten. Ueber das darin befolgte Prinzip der Spezialisierung mag man verschiedener Meinung sein. Rosalyn **Tureck** spielte die sämtlichen Partiten von **Bach** mit ihrer eigenen, fast unheimlich sicheren Kontrolle des Klaviertons, die das Pianoforte dem Bachstil in idealer Weise dienstbar macht. Leider ist ihr Tempoinstinkt nicht von der gleichen Unfehlbarkeit. Ein **Mozart**-Programm von Nina **Milkina**, **Beethoven** von Myra **Hess** gespielt, **Schumann** von Robert **Casadesus**, **Liszt** von Louis **Kentner**, ergaben eine Riesenfülle pianistischer Leistungen ausserordentlicher Art, neben denen ein **Schubert**-Programm von Clifford **Curzon** durch stürmischen Impetus, vergeistigte Intensität und subtilsten Klang noch eine Stufe höher reichte. Was Vollendung echter Kammerkunst anbelangt, steht das Londoner **Amadeus**-Quartett an erster Stelle, aber auch ein Programm **Mozart**scher Violinsonaten, gespielt von Wolfgang **Schneiderhan** und Carl **Seemann**. Alle diese Künstler waren auch als Solisten an den Symphoniekonzerten beteiligt. In diesem Zusammenhang darf, als eine der grossartigsten Erscheinungen am heutigen Virtuosenhimmel, Isaac **Stern** nicht vergessen werden, der so weit auseinanderliegende Aufgaben wie das **Beethoven**sche und **Bartók**sche Violinkonzert mit der gleichen stupenden Virtuosität bewältigte, die doch immer unter der Kontrolle eines unbeirrbaren Musikergewissens steht. Und die edle Liederkunst war durch die, wenn sie sich richtig gehen lässt, immer unwiderstehliche Irmgard **Seefried** und durch Gerhard **Hüsch** vertreten, der ein vielleicht zu einseitig lyrisch-betrachtendes Programm mit Yrjö **Kilpinens** sehr beachtenswerten, durchaus eigentümlichen «Liedern um den Tod» beschloss.

Unter den ungemein reichen dramatischen Darbietungen dieses Festivals sei vor allem das «**Piccolo Teatro**» aus Mailand genannt, dessen **Goldoni**-Aufführung («Der Diener zweier Herren») zum Bezauberndsten gehört, das es heute auf der Bühne gibt. Diese Menschen sind gleich vollendete Clowns, Schauspieler und Sprecher und ihr ganzer Darstellungsstil ist von unvergleichlicher Anmut. Und eine Ueberraschung besonderer Art war eine von Michael **Langham** meisterhaft inszenierte Aufführung von **Shakespeares** «Heinrich V.» durch eine junge kanadische Truppe, die **Stratford Ontario-Players**. Die Ballettaufführungen des Londoner **Sadler's Wells**-Ensembles haben ihr altes, unübertreffliches Niveau in allen Belangen des klassischen Ballettstils; weniger überzeugend wirkte eine Aufführung des «Wunderbaren Mandarins» von **Bartók**, wo eine fast sadistisch grimmige Tragödie von Individuen durch das Hineintragen der dekorativen Mittel des grossen Balletts eher abgeschwächt erschien.

Das ist freilich lange nicht alles. Es gibt eine vielbeachtete, das ganze Lebenswerk dieses Künstlers illustrierende **Braque**-Ausstellung, ein selbständig organisiertes, grosses Film-Festival und unzählige Randveranstaltungen von solchen, die etwas Dramatisches oder Musikalisches leisten können oder leisten zu können glauben, und so hat ausserhalb des offiziellen Programms jedes Sälchen, jede Kirche, jede Scheune ihr besonderes Festivalereignis.

Das einzige Rätselhafte ist, dass es für das alles ein Publikum zu geben scheint. hg.

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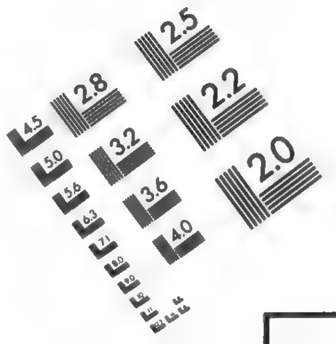
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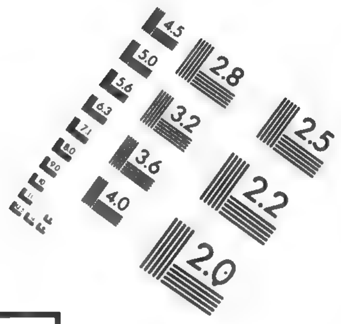
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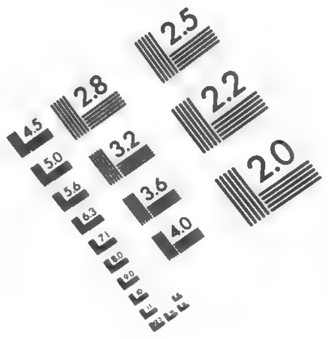
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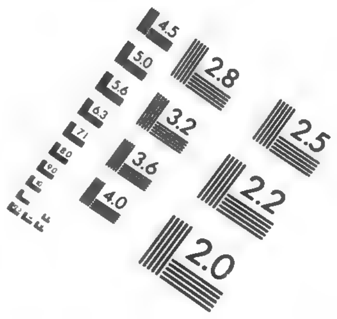
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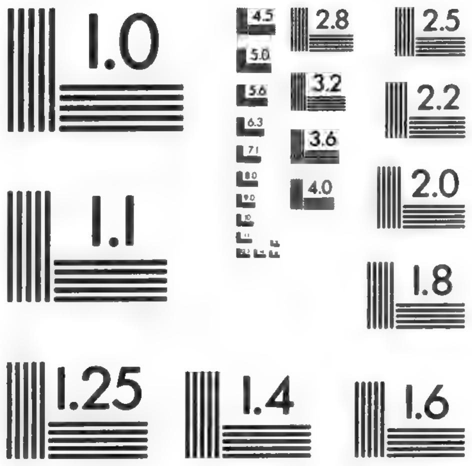
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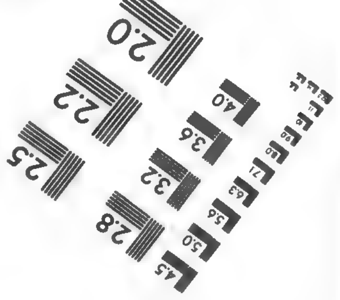
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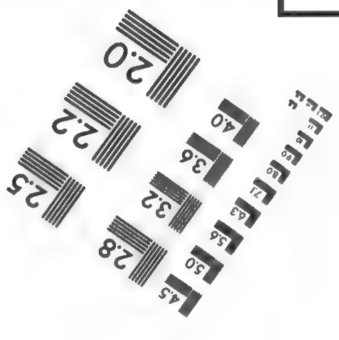
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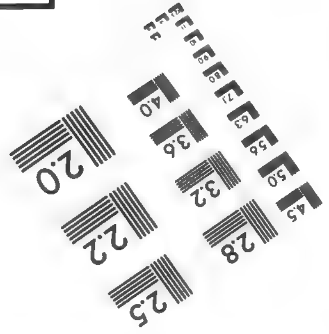
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Extract from
Southland Daily News, Invercargill,
New Zealand

BOSTON SYMPHONY IN EDINBURGH

4767

AMERICA'S BOSTON SYMPHONY ORCHESTRA is shown giving a performance in the Usher Hall, Edinburgh. After the Edinburgh Festival the orchestra began a tour through the Scandinavian countries to Leningrad and Moscow, returning through Czechoslovakia, Austria, Germany, Switzerland and France. The 11,000-mile trip will end with concerts in London. The cost of the tour has been estimated at more than £100,000 — but about half of this will be supplied by the State Department.

International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Huddersfield Daily Examiner

20 SEP 1956

The Three Arts

Helping The "Neglected Composer"

4767

BY PLAYFELLOW

THE idea of the neglected composer turning out music by the ream which no-one ever plays is such that any scheme to give the man a chance must be welcomed.

The neglected composer, however, is a modern phenomenon. In the eighteenth century musicians got a living of a sort, and sometimes a good one, because they were attached to an aristocratic Court or to a wealthy household, and they wrote music when they were asked to do so by their patrons.

The greater part of the output of Haydn and Mozart was written "on demand." Someone wanted music for a mechanical organ, and Mozart supplied it, and no doubt was grateful for the fee. Haydn wrote a great deal of music for the baryton, now obsolete, because his patron, Prince Esterhazy, played the instrument and was avid for new pieces, just as Carl Philip Emmanuel Bach wrote a great deal for the flute because his master, Frederick the Great, thought well of himself as a flute player.

The Dedicated Artist

During the nineteenth century the attitude changed. The composer began to regard himself as a dedicated person, who wrote not to order but to fulfil a mission in life. Wagner was the great exemplar of this kind of composer. He burned with a fierce integrity and believed that the world should give him just what he wanted merely because he was Richard Wagner, a genius with a mission in the world, who wrote just what he wanted, not what others ordered.

As things turned out Wagner found an apostle who had the means and the judgment to give him all that he asked for—a new kind of opera house, a full orchestra of the kind hardly ever previously assembled, and the money with which to carry on. Few, however, could find a patron as powerful as the King of Bavaria, who was Wagner's benefactor; but even if a musician could find a helping hand stretched out towards him, as Tchaikovsky did with Nadezhda von Meck, who supplied him with annual stipend, the custom of helping the artist by commissioning particular works largely died.

An Example From The U.S.A.

Latterly there has been a change. One example of this is to be found in the United States, where the Koussevitzky Foundation has been instituted to commission composers to write music for performance by the Boston Symphony Orchestra.

In Great Britain the B.B.C. has commissioned a whole series of composers both of this country and of France to write works to celebrate the tenth birthday of the Third Programme; Racine Fricker has been invited to write a work for the revived Leeds Festival.

There is also the cinema, for the film studios of this country, and to a greater extent of the United States, keep composers busy with jobs to write "background" music.

The Purist's Objection

Old-fashioned purists may object that writing music to order for the films in the fashion of two minutes of this and three minutes of that, and all of it to be ready, so to speak, at nine o'clock on Monday week, is not the kind of commission that an artist of integrity can accept. Mozart would never have understood why; and Bach, who spent the greater part of his life in writing works for particular occasions, would perhaps have been surprised to hear that there was any other condition in which music could be written at all.

It cannot, however, be said that the results of some recent commissions have been particularly impressive. I know nothing of the works commissioned by the B.B.C., but I heard several of the works written for the Boston Symphony Orchestra at the last Edinburgh Festival, and since these were brought to Britain for European performances one must presume that they were among the best—but what an indifferent best they were!

Not Music

A conclusion one might reach after hearing the American as well as the English commissioned works at the Festival is that apparently it is not at all difficult to find men who can cause an orchestra to produce agreeable or impressive sounds; but this does not constitute a work of music.

I know that in some parts of the United States it is the fashion to talk about music being "functional," a blessed word used to excuse anything that seems otherwise to exist without purpose or object; but I doubt that the talk really impresses even those who use it.

That at least four out of five commissioned works heard at Edinburgh were still-born must not, however, be held against the system. The mortality rate among new works of music is, and always has been, very high.

Failures To Be Expected

I suppose it is true to say that for every work that lives, a hundred have been composed which died soon after birth, and that unless we have the failures we shall never have the successes.

There has, by the way, when you think of it, been one most successful commission — Sir William Walton's last opera, "Troilus and Cressida."

The real trouble, I suppose, is that while you may order a work, you cannot put into commission genius if it is not there.

International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Otago Daily Times, New Zealand

By Ivor Brown, associate editor of the Observer.

4767

Writing towards the close of the tenth and royally attended Edinburgh Festival of the Arts, I can fairly say that the weather was never worse and the attendance never better.

This brave undertaking of an international Arts Festival on the highest level opened in 1947 in a blaze of brilliant summer and also with some trepidation that the city might have issued its invitations to the world in vain. In 1956 the clouds lowered and the rain fell, but there was the warming and consoling knowledge that every year the experiment of 1947 had been amply justified.

Always the arrangement of performances grows larger and the numbers of patrons continually increase. So, amid much drenching from the skies, there was this year no depression or dampening of the spirit.

The statisticians could once more rejoice. Their annual slogan of "Bigger and Better" was again simple truth. Before the opening, at which the Queen and the Duke of Edinburgh were present, more than 239,000 tickets valued at £138,000 had been printed, and it was estimated that 250,000 people would be visiting the city for a day or for a longer appreciation of its many pleasures.

It is necessary to stress the fact that the Festival is made worth while by the friendships it creates and also by the arguments it starts. When the concert, the opera, the ballet, the play and the film are over there is always the chance to discuss their merits.

Apart from the Festival Club, in the exquisite Assembly Rooms, scene of so many historic Edinburgh events and gatherings, there were seven other clubs open to overseas and native visitors, and in all these information could be gathered as to available shows, and informal discussion carried on concerning the best in each kind.

It always seems to me that this aspect of the Edinburgh Festival is apt to be underrated when the statisticians are piling up the figures: it is the cordiality of this great world-gathering, quite as much as the counting of heads, that gives worth to the anuual three weeks of the Festival.

Certainly Edinburgh has completely destroyed the old idea that the Scottish capital has more head than heart, and that its romantic aspect is betrayed by a chilliness of temper and Scottish shyness and reserve. The affable and welcoming spirit has remained through the years, and I have once more heard grateful comment on the courtesy shown in all manner of ways.

Even in the absence of sunshine, the city cannot fail to look magnificent. Its contrast of the narrow, medieval Old Town on its rocky ridge with the spacious splendour and urbanity of the New Town to the north makes the whole scene intensely theatrical.

Always on re-entering Edinburgh I am vividly impressed with the personality of the place. Here is not just a collection of streets and houses of all periods and styles. Here is the embodiment of Scotland and of all its hard history down the centuries. So many Canadians have Scottish ancestry that they must inevitably respond to this grey mother of men who had no room for all her children and sent so many out to prosper in a larger world and to utilise wide-ranging opportunities.

The Canadian actors from Stratford, Ontario, were the first professional team from the New World to show their craft in Edinburgh and I found everywhere a warm welcome for their society as well as for their capacity. Mr. Patterson, the chairman of Canada's Stratford-on-Avon Theatre, has impressed Edinburgh with his quiet, persuasive enthusiasm, and I am sure that he and his colleagues did not find the Thistle a prickly companion for the Maple Leaf.

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Thus the Canadian players, before they scored their success, were anticipated at the Assembly Hall by a mixed entertainment called "Pleasures of Scotland" in which the folk-song, folk-music, and folk-dance of the country were picturesquely assembled: this was Scotland in search of its youth.

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[81]

International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Southland Daily News, Invercargill,
New Zealand

BOSTON SYMPHONY IN EDINBURGH

4767

AMERICA'S BOSTON SYMPHONY ORCHESTRA is shown giving a performance in the Usher Hall, Edinburgh. After the Edinburgh Festival the orchestra began a tour through the Scandinavian countries to Leningrad and Moscow, returning through Czechoslovakia, Austria, Germany, Switzerland and France. The 11,000-mile trip will end with concerts in London. The cost of the tour has been estimated at more than £100,000 — but about half of this will be supplied by the State Department.

International Press-Cutting Bureau
184, Strand, London, W.C.2.

Extract from
Otago Daily Times, New Zealand

4767

By Ivor Brown, associate editor of the Observer.

Writing towards the close of the tenth and royally attended Edinburgh Festival of the Arts, I can fairly say that the weather was never worse and the attendance never better.

This brave undertaking of an international Arts Festival on the highest level opened in 1947 in a blaze of brilliant summer and also with some trepidation that the city might have issued its invitations to the world in vain. In 1956 the clouds lowered and the rain fell, but there was the warming and consoling knowledge that every year the experiment of 1947 had been amply justified.

Always the arrangement of performances grows larger and the numbers of patrons continually increase. So, amid much drenching from the skies, there was this year no depression or dampening of the spirit.

The statisticians could once more rejoice Their annual slogan of "Bigger and Better" was again simple truth Before the opening, at which the Queen and the Duke of Edinburgh were present, more than 239,000 tickets valued at £138,000 had been printed, and it was estimated that 250,000 people would be visiting the city for a day or for a longer appreciation of its many pleasures.

It is necessary to stress the fact that the Festival is made worth while by the friendships it creates and also by the arguments it starts. When the concert, the opera, the ballet, the play and the film are over there is always the chance to discuss their merits.

Apart from the Festival Club, in the exquisite Assembly Rooms, scene of so many historic Edinburgh events and gatherings, there were seven other clubs open to overseas and native visitors, and in all these information could be gathered as to available shows, and informal discussion carried on concerning the best in each kind.

It always seems to me that this aspect of the Edinburgh Festival is apt to be underrated when the statisticians are piling up the figures: it is the cordiality of this great world-gathering, quite as much as the counting of heads, that gives worth to the anuual three weeks of the Festival.

Certainly Edinburgh has completely destroyed the old idea that the Scottish capital has more head than heart, and that its romantic aspect is betrayed by a chilliness of temper and Scottish shyness and reserve. The affable and welcoming spirit has remained through the years, and I have once more heard grateful comment on the courtesy shown in all manner of ways.

Even in the absence of sunshine, the city cannot fail to look magnificent. Its contrast of the narrow, medieval Old Town on its rocky ridge with the spacious splendour and urbanity of the New Town to the north makes the whole scene intensely theatrical.

Always on re-entering Edinburgh I am vividly impressed with the personality of the place. Here is not just a collection of streets and houses of all periods and styles. Here is the embodiment of Scotland and of all its hard history down the centuries. So many Canadians have Scottish ancestry that they must inevitably respond to this grey mother of men who had no room for all her children and sent so many out to prosper in a larger world and to utilise wide-ranging opportunities.

The Canadian actors from Stratford, Ontario, were the first professional team from the New World to show their craft in Edinburgh and I found everywhere a warm welcome for their society as well as for their capacity. Mr Patterson, the chairman of Canada's Stratford-on-Avon Theatre, has impressed Edinburgh with his quiet, persuasive enthusiasm, and I am sure that he and his colleagues did not find the Thistle a prickly companion for the Maple Leaf.

The Festival has always had a double aspect It is primarily international, seeking to collect the finest examples of the world's art. This year, with Canadian actors added to Italian, Scottish and Welsh, and with German opera and Boston's as well as Vienna's chief orchestras to be heard, the international aspect was served as well as ever. But, after all, this is Scotland's capital and the Scots are naturally anxious that the best of their products should be exhibited.

Thus the Canadian players, before they scored their success were anticipated at the Assembly Hall by a mixed entertainment called "Pleasures of Scotland" in which the folk-song, folk-music, and folk-dance of the country were picturesquely assembled: this was Scotland in search of its youth.

At the same time, the fact that the great Scottish portrait-painter, Raeburn, was born 200 years ago in Edinburgh made appropriate a collection of his work in the Scottish National Gallery, a collection which admirably mirrored the prosperous life of Raeburn's own society, the new Scotland, Whiggish in politics and realistic in philosophy, which was established after the last failure of the Jacobite Army in 1745.

Ponderous, sagacious, self-confident judges and country gentlemen looked gravely out of the superb canvases on to this new Edinburgh of 1956 and its Festival visitors, a world of bustle and turmoil of which they could never have dreamed.

Visitors to Scotland have always two kinds of civilisation to study, the romantic Gaeldom of the Highlands and the Islands, the pipes and the tartans, and the level-headed Scotland that got on with the work in the offices and law courts of the capital and built, painted, and wrote so grandly in the eighteenth century style.

In the shops, too, were the inevitable souvenirs, some ugly and tasteless, products of the trinket industry. But there were also the creations of Highland handicraft, not only tartan weaves, but pottery and metal-ware of authentic quality. After all, one cannot absorb culture at every hour of the day; a shopping interlude is necessary and popular with the ladies. The shopkeepers were pleased with the results.

Flags and flowers suffered from the battering of wind and weather. But the nocturnal illuminations were as striking as ever. Edinburgh Castle, on its lofty pinnacle of rock, became a magical site when floodlit. The top alone is lit-up, and since the rock on which the castle stands remains dark, it looks as though the castle itself had cut adrift and was a flying saucer of radiance.

This magical beauty of a city where nature has done its best for man, and man has responded by doing his best for nature, was made the more remarkable because, after dull days, the nights sparkled with man's contrivance of electricity.

One thing I am sure that the Canadian actors will never forget, in addition to the cordial acceptance of their work, was the entry to the scene of their labours. The Assembly Hall which provided their arena is reached by climbing the Mound between the New Town and the Old. Above the steeply-stepped approach there was ranged the noble facade of the old Town's ancient splendours, spires and turrets of Church and Parliament, a soaring panorama of architecture.

In such a place the actors were not only going to the theatre: they were moving in a theatrical masterpiece as they went.

(Observer Service.—Copyright.)

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Basler National Zeitung
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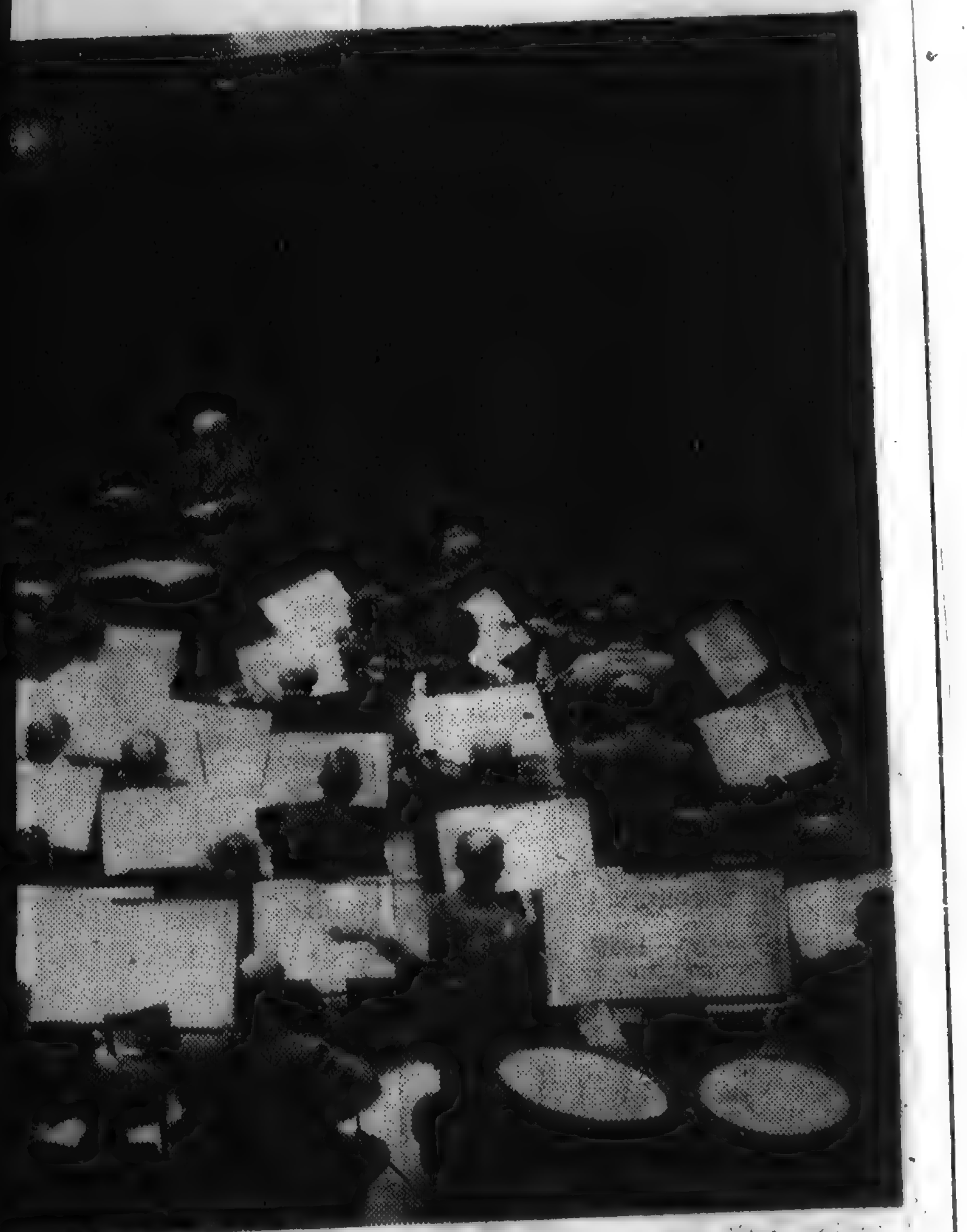

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Kirchenmusik der Wiener Klassiker bildete die Grundsubstanz von drei Konzerten der Wiener Hofmusikkapelle, die, in ihrer heutigen Form eine Kombination des Männerchors und Orchesters der Staatsoper mit einem vokaltechnisch wie musikalisch gleich sorgfältig gebildeten Knabenchor, vermutlich die älteste lebende Musikinstitution in Europa ist. Der seraphische Klang dieser Knabenstimmen, im Chor wie in den immer anonymen Soli, ist der Hauptreiz dieses Ensembles, das natürlich ganz anders klingt als ein normaler gemischter Chor. Seine Darbietungen standen unter dem Zeichen eines im letzten Moment nötig gewordenen Dirigentenwechsels: Rudolf Moralt hatte für den erkrankten Josef Krips einzuspringen, was vermutlich die Ursache gelegentlicher Ermüdungserscheinungen war, die durch Probenüberanstrengung so junger Stimmen leicht eintreten. Der Hauptgewinn waren, neben dem Requiem von Mozart und der C-dur-Messe von Beethoven, die hier selten oder nie gehörte Es-dur-Messe und kleinere Kirchenwerke von Schubert.

Die Hamburger Staatsoper brachte als viertes Werk ihres Opernrepertoires «Salome» von Strauss, worin die Titelrolle der ursprünglich als zweite Besetzung vorgesehenen Helga Pilarzyk einen Erfolg ersten Ranges eintrug. Von dieser jungen Sängerin darf man sich allerhand erwarten: sie hat eine schlanke Stimme von müheloser Fülle und Biegsamkeit und echtes Bühnentalent. Auch sonst war diese Aufführung, von Leopold Ludwig dirigiert und von Wolf Völker inszeniert, lebendig und eindrucksstark und wäre es noch mehr gewesen ohne den gelegentlichen dynamischen Uebereifer des Orchesters.

Die Kammermusik war diesmal etwas bescheidener bedacht, denn ihr Platz in den täglichen Vormittagsveranstaltungen war zum Teil durch eine Serie von Klavier-Rezitals vertreten. Ueber das darin befolgte Prinzip der Spezialisierung mag man verschiedener Meinung sein. Rosalyn Tureck spielte die sämtlichen Partiten von Bach mit ihrer eigenen, fast unheimlich sicheren Kontrolle des Klaviertons, die das Pianoforte dem Bachstil in idealer Weise dienstbar macht. Leider ist ihr Tempoinstinkt nicht von der gleichen Unfehlbarkeit. Ein Mozart-Programm von Nina Milkina, Beethoven von Myra Hess gespielt, Schumann von Robert Casadesus, Liszt von Louis Kentner, ergaben eine Riesenfülle pianistischer Leistungen ausserordentlicher Art, neben denen ein Schubert-Programm von Clifford Curzon durch stürmischen Impetus, vergeistigte Intensität und subtilsten Klang noch eine Stufe höher reichte. Was Vollendung echter Kammerkunst anbelangt, steht das Londoner Amadeus-Quartett an erster Stelle, aber auch ein Programm Mozartscher Violinsonaten, gespielt von Wolfgang Schneiderhan und Carl Seemann. Alle diese Künstler waren auch als Solisten an den Symphoniekonzerten beteiligt. In diesem Zusammenhang darf, als eine der grossartigsten Erscheinungen am heutigen Virtuosenhimmel, Isaac Stern nicht vergessen werden, der so weit auseinanderliegende Aufgaben wie das Beethovensche und Bartóksche Violinkonzert mit der gleichen stupenden Virtuosität bewältigte, die doch immer unter der Kontrolle eines unbeirrbaren Musikergewissens steht. Und die edle Liederkunst war durch die, wenn sie sich richtig gehen lässt, immer unwiderstehliche Irmgard Seefried und durch Gerhard Hüsch vertreten, der ein vielleicht zu einseitig lyrisch-betrachtendes Programm mit Yrjö Kilpinens sehr beachtenswerten, durchaus eigentümlichen «Liedern um den Tod» beschloss.

Unter den ungemein reichen dramatischen Darbietungen dieses Festivals sei vor allem das «Piccolo Teatro» aus Mailand genannt, dessen Goldoni-Aufführung («Der Diener zweier Herren») zum Bezauberndsten gehört, das es heute auf der Bühne gibt. Diese Menschen sind gleich vollendete Clowns, Schauspieler und Sprecher und ihr ganzer Darstellungsstil ist von unvergleichlicher Anmut. Und eine Ueberraschung besonderer Art war eine von Michael Langham meisterhaft inszenierte Aufführung von Shakespeares «Heinrich V.» durch eine junge kanadische Truppe, die Stratford Ontario-Players. Die Ballettaufführungen des Londoner Sadler's Wells-Ensembles haben ihr altes, unübertreffliches Niveau in allen Belangen des klassischen Ballettstils; weniger überzeugend wirkte eine Aufführung des «Wunderbaren Mandarins» von Bartók, wo eine fast sadistisch grimmige Tragödie von Individuen durch das Hineintragen der dekorativen Mittel des grossen Balletts eher abgeschwächt erschien.

Das ist freilich lange nicht alles. Es gibt eine vielbeachtete, das ganze Lebenswerk dieses Künstlers illustrierende Braque-Ausstellung, ein selbständig organisiertes, grosses Film-Festival und unzählige Randveranstaltungen von solchen, die etwas Dramatisches oder Musikalisches leisten können oder leisten zu können glauben, und so hat ausserhalb des offiziellen Programms jedes Sälchen, jede Kirche, jede Scheune ihr besonderes Festivalereignis.

Das einzige Rätselhafte ist, dass es für das alles ein Publikum zu geben scheint. hg.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2
Extract from
GRAMOPHONE RECORD REVIEW,
London
OCT 1956

BERLIOZ, Hector (1803-1869)

SYMPHONIE FANTASTIQUE (47 mins.)

Boston Sym. Orch., cond. Münch. **HMV ALP1384 (39/7½)**

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MOORE ORR

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
The Musical Times
LONDON
Date -- OCT 1956

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184, STRAND, LONDON, W.C.2.
Extract from
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20 SEP 1956

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TIMES
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Times Sept 23 56

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GRAMOPHONE

SUNDAY TIMES

Records of the Month

CLASSICAL

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
GRAMOPHONE RECORD REVIEW,
London
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THE SUNDAY TIMES, OCTOBER 7, 1956

MUSIC ◆ TELEVISION ◆ RADIO

MISPLACED 'VIRTUOSITY

By ERNEST NEWMAN

BOTH Mr. Aprahamian and I will remember the Edinburgh Festival of 1956 to the end of our days, for it made us aware of some occupational risks not likely to figure, I think, in the insurance policy of any member of our craft. Mr. Aprahamian merely went down with chicken-pox; I came away with the agonised feeling that the first thing I would have to do when I got back to London would be to consult an aurist.

Nor was this all. By saying in my Edinburgh notice that I had listened to a good deal of the Boston Symphony Orchestra's concert under Charles Münch with my fingers in my ears, and that their performances of a Haydn symphony, Strauss's "Don Juan" and "L'Apprenti Sorcier" were the worst I had ever heard of these works, I ran the risk of creating yet another international "provocation."

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I AM still unrepentant: never in a fairly long life of concert-going have my ears been afflicted with so much sheer noise as they were that evening. Everyone agrees that the B.S.O. is a truly magnificent musical body; but other people besides myself found its tone now and then unendurably noisy. To some extent, as we all recognised, the Usher Hall was answerable. Every concert hall has its own acoustic peculiarities: the one fault of the handsome and agreeable Usher Hall is that it tends to become over-resonant in big orchestral fortissimi; and everyone who has heard much music-making there will recognise that for part at least of the ear-shattering din made at times by the B.S.O., the blame must be laid on the acoustics of the hall.

But that is not the whole story. For one thing, the question of the conducting had to be taken into account; for another, some people have found the orchestra inclined to elephantiasis of tone even in our own Festival Hall, and that under another conductor than Mr. Münch. I find, for example, one critic of the recent concert of the B.S.O. in the Festival Hall saying that even in a work like Brahms's Third Symphony, under a conductor so experienced and so discreet as Monteux, "there was a tendency to overweight the sonorities of the orchestration"—in other words, the fortissimi were occasionally on the rampageous side.

Mr. Dyneley Hussey went to the root of the matter in a discussion of the Edinburgh concert in the "Listener," where he singled out the conductor as the nigger in the wood pile. After paying a handsome tribute to the superb constitution of the Boston orchestra he said: "If the brass was sometimes overbearing, whose fault was that but the conductor's?" Whose, indeed? "The danger of these 'crack' orchestras," he continued, "is that they tempt conductors to abuse their virtuosity; so we had at the first concert [under Mr. Münch] an absurdly inflated performance of Haydn's symphony in B flat (No. 102), and Strauss's 'Don Juan' was subjected to some unnecessary touches of bravura."

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BOTH Mr. Münch and the orchestra must finally be held equally to blame for these distressing crudities: the latter has apparently come to delight in flaunting its consummate virtuosity, and the former I have always thought better at showmanship than at getting to the heart of a great work.

In my original article on this topic I said that the whole situation had been illuminated for me, soon after the Edinburgh concert, by a chance remark from a friend from Boston. It was to the effect that she preferred the orchestra under Münch — its regular conductor, by the way — because under anyone else it sounded just like any other orchestra, whereas under him it was always unmistakably the B.S.O. And that, I fancy, is the whole trouble. Both the orchestra and its conductor seem to me too much given to showing off—if the expression will be forgiven me—their technical bravura; a big brass ensemble, for example, will be seized upon as a pretext, whatever the work or the passage may be, for a stunning display of super-fortissimo tone and a machine-gun-like precision of attack and volley.

And one unpleasant result, so far as I am concerned, of this tendency to turn the virtuosity tap full on on all occasions that look, to innocent eyes, the same, is that the works performed all have a curious air of having been composed in the same period by the same man: even a Haydn symphony is made to sound in large part like Strauss or Dukas.

"Ruth"

THERE can be no stage drama when no character undergoes any psychological change from first to last, and so the Eric Crozier-Lennox Berkeley one-act "Ruth," produced by the English Opera Group in the Scala Theatre on Tuesday, is not really an opera but a mixture of cantata, edifying moral tale and sermon. Naomi, Ruth and Boaz being insufficient to engage our whole interest for an hour or so, some choral ensembles have had to be inserted, and these are in the main the best things in the interesting score. The musical idiom is in general a curious alternation of new and old, the former being always the more impressive.

Anna Pollak, Una Hale and Peter Pears were a competent Ruth, Naomi and Boaz respectively, though the unvarying power of the Naomi's voice was psychologically rather incongruous with her rôle as against Ruth's. The small part of Orpah is superfluous. Charles Mackerras conducted.

ONAL PRESS-CUTTING BUREAU
RAND, LONDON, W.C.2

Extract from
AND MUSICIANS,
London – OCT 1956

RRE MONTEUX, *81-years-old asso- conductor of the Boston Symphony testra, carried his copy of* MUSIC AND ICIANS *under his arm in Edinburgh* Conductor's Pet Poodle *and* Historic ical Riot, *this page).*

Photo: M & M

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Conductor's Pet Poodle

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IN Edinburgh, during the Boston orchestra's visit, I had a long talk one morning with 81-years-old Monteux. We talked about that famous night 43 years ago, in 1913, when he conducted for Diaghilev's ballet the first performance of Stravinsky's *The Rite of Spring.*

It took place in the Théâtre des Champs-Elysées in Paris, and the audience

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MUSICAL LEADER
CHICAGO, ILL.

OCT 1956

Edinburgh International Festival

By M. Lindsay-Oliver

Crossing the Atlantic to hear the Boston Symphony at the 10th Edinburgh Festival was a far-flung approach, but having missed the London Philharmonic dates there I thoroughly enjoyed the familiar Boston under Charles Munch who gave unknown works on his four programs to meet the Committee's demands for unhackneyed items. Of these I heard the Howard Hanson "Elegy to the Memory of my Friend Koussevitzky" which had poetry, feeling and harmonious cadences in contrast to Honneger's harsher 4th symphony. Both were receiving a European premiere; and while the Edinburgh critics were generally cool (as they ever have been!) Munch was recalled again and again by warm and enthusiastic audiences, especially after a notable performance of Debussy's "Le Mer." Clifford Curzon cleverly contributed the Schumann Concerto. Such was the example of many orchestral events in Usher Hall I was able to hear which included the Scottish National Symphony Orchestra under Karl Rankl with Myra Hess in a Mozart Concerto and a specially fine performance of the Bruckner Symphony No. 4; the Vienna Hopmusickkapelle and Choir Boys under Rudolf Moralt,—substituting for Krips who was ill,—an amazing performance by the boys with this ancient organization that dates back to the Renascence,—and the London Mozart Players under Harry Blech. Also the Amadeus String Quartet, a Curzon Schubert recital; the spectacular Ram Gopal Indian Ballet in a world premiere of "The Legend of Taj Mahal"; the artistic Canadian Stratford Festival Co. in "Henry V" at the Assembly Hall of the Church of Scotland (which many Scots still think was a sacrilege in the Church Assembly!); Shaw's "Fanny's First Play" and "A Village Wooing"; "The Anatomist" by James Bridie: and the Piccolo Teatro of Milan in "Tonight we Improvise"—a truly hectic affair. I would like to have heard the Vegh String Quartet and many more recitals, but was lucky to receive as many tickets for only ten days of the three week festival. The Raeburn Loan Exhibit was another outstanding event.

It is generally conceded the 10th Festival was the most successful of Edinburgh's unique effort to bring visitors from more than 50 countries together for better understanding and peace through the Arts. Sir John Falconer, the founder, voiced it in 1946 as "a trumpet-call to the Peoples of the World to live at peace and to find a new way of life"—than which there could be no greater objective. Robert Ponsonby, artistic director, already has plans for next year that will include a Russian Orchestra and soloists, and is invited immediately to Russia for this purpose. The Bavarian State Radio Orchestra under Klemperer as a leading German orchestra will come; the Grand Ballet du Marquis de Cuevas, and foreign drama in the hands of Compagnie Jean-Louis Barrault and Madelaine Renaud. Edinburgh is contemplating the building of a Festival Hall to reduce separation of the places for most important events. In spite, however, of the downpour of the third week, every event had a packed house, and rain was welcomed after weeks of drought! Streets and shops were crowded and masses of brilliant flowers everywhere besides the usual in Princess Street Gardens. The Festival Club, Press Headquarters' Lounge, International House and other Club Centers served every kind of visitors' need for social contact. One of the largest "invitation receptions" given by The Scotsman—a backer of the Festival from the beginning—was quite brilliant,—where I met the Earl of Minto, Lady Roseberry who is Chairman of The Scottish National Symphony Orchestra, the Earl of Huntingdon and other Scots' Borderers and artists,—all keen on music toward world peace.

I write this in the home of a Scotch friend at Helensburgh on the Gareloch, but must now get back to London where I hope to again see Louise Trenton, the long-time representative of the LEADER, before she goes to The States.

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[83]

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Daily Mirror, London.

13 NOV 1956

SAYS

CRAZY MIX-UP!

2

I WA mixe and g break.

Teena country and all over America want to hear the best jazz.

They can't all go around paying big sums of money to hear the "greats" when the big names play their jazz history-making concerts.

So the kids have to rely on records.

But because of all sorts of involved union rulings, which date from the time when jazz musicians were considered undesirable vagabonds, recordings are not usually made of these international jazz occasions.

They Will Sit In

Take an example. At midnight tonight, Lionel Hampton and his band—one of the all-time top-liners—will play a farewell concert at the Royal Festival Hall in London, at which some of Britain's greatest jazz musicians will sit in and play.

Names that mean plenty to teenagers all over this land will be making music on a big jazz occasion—Ronnie Scott, Jimmy Duchar, Humphrey Lyttelton, and several other aces will probably be sitting in.

● And give the kids a break

It's too late and too expensive for most of the fans to go—even those who live in London. This is a concert for musicians.

Yet the union has flatly refused the request of impresario Harold Davidson that this concert should be recorded.

WHY?

Because Vic Lewis and his band, who went to America in exchange for the visit of Hampton and his band to this country, did not record in the States.

Doesn't that sound crazy? Even jazz musicians think so—and the union is supposed to be protecting their interests.

British Decca would be more than happy to record this landmark in jazz. Jazz fans all over the world would love to hear it.

But the Musicians' Union persists in having only an eye for an eye and a tooth for a tooth. No record.

THIS doesn't apply to long-hair music. The Boston Symphony Orchestra came over for the Edinburgh Festival and then toured the country.

The union didn't demand that a British symphony orchestra should tour America in exchange. *Yet those symphony orchestra players are union members as much as the smallest saxophonist in a nightspot.*

Why Deny Them?

So why discriminate? Why deny teenagers the chance to hear their music, while permitting the long-hair fans to hear their preference?

THE same rules apply to television appearances.

Last night Lionel Hampton was interviewed by Jack Payne on TV. Every teenager in this country has heard of Hampton. Every looker-in would have liked to hear him play. Hampton wanted to play.

But if he had so much as played one note on TV—the Musicians' Union would have banned his concert tonight and prevented him ever from returning to this country.

I'd like to see the Musicians' Unions on both sides of the Atlantic get together in the interests of the kids all over the world—and of the musicians themselves—and stop the cold war.

WITH a bunch of chaps, including a 6ft. guy from Western Canada called Donn Reynolds, who has four times won the title of World's Champion Singing Cowboy, we were talking about whiskers yesterday.

"I always wish I'd grown a beard," I said.

"Brother—you're lucky," grunted Donn.

"All my twenty-eight years I've been looking for a dame to marry me.

"Then I came over here to play in a movie and had to grow a beard for the part.

"By this time I was going steady with a blonde—but when she saw the beard she walked out. 'No guy with whiskers for me,' she said.

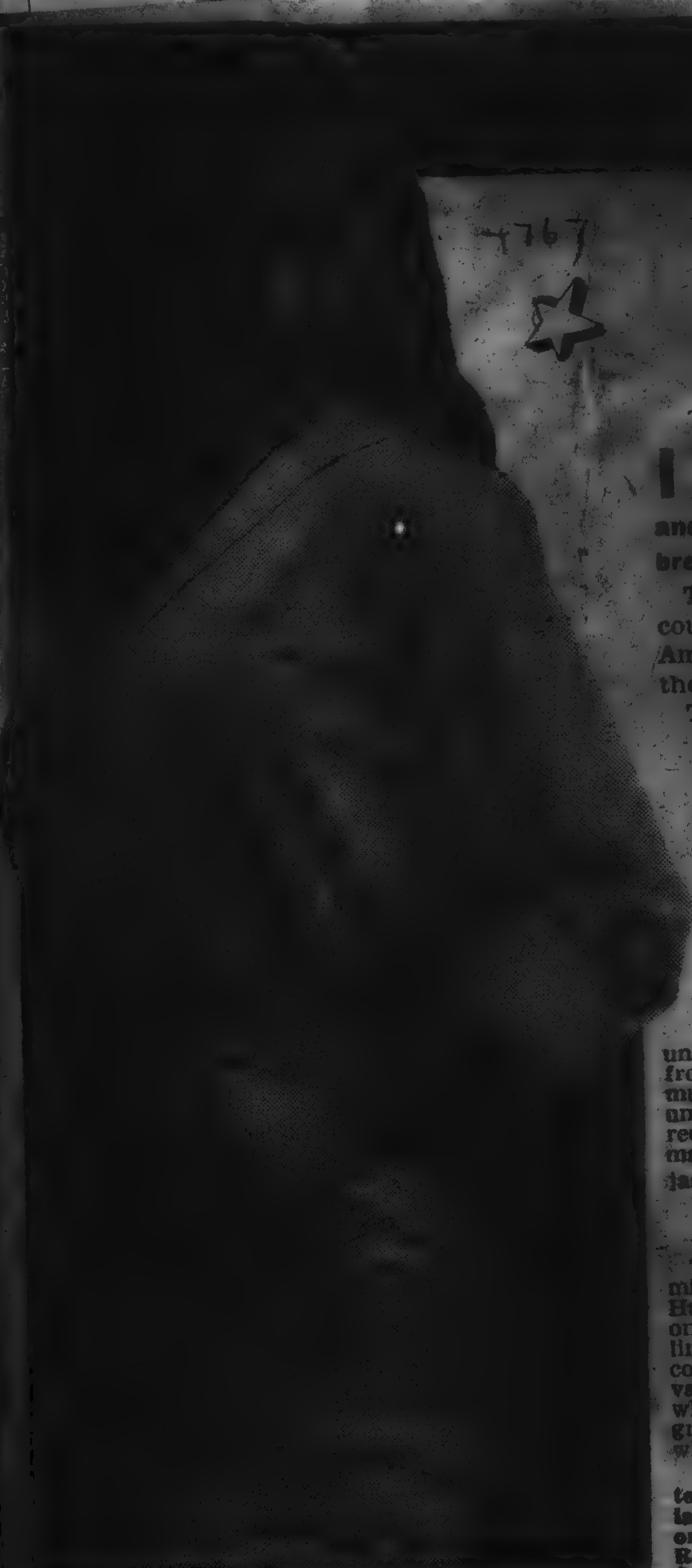
The Fungus

"So I met another dame with whom I could see myself walking down the aisle. But she says to me: 'Donn, I could go for you in a big way—if it wasn't for the face-fungus.' And she walked out.

"So now," said Donn, "I'm going home for Christmas—to Mum. Brother, let me warn you, if you want to get a gal—don't get a beard!"

Advertiser's Announcement

4767



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She was just hanging around—and wearing this outfit. A Hollywood producer saw her—and missed his plane. Now, at seventeen, she has a big American film offer.

THE SUNDAY TIMES, OCTOBER 7, 1956

MUSIC ◆ TELEVISION ◆ RADIO

MISPLACED VIRTUOSITY

By ERNEST NEWMAN

BOTH Mr. Aprahamian and I will remember the Edinburgh Festival of 1956 to the end of our days, for it made us aware of some occupational risks not likely to figure, I think, in the insurance policy of any member of our craft. Mr. Aprahamian merely went down with chicken-pox; I came away with the agonised feeling that the first thing I would have to do when I got back to London would be to consult an aurist.

Nor was this all. By saying in my Edinburgh notice that I had listened to a good deal of the Boston Symphony Orchestra's concert under Charles Münch with my fingers in my ears, and that their performances of a Haydn symphony, Strauss's "Don Juan" and "L'Apprenti Sorcier" were the worst I had ever heard of these works, I ran the risk of creating yet another international "provocation."

◆ ◆ ◆

I AM still unrepentant: never in a fairly long life of concert-going have my ears been afflicted with so much sheer noise as they were that evening. Everyone agrees that the B.S.O. is a truly magnificent musical body; but other people besides myself found its tone now and then unendurably noisy To some extent, as we all recognised, the Usher Hall was answerable. Every concert hall has its own acoustic peculiarities: the one fault of the handsome and agreeable Usher Hall is that it tends to become over-resonant in big orchestral fortissimi; and everyone who has heard much music-making there will recognise that for part at least of the ear-shattering din made at times by the B.S.O., the blame must be laid on the acoustics of the hall.

But that is not the whole story. For one thing, the question of the conducting had to be taken into account; for another, some people have found the orchestra inclined to elephantiasis of tone even in our own Festival Hall, and that under another conductor than Mr. Münch. I find, for example, one critic of the recent concert of the B.S.O. in the Festival Hall saying that even in a work like Brahms's Third Symphony, under a conductor so experienced and so discreet as Monteux, "there was a tendency to overweight the sonorities of the orchestration"—in other words, the fortissimi were occasionally on the rampageous side.

Mr. Dyneley Hussey went to the root of the matter in a discussion of the Edinburgh concert in the "Listener," where he singled out the conductor as the nigger in the wood pile. After paying a handsome tribute to the superb constitution of the Boston orchestra he said: "If the brass was sometimes overbearing, whose fault was that but the conductor s?" Whose, indeed? "The danger of these 'crack' orchestras," he continued, "is that they tempt conductors to abuse their virtuosity; so we had at the first concert [under Mr. Münch] an absurdly inflated performance of Haydn's symphony in B flat (No. 102), and Strauss's 'Don Juan' was subjected to some unnecessary touches of bravura."

◆ ◆ ◆

BOTH Mr. Münch and the orchestra must finally be held equally to blame for these distressing crudities: the latter has apparently come to delight in flaunting its consummate virtuosity, and the former I have always thought better at showmanship than at getting to the heart of a great work.

In my original article on this topic I said that the whole situation had been illuminated for me, soon after the Edinburgh concert, by a chance remark from a friend from Boston. It was to the effect that she preferred the orchestra under Münch — its regular conductor, by the way— because under anyone else it sounded just like any other orchestra, whereas under him it was always unmistakably the B.S.O. And that, I fancy, is the whole trouble. Both the orchestra and its conductor seem to me too much given to showing off—if the expression will be forgiven me—their technical bravura; a big brass ensemble, for example, will be seized upon as a pretext, whatever the work or the passage may be, for a stunning display of super-fortissimo tone and a machine-gun-like precision of attack and volley.

And one unpleasant result, so far as I am concerned, of this tendency to turn the virtuosity tap full on on all occasions that look, to innocent eyes, the same, is that the works performed all have a curious air of having been composed in the same period by the same man: even a Haydn symphony is made to sound in large part like Strauss or Dukas.

"Ruth"

THERE can be no stage drama when no character undergoes any psychological change from first to last, and so the Eric Crozier-Lennox Berkeley one-act "Ruth," produced by the English Opera Group in the Scala Theatre on Tuesday, is not really an opera but a mixture of cantata, edifying moral tale and sermon. Naomi, Ruth and Boaz being insufficient to engage our whole interest for an hour or so, some choral ensembles have had to be inserted, and these are in the main the best things in the interesting score. The musical idiom is in general a curious alternation of new and old, the former being always the more impressive.

Anna Pollak, Una Hale and Peter Pears were a competent Ruth, Naomi and Boaz respectively, though the unvarying power of the Naomi's voice was psychologically rather incongruous with her rôle as against Ruth's. The small part of Orpah is superfluous. Charles Mackerras conducted.

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MUSICAL LEADER
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claim so deservedly tendered him.

Phi Beta National Awards 1955-1956 Announced

The National Council of Phi Beta, National Professional Fraternity of Music and Speech, recently announced the following coveted awards to outstanding chapters and members for the year 1955-1956:

The Gavel Award, for outstanding active chapter accomplishment, was presented to Alpha chapter, Northwestern University, with Honorable Mention to Alpha Zeta, George Pepperdine College, and Alpha Iota, Centenary College. Special mention for chapter improvement was given to Gamma, American Conservatory of Music. In recognition of outstanding leadership, the recipients of the Awards of Honor were Mary Jo Tyler, of Northwestern University, Dolores Baer, American Conservatory, Charlotte Lambert, Kappa, University of Kentucky, and Ann Stearns, Pi, University of Oregon. Pi Lambda, San Francisco, received the Silver Candlestick Award for the alumnae chapter with greatest professional activity. Pi Tau, Portland, Ore. alumnae chapter won Honorable Mention for chapter improvement, and Pi Theta, New Orleans alumnae received Honorable Mention for scholarship activities. Lotta Carll, past national director of extension,

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Extract from
MUSIC AND MUSICIANS,
London. - OCT 1956

PIERRE MONTEUX, 81-years-old associate conductor of the Boston Symphony Orchestra, carried his copy of MUSIC AND MUSICIANS *under his arm in Edinburgh (see* Conductor's Pet Poodle *and* Historic Musical Riot, *this page).*

Photo: M & M

Conductor's Pet Poodle

A COUPLE of years ago I mentioned the favourite poodle of conductor Pierre Monteux, called Fifi, which travels around with him wherever he goes.

But British quarantine regulations being what they are a dog brought into England must remain in quarantine for six months - Pierre Monteux's visits to this country are few and far between.

This time, on his visit with the Boston Symphony Orchestra, Monteux not only came without Fifi, but without his wife as well. Fifi crossed the Atlantic, but remained behind on the Continent with Mme. Monteux. Veteran Pierre couldn't get back to Amsterdam to rejoin them fast enough.

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It took place in the Théâtre des Champs-Elysées in Paris, and the audience went into a complete riot, yelling and screaming and fighting.

What did they object to—the ballet or the music? That is a question that has always puzzled me.

"Quite obviously to the ballet," declared Monteux emphatically. "I suspected at the time that it was not the music, and so, a little while later on, determined that such a score should not be lost, I suggested to Stravinsky that we should play the music at one of the Colonne concerts. We did, and it was an enormous success and has remained so ever since. The fact that the music has survived, and has even gained in popularity, and that the ballet has died, proves my original judgment."

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184, STRAND, LONDON, W.C.2.

Extract from
Daily Mirror, London.

★ NOEL WHITCOMB SAYS

STOP THIS CRAZY MUSIC MIX-UP!

+767

2

● And give the kids a break

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
The Musical Times
LONDON
Date

5 - NOV 1956

Radio Notes

By DENIS STEVENS

4767

IT would be extremely interesting to discover how many professional musicians, whatever their station or halt, own and enjoy a television set. Men whose working day must often appear to amount to a blur of dots are hardly likely to console themselves in the evenings with a blur of lines, but there may nevertheless be some who welcome with justifiable joy the musical fare which appears from time to time in the B.B.C.'s television programmes. At the present moment I.T.A. programmes do not cater for music-lovers. Indeed, the Authority has so far declined even to appoint a Music Adviser, thus confirming the dictum of Aristotle that 'vulgarity in the audience usually influences the music'—presumably [illegible]matic fashion.

What is less amusing is the fact recently stressed by the Incorporated Society of Musicians that outside the realm of light entertainment opportunities for musical artists are few and far between. Sir Arthur Bliss sounded a similar note in his speech at the annual luncheon of the Performing Right Society: 'I fear that when it comes to the more durable of the music in our great catalogue we can expect very little benefit'. It is, of course, the duty of every musician, teacher, and connoisseur in these islands to see to it that the vulgarity of the audience is effectively counteracted, not only because good taste in music is a worthy end, but also because the livelihood of musicians depends upon it to a very large degree.

During the past few weeks the B.B.C. television service has covered a remarkably wide field. The Sunday-evening celebrity series has brought before the cameras such artists as Moura Lympany and Nathan Milstein, while Sunday afternoons have featured artists from the Edinburgh Festival and that great cellist André Navarra. Delights for both eye and ear have included the last night of the Proms and a shortened version of Bizet's most famous opera directed by Vic Oliver. Rumours that this truncated version will in future be known as 'Carmen Oliver' are, to the best of our knowledge, unfounded. Isaac Stern's performance of the Beethoven violin concerto, with Münch and the Boston Symphony Orchestra, was an outstanding relay from Edinburgh, and one which should not have been missed by young violinists willing to learn by observing close-ups of the soloist. From a visual point of view, this work was well produced: if only the quality of the sound could match the interest of the vision, the combined effect of the two would be even more telling.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
MUSIC AND MUSICIANS,
London.

5 - OCT 1956

GH HAD A PLAN IN

Edinburgh's great International Festival, the tenth since its inception, this year took on a different meaning under its new director, Robert Ponsonby. Our Edinburgh correspondent Ian Hutton covers the first week, and Evan Senior the second, of a musical feast that was more an integrated unity than the usual Festival mixture of unrelated events.

QUEUE FOR CHAMBER MUSIC : Long queues formed early every morning during the Festival outside Freemasons' Hall for splendid concerts. Many were unable to obtain seats.

Photo: M & M

First Week

by IAN HUTTON

THE opening week of the Edinburgh Festival was memorable for the scintillating concerts in the Usher Hall by the RPO under Sir Thomas Beecham. There was an uplift of the spirit that removed any fears that Beecham may have been right when he declared that all festivals were "bunk".

These Usher Hall concerts, and — to a lesser extent—the recitals at the Freemasons' Hall, had the genuine flavour of Festival. But the King's Theatre, on the other hand, with the Hamburg State Opera in occupation, was a centre of gravity rather than of delight.

It is inevitable that Hamburg should be measured against Glyndebourne, which so often provides Edinburgh's festival opera fare. But such a comparison is less than fair to the Germany company, which is a permanent organisation whose function it is to offer a huge repertoire of opera to a public less fussy than Glyndebourne's, a public to whom opera is an essential part of aesthetic experience rather than an occasional delight.

Guest Artists Needed

Without having seen *Salome*, it seemed that the Hamburg company showed some falling off from their own achievements here in 1952. The difference lay almost entirely in the absence of distinguished guest artists, of whom the company appears to have much more need than does Covent Garden.

Nowhere was this more evident than in *The Magic Flute*, in which only Horst Günter as Papageno and Arnold van Mill as Sarastro revealed international standards. There was a competent Pamina in Anny Schlemm; but Rudolf Schock's Tamino and Colette Lorand's Queen of Night were disappointing; while the novelty of seeing the Three Genii played by authentic boys was offset by their erratic intonation. Best features were Günther Rennert's direction of the Priests and the fine balance between orchestra and stage secured by Rudolph Kempe.

Cornelius' *The Barber of Bagdad* has had a curious history since its first performance a century ago. Many in Germany regard it as a neglected masterpiece; and it is possible that its Edinburgh showing may result in a wider circulation. I found it a tuneful, unpretentious little work, capable of providing pleasant entertainment.

Arnold van Mill sang well in the role of the Barber, the comedian of the Arabian Nights story, and the rest of the cast was adequate without ever setting the heather on fire. Thanks to the amusing sets of Alfred Siercke the performance had more enchantment for the eye than for the ear.

Most important of the Hamburg offerings was the Stravinsky double bill of the opera-oratorio *Oedipus Rex* and the tiny one-act *opera buffa, Mavra*, both in first British stage productions.

Fearful Fascination

Oedipus Rex was presented in a series of tableaux, each introduced by a white-tie-and-tails clad Narrator. For the work, designer Theo Otto and producer Rennert had contrived a spectacle that held the eye in fearful fascination, and as the work progressed I was increasingly gripped by the cold and terrible ingenuity of Stravinsky's score. Helmut Melchert, the Oedipus, had no understudy, and sang with a bad cold, and the orchestra under Leopold Ludwig was disappointing. I was impressed only by the Jocasta of Maria von Ilosvay.

Too short to stand on its own, *Oedipus Rex* requires a companion-piece; but *Mavra* does not quite fill the bill except in contrast. The witty set by Theo Otto aroused high expectation, but the little joke took a long 25 minutes to tell.

This opera section was only a partial success. The works were worth going some way to see, but they were not given as well, on the whole, as they might have been.

The Freemasons' Hall recitals presented a much brighter musical picture. Rosalyn Tureck more than confirmed the fine impression she made last year. In two recitals she played the six Partitas of Bach, and again exploded the theory that such works are unsuited to the modern concert grand piano.

This question of instruments arose again when Nina Milkina used a re-created forte-piano and later a modern piano in her Mozart recital. Her performances on both instruments were impeccable, though they showed again that there is no compelling reason to put back the clock.

Welcome was the spry, exuberant veteran Ernst von Dohnányi, playing at Freemasons' Hall with the Edinburgh Quartet and later with Campoli. He played his much-loved *Variations on a Nursery Theme* to the alert accompaniment of Ian Whyte and the BBC Scottish Orchestra in an afternoon Usher Hall concert. With all the justification in the world, Dohnányi delights in his own music, and plays it with great wit and dexterity.

The Nimble Sitwell

A more sophisticated audience swooped exultantly on the somewhat esoteric *Pierrot Lunaire–Façade* recital, odd listening on a Monday morning. Schönberg's essay in *sprechgesang* still has its earnest champions. But for me it was merely to be endured for the chance to hear Dame Edith Sitwell nimbly reciting her poems, albeit through a somewhat faulty microphone. *Façade* has triumphantly survived its initial ferocious opposition. But *Pierrot Lunaire* should now be allowed to decompose in peace.

Beecham's RPO concerts included two "novelties"—Bliss's *Edinburgh* Overture and

OPERA FINALE: Arnold van Mill, as Sarastro, blesses the union of (from left) Papageno (Horst Günter) and Papagena (Anneliese Rothenberger), and Pamina (Anny Schlemm) and Tamino (Rudolf Schock), in the finale of the Hamburg Opera's Edinburgh Festival performance of The Magic Flute.

THE WORLD OF MUSIC

N.Y. Times
Dec. 18, 1955

Boston Symphony to Play for First Time at Edinburgh Next Fall

By ROSS PARMENTER

THE Boston Symphony Orchestra will play at next year's Edinburgh Festival. And this item is only one of the news nuggets to be found in the festival's prospectus. Others: The opera schedule will include a revival of Cornelius' "The Barber of Bagdad"; the drama wing will include Shakespeare's "Henry V," with the Stratford Ontario Festival Company being imported to give it, and the major ensembles will include the Vienna Hofmusikapelle, which is made up of instrumentalists and choristers from the Vienna Opera and the youngsters of the Vienna Boys' Choir.

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[84]

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
The Musical Times
LONDON

Date

Radio Notes

By DENIS STEVENS

IT would be extremely interesting to discover how many professional musicians, whatever their station or halt, own and enjoy a television set. Men whose working day must often appear to amount to a blur of dots are hardly likely to console themselves in the evenings with a blur of lines, but there may nevertheless be some who welcome with justifiable joy the musical fare which appears from time to time in the B.B.C.'s television programmes. At the present moment I.T.A. programmes do not cater for music-lovers. Indeed, the Authority has so far declined even to appoint a Music Adviser, thus confirming the dictum of Aristotle that 'vulgarity in the audience usually influences the music'—presumably in automatic fashion.

What is less amusing is the fact recently stressed by the Incorporated Society of Musicians—that outside the realm of light entertainment opportunities for musical artists are few and far between. Sir Arthur Bliss sounded a similar note in his speech at the annual luncheon of the Performing Right Society: 'I fear that when it comes to the more durable of the music in our great catalogue we can expect very little benefit'. It is, of course, the duty of every musician, teacher, and connoisseur in these islands to see to it that the vulgarity of the audience is effectively counteracted, not only because good taste in music is a worthy end, but also because the livelihood of musicians depends upon it to a very large degree.

During the past few weeks the B.B.C. television service has covered a remarkably wide field. The Sunday-evening celebrity series has brought before the cameras such artists as Moura Lympany and Nathan Milstein, while Sunday afternoons have featured artists from the Edinburgh Festival and that great cellist André Navarra. Delights for both eye and ear have included the last night of the Proms and a shortened version of Bizet's most famous opera directed by Vic Oliver. Rumours that this truncated version will in future be known as 'Carmen Oliver' are, to the best of our knowledge, unfounded. Isaac Stern's performance of the Beethoven violin concerto, with Münch and the Boston Symphony Orchestra, was an outstanding relay from Edinburgh, and one which should not have been missed by young violinists willing to learn by observing close-ups of the soloist. From a visual point of view, this work was well produced: if only the quality of the sound could match the interest of the vision, the combined effect of the two would be even more telling.

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— OCT 1956

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THE WORLD OF MUSIC

Times
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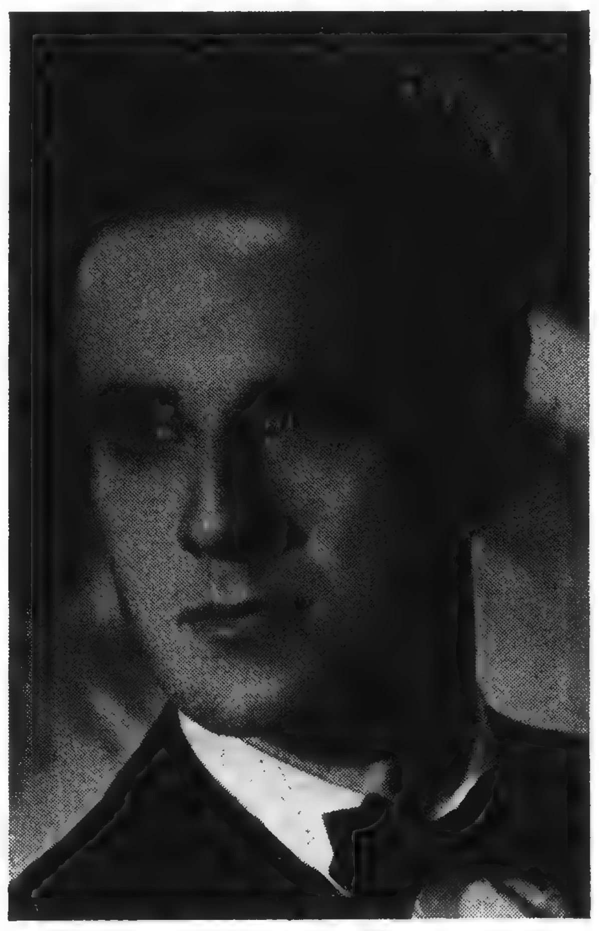
ITALIAN OPERA SINGERS

GINO PASQUALE is one of the leading tenors in the Italian Opera company now touring the Provinces. Bjorling discovered him, when singing in Copenhagen. Pasquale will sing Turiddu in many performances of Mascagni's Cavalleria Rusticana,

JULY IMAI is the company's genuinely-Japanese Butterfly. Born in Nagano, Japan, she has sung the role many times in her own country, in South America, and in Rome. She is the first Japanese to be singing the role on a British stage for 50 years.



LUIGI TAVOLARI is already known to operagoers in Britain, having visited this country previously on opera tours. He will be heard as Pinkerton in Madam Butterfly, as the Duke in Rigoletto, *Rodolfo in* La Boheme *and Alfredo in* La Traviata.

Stars who will be singing in a three-month opera tour of Britain

ANNA LEONELLI now adds British opera houses to a long list of theatres in which she has sung in Italy, Spain, Germany, and France, and was chosen by Gian-Carlo Menotti to sing Monica in his one-act opera The Medium. *She will be heard as Mimi in performances of* La Boheme.

LIDO PETTINI made his debut as Frederick in Lohengrin, *but in the current tour will be heard as Marcello in* La Boheme, *Tonio in* I Pagliacci *and Figaro in* The Barber of Seville. *He has won success in Italy, in South America and in Cairo and Malta.*

MARIA GRAZIA CIFERRI is a young coloratura soprano who will be heard during the tour as Rosina in Rossini's The Barber of Seville. *She has sung Gilda, Rosina, Lakme, Violetta and Lucia in many Italian theatres, and has been heard in London in a Festival Hall recital.*

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ITS 1956 FESTIVAL

Richard Arnell's *Landscapes and Figures*—this latter in particular making a favourable impression. Apart from the rather formal opening concert, with Beethoven's *Choral*, the other programmes were made up of such Beecham favourites as the Schubert Sixth Symphony, the Sibelius Sixth and Brahms Second, overtures of Boccherini and Berlioz, Delius's *In A Summer Garden*, Beecham's own arrangement of a Grétry suite, and the Balakirev First Symphony.

Detailed discussion is not needed: it is enough to say that Sir Thomas was enjoying every note of the music and that his orchestra responded magnificently to his every gesture. One was not listening to a "high-fidelity" demonstration: one was listening to music, made with love, understanding and infinite subtlety. Speaking at the end, Beecham hoped that the standard he and his players had set would be maintained. I peeped later in the Festival into the Usher Hall, and found his apprehension to some degree justified.

Second Week
by EVAN SENIOR

IT took only a short while in Edinburgh this year to realise that this, at last, was a Festival — not just a collection of interesting but unrelated activities flung together by time and place.

For if the aim of Robert Ponsonby, Edinburgh's new Festival director, was to produce some plan, some thought-out scheme of activities, he succeeded beyond expectations, and the result augurs well for his reign.

Even the picture exhibition — and Edinburgh Festival always has one—had musical overtones; for, of all graphic artists, Georges Braque seems to have music in his pallette. Not only were a large number of these extraordinary pictures in the Royal Scottish Academy gallery devoted to musical subjects—guitars, violins, wind instruments. But Braque's form is to a large extent musical in conception. The links with music were obvious. They may well have been, in the choice of this artist, intentional.

Although it was far from being the first thing I saw and heard, I must therefore begin from the foundation, which was not musical but — on the surface alone — dramatic.

ALL THE ARTS of the theatre — music, drama, ballet, opera — stemmed from the Italian Commedia Dell'Arte. *Here are players of the Piccolo Teatro of Milan, in a tableau from Goldoni's comedy* Arlecchino, *one of the most interesting Edinburgh Festival performances, for music lovers and musicians as well as for the public.*
Photo:
The Scotsman

This was the production, by the Piccolo Teatro of Milan, of Goldoni's [illegible] Arlecchino, or The Servant of Two Masters. *Arlecchino*, simply a little knockabout slapstick farce and by [illegible] Goldoni, belongs to the 18th century. But its presentation was much older—in fact, as old as the theatre, music, opera, ballet, drama, and everything else that stems from this one source. For that source is the *Commedia dell'Arte*.

Beginning in ancient Greek and Roman days, this combination of mime, drama, comedy, song and dance became the Italian theatre based on Harlequin, Columbine and Pierrot (or Pantaloon). This type of theatrical entertainment survived for years as the Harlequinade in our own pantomimes.

But its importance lies not in itself but in what it produced. For *Commedia dell'Arte* is not one art of the theatre—it is all of them combined, primitive in form, it is true, but later each developed separately into drama, opera, ballet and modern comedy.

Nowhere could the synthesis have been better seen than in this production. It gave to the Festival a basis for everything else. And a sensation-hunting public largely ignored it and its implications.

And there was the opera; and by and large I agree with what Ian Hutton has already written about the operas he saw. This season was disappointing. There was lovely tone from the Hamburg Orchestra, somewhat too loud for the small theatre; but the singers were far from being at top standard.

A Fine Papageno

Van Mill's Sarastro in *The Magic Flute* was splendid, noble in performance, rich in vocal delivery; and Günter gave one of the best Papagenos I have seen — alert, vital, earthy, pert to the point of perkiness, nicely sung. But Colette Lorand was one of the worst Queens of Night in an experience that includes many, vocally insecure, without style, rough. And nothing could keep those wretched boys on the note in the Genii scenes: they looked pretty and the libretto demands were satisfied. For the future, bring on the girls!

The *Oedipus Rex* was something with which, from the beginning, I was out of sympathy. Here, by the way, was an instance of Festival integration: not only was there this *Oedipus*, but the original Sophocles tragedy was available from the Ontario Stratford company, and there was also a film of it.

THE BARBER OF BAGDAD: *Peter Cornelius' opera, regarded in Germany as a neglected masterpiece, had its first British performance for many years at this year's Edinburgh Festival.*

Oedipus is a tragedy, one of the world's greatest. As such, it must leave its audience with the inevitable feeling of pity, of compassion, at the result of intervention in human affairs of forces beyond comprehension and control. Sophocles, whether played in Greek or in English, does that. Both Stravinsky and Cocteau leave one with the feeling that they strove after, and achieved, merely sensation. The emotional draining, the catharsis, is just not there.

The result of a great story torn from its context of language and drama, translated by a Frenchman into church-Latin dialogue and with the poetry removed, set to music by a neo-classic Russian and then produced by a Teuton, was exactly what one can expect, and no more. The grim ranks of chorus, heads alone showing from immovable "coffins", gave me the impression of watching the intervention, not of implacable and inhuman gods, but merely of the Gestapo.

Horror, Not Sorrow

Musically, the work is a striving after effect, of shock rather than of the glory of man pitted against cosmic forces, of horror rather than of sorrow.

Thank goodness, for all its faults, for the *Mavra* that came afterwards. Atrociously sung, but gay and frivolous in one of the most delicious stage-sets I have seen for years, it could have kept me interested with its production alone—it raced along with a verve that made light of this silly little story of a girl who got her officer-lover into the home by dressing him up as the new maid.

But for all that, its scoring is interesting, acute, making novel and interesting use of wind, and never too heavy for what it had to carry on its well-constructed back.

Far the best of the Hamburg productions I saw was that of *Salome*. Ludwig certainly kept his orchestra far too loud again, but nevertheless most of the singing came through it, and certainly that of the young, slim, agile actress and singer in the title role.

Christel Goltz, unfortunately, was sick and could not appear. In her place was Helga Pilarczyk the best I have heard of a long line of daughters of Herodias. The wonder was where the voice came from in so slight

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THE WORL

N.Y. T
Dec. 1

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Time at Edinb

By ROSS

THE Boston Symphony Or
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And this item is only one
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which is made up of instru-
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of the Vienna Boys' Choir.
Boston Symphony will be
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which will be the tenth of its kind. The ninth festival this year attracted a record-breaking crowd of 84,416. Of these, 11,-783 were Americans.

[84]

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from

The Musical Times

LONDON

Date 5 - NOV 1956

Radio Notes

DENIS STEVENS

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"DANCE FOR ME, SALOME!"—Helge Pilarczyk as Salome, Peter Markwort as Herod and Siw Ericsdotter as Herodias in the Hamburg Opera's Edinburgh Festival performance of Strauss's Salome.

(continued from Page 19)

a body — a powerful, beautifully-placed voice, capable of all the necessary modulations of tone and expression needed by this arduous role; and also with the sheer physical strength to maintain it at perfection through an almost unbroken hour-and-forty-minutes of exhausting effort.

Caspar Bröcheler sang Jokanaan the night I heard the opera, powerfully and with intense emotion. Melchert was still unwell and Peter Markwort sang a somewhat slight Herod, with Siw Ericsdotter as a not very convincing Herodias, in make-up and costume of about the same age as her daughter. Fritz Lehnert's Narraboth had little dignity showing through a reasonable enough voice, but Arnold van Mill's strong bass shone out as one of the two Nazarenes.

I liked the setting by Siercke—rugged, a genuine desert stronghold instead of the luxurious palace so often seen, sparse in decoration. Wolf Völker's production, too, was sparing in movement and gesture. Rightly, it left so much action to the music, for the orchestra, in *Salome,* is almost setting, actors and singers all in one.

Hard, Dry Tone

And now for the Festival's great disappointment. And yet, having heard other crack transatlantic orchestras, should I have been so displeased with the hard, dry tone and generally insensitive playing of the Boston Symphony Orchestra?

Sir Thomas Beecham's apprehensions as to orchestral standard being maintained were fully justified. I did not hear the RPO, but I hope never to hear it or any other orchestra playing like this.

The Boston Orchestra is a magnificent machine—that must be admitted. It is efficient, drilled to perfection, its brass blazes to high heaven, and at times its strings as individuals can sing songs of angels and its upper woods unwind a rich and luscious tone. But somehow it does not add up to music. The result is sound, certainly — a raucous blast of sound for a lot of the time; and even when it is at its most expansive and genial best, under the restrained gestures of Pierre Monteux, it just cannot capture that delicate bloom that should lie over orchestral texture and weld the whole into a musical unity.

I heard Monteux conduct one programme, opening with Isadore Freed's negligible [illegible]*ure* and carrying on to the [illegible] Symphony, from which I [illegible], but to some extent im[illegible] soloist with them in [illegible] *Symphonic Variations,* which seemed to be played at the same tempo and power from beginning to end, and in a better performance—because the work demands a certain crisp attack—of the Ravel Left-Hand Concerto. And in the *Rosenkavalier* suite they handled all the notes perfectly, but sweet-sweet instead of bitter-sweet.

Munch, on the following night, had Clifford Curzon as soloist in a surprisingly blurred performance of the Schumann Piano Concerto. This was not our beloved lyrical Curzon at anywhere near his best, nor Schumann at his greatest charm of orchestration. We also had in this programme Howard Hanson's *Elegy to the Memory of my Friend Serge Koussevitzky,* written for this year's seventy-fifth anniversary of the orchestra. It was hardly a fitting tribute, musically speaking.

And the *La Mer,* for which I had waited as something of a test for this orchestra and conductor, was no less of a disappointment. It was brilliant playing, to be sure; but there was no mist of spray over this sea. Its subject was quicksilver, not water and air and sky—it was metallic and glittering.

I think that Arthur Honegger, whose Symphony No. 5 was written for this orchestra in 1950, must have realised its qualities and its defects, for the music is such that this type of playing is the best for it: it is hard, angular music that plays with consonance and dissonance as one would juggle swords, and the Boston boys made hay, as far as performance went, with it.

Music of Youth

But next night I went to the Usher Hall to hear the hundred-odd youngsters of the National Youth Orchestra, under Walter Susskind. And I heard, not only good orchestral playing, but music. Here was none of the engine-turned perfection of a great machine, but music that flowed out, played for the love of it.

There was a grand panache about the Berlioz *Le Corsair* Overture, and a *brio* and attack in the Beethoven Fifth Symphony that brought to the surface all its drama and its greatness without any underlining of parts to destroy consciousness of the whole. If tension, intonation and complete command were lacking in the Haydn *Symphonie Concertante,* and if the quartet of soloists could not fully hold themselves together, this music has baulked more experienced jumpers than these enthusiastic young players.

I liked Benjamin Frankel's new little *Shakespeare Overture*—he told me that it was not intended to represent anything particular in the dramas, but just the overall poetry in all Shakespeare's works—written specially for this orchestra and this Festival. It is not great, but it has moments of real beauty, and a sincere atmosphere.

The tumult and the shouting apart, so much of the great music-making of the Festival was in its recitals, as Ian Hutton has suggested. And the queues of those wanting to get in were almost as large as those for the bigger events, a welcome sign.

Myra Hess played a magnificent Beethoven programme one morning, powerful, dynamically rugged and intensely musical. Gerhard Hüsch, suffering somewhat from a cold, sang Schubert, Brahms and Wolf with unerring artistry in spite of some germ-induced roughness of tone here and there, with Gerald Moore as, not an accompanist, but an associate artist.

Morning Chamber Music

The Amadeus Quartet, with impeccable ensemble playing, took over in the middle of the week. With Cecil Aronowitz as second viola, their two Mozart Quintets, D Major K.593 and G Minor K.516, plumbed emotional depths and soared to Mozartian heights. Aronowitz also joined them next day for the Beethoven Quintet, grandly realised if not grandly written, and they had Leon Goossens for the Oboe Quartet a day later still, in a programme that included the lovely E Flat Divertimento for String Trio, K.563.

Isaac Stern's silken tone and smooth artistry combined with the sensitive playing of Alexander Zakin in a memorable afternoon concert that opened with the Brahms G Major Sonata, its melodic invention and so-satisfying construction being laid out before us with beautiful devotion. The more exotic Prokofiev No. 1 gave Stern the opportunity for exhibiting magnificent technique and understanding, as did the César Franck for both violinist and pianist in an example of clean and perfect ensemble playing.

Beecham's dictum that "Festivals are bunk" was made in only the first few days. What a pity that he did not stay in Edinburgh for the rest of the Festival. If he had been able to tackle some three performances a day, of chamber music, orchestral concerts and opera, as well as a few art exhibitions and various "Fringe" activities, he might have seen an overall plan behind the manifold aspects of a 1956 Edinburgh Festival that may well turn out to be a landmark as "Ponsonby's First".

THE NEW MAID: Jürgen Förster (centre) as the Hussar disguised as a maidservant, frightens the wits out of the visiting Neighbour, the Mother, and the plotting daughter Paracha in Stravinsky's Mavra, *staged for the first time in Britain at this year's Edinburgh Festival by the Hamburg Opera.* Photo: The Scotsman

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THE WORL

N.Y. Ti
Dec. 18

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Time at Edinb

By ROSS

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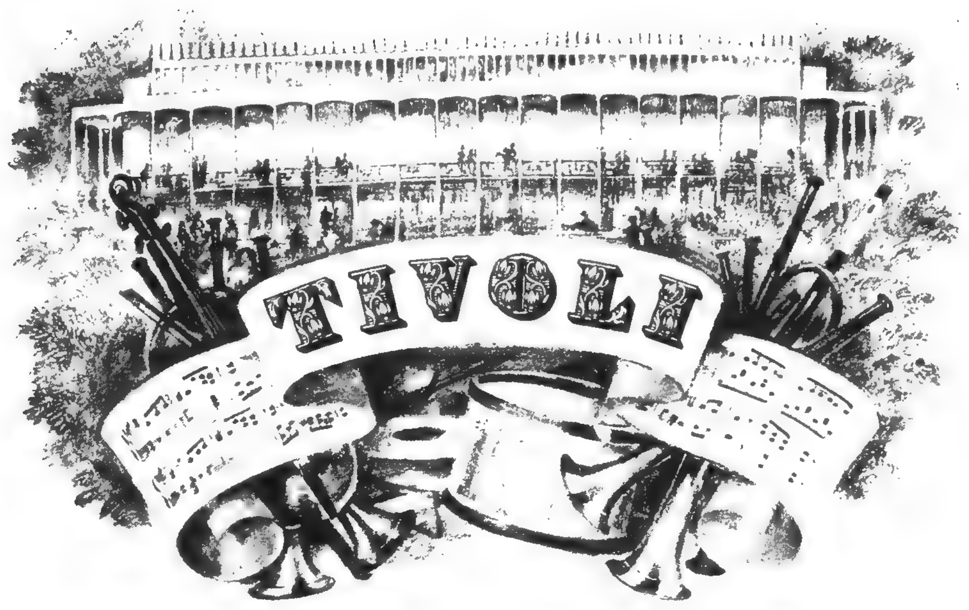
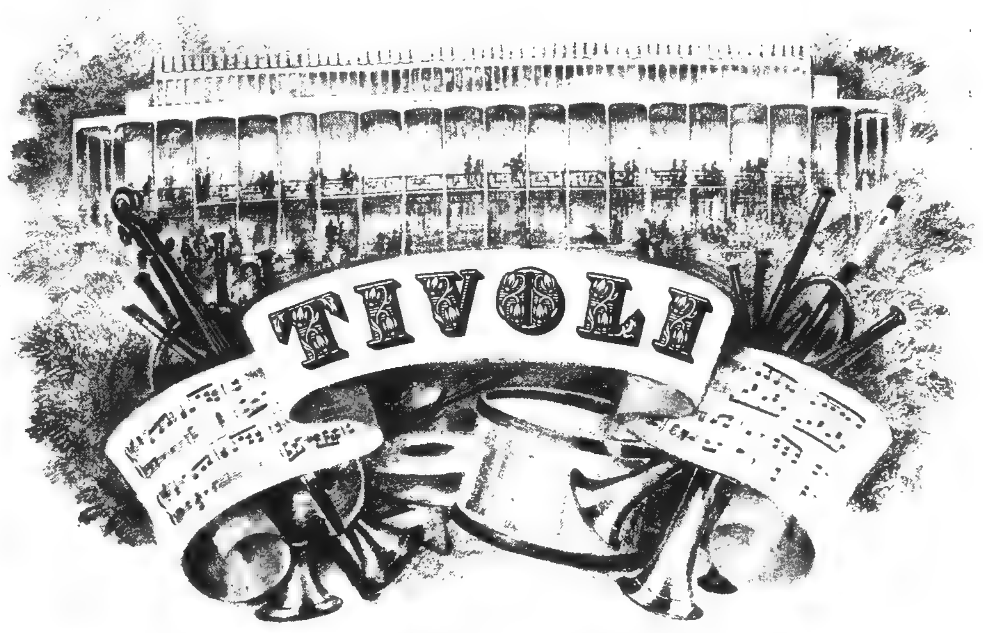


PROGRAM

Pris 25 øre

FREDAG DEN 31. AUGUST 1956



PROGRAM

Pris 25 øre

FREDAG DEN 31. AUGUST 1956

PROGRAM

Nr. 122. Fredag den 31. august 1956

ILLUMINATION

Kl. 12—14 og 15—17^{20} Wivex terrasse. Dirigent: Axel Bendix
Kl. 18 Promenadepavillonen. Dirigent: Elo Magnussen
Kl. 19 Plæneforestilling
Kl. 19^{45} Pantomimeteatret. Pantomime
Kl. 20 Koncertsalen. Boston Symfoni Orkester
Kl. 20 Harmoniorkesterpavillonen. Dirigent: Lindorff Larsen
Kl. 20 Wivex terrasse. Dirigent: Arne Lamberth
Kl. 20 Dansetten
Kl. 21 Promenadepavillonen. Dirigent: Elo Magnussen
Kl. 21^{30} Harmoniorkesterpavillonen. Dirigent: Lindorff Larsen
Kl. 21^{45} Pantomimeteatret. Ballet
Kl. 22^{30} Plæneforestilling
Kl. 22^{45} Promenadepavillonen. Dirigent: Elo Magnussen

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DAS PANTOMIMENTHEATER: Jeden Abend 7.45 Uhr Pantomime und 9.45 Uhr Ballett.

DIE KÜNSTLERBÜHNE: Internationale Artisten treten jeden Abend um 7 und um 10.30 Uhr auf; Sonnabend und Sonntag um 5, 7 und 10 Uhr.

VERGNÜGEN: Die meisten Vergnügen sind von 2 oder 4 Uhr nachmittags bis 12 Uhr nachts offen.

DIE TIVOLIGARDE: Jeden Sonnabend und Sonntag um 6.30 und 8.30 Uhr Parade.

FEUERWERK: Jeden Mittwoch um 11.15 abends auf dem Tivoli-See; jeden Sonnabend und Sonntag um 11.45 abends vor der Künstlerbühne.

TANZ: Jeden Abend von 8 bis 12 Uhr in der »Taverna« und in der »Dansette«; von 9 bis 1 Uhr im Restaurant »Wivex«; von 9 bis 2 Uhr im Restaurant »Nimb«.

KONCERTSALEN

Kl. 20

BOSTON SYMFONI ORKESTER

Dirigent: **PIERRE MONTEUX**

Alt udsolgt

1.	Ouverture til op. »Italienerinden i Algier«	Rossini (1792—1868)
2.	Symfoni nr. 3 F-dur, op. 90 Allegro con brio. Andante. Poco Allegretto. Allegro.	Brahms (1833—1897)
	— PAUSE —	
3.	Symfoni nr. 2, op. 35 Introduction and Song. Interlude and Dance.	Paul Creston (1906)
4.	Suite af op. »Rosenkavalleren«	Rich. Strauss (1864—1949)

Koncerten er arrangeret af Wilhelm Hansen i samarbejde med »The American National Theatre and Academy«

PROMENADEPAVILLONEN

Dirigent **ELO MAGNUSSEN**

Kl. 18. 1. AFDELING

1.	Hyldningsmarch	H. C. Lumbye
2.	Ouverture til op. »Nebucadnezar«	Verdi
3.	Liebesfreud	Fr. Kreisler
4.	Udtog af op. »Madame Butterfly«	Puccini
5.	Auf der Lagune	Paul Lincke
6.	En italiensrejse med Gerhard Winkler	U. Summerlatte
7.	Du milde, danske pige, tango	Viggo Persson

Kl. 21. 2. AFDELING

8.	Ouverture til op. »Figaros Bryllup«	Mozart
9.	Vals af op. »Faust«	Gounod
10.	Czardas	Monti
11.	Latin-american medley	arr. Knud Blynert

Kl. 22^{45}. 3. AFDELING

12.	Med liv og lyst, march	Axel Frederiksen
13.	Ouverture til op. »Barberen i Sevilla«	Rossini
14.	Intermezzo af op. »Cavalleria rusticana«	Mascagni
15.	Udtog af oprt. »Fuglekræmmeren«	Zeller
16.	Keep smiling, potpourri	arr. Leif Johansen
17.	Vinterens favoritter, potpourri	arr. Leif Johansen
18.	Cocktail, potpourri	arr. Arne Lamberth

PROGRAM

Nr. 122. Fredag den 31. august 1956

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PANTOMIMETEATRET

Leder: NIELS BJØRN LARSEN . Orkesterleder: ELO MAGNUSSEN

Billetter à 75 øre til reserv. siddepladser fås forestillingsdagen fra kl. 10—20 i Tivolis billetkontor ved hovedindgangen. Telefonbestillinger modtages ikke

Kl. 19^{45}

Skovtrolden eller Kassander som bødker

Pjerrot, Carl Johan Hviid. Harlekin, Poul Brockdorff. Kassander, Johs. Larsen. Bødkersvenden, Elo Wittcower, Columbine, Lis Adelvard. Opvartningspigen, Oda Huld. Skovtrolden, Aage Bendixen. To dommere. To soldater.

Kl. 21^{45}

FLITTER

Ballet i 3 billeder af Niels Bjørn Larsen.
Musiken komponeret af Knud Høgenhaven. — Dekorationer og kostumer af Svend Johansen, udført af Gregers Rode og Ole Teglers

Moderen	Oda Huld
Døtrene	Gerda Parvie og Hanne Gemzøe
Knøsene	John Wølk og Sv. Bunch
Lapsene	Elo Wittcower og Sv. Er. Flynov
Illusionisten	Erik Bidsted
Cirkusballerinaen	Lisa Kæregaard
Akrobaterne	Tutti del Monte og Sonja Molberg
Zigeunerne	Inger Anné, Runa Wendrup og Poul Brockdorff
Kagekonen	Aage Bendixen

MARKEDSGÆSTER: Lillian Roth, Käthe Fatum, Elise Jeppesen, Nina Herløv, Annelise Nielsen, Emely Andersen, Gunnar Christensen, Richard Wolf, Børge Vang, Eiler Larsen, Sv. Lindquist og Jørgen Kristensen.

BORGERE: Bjørg Teige, Inge Lise Nissen, Johs. Larsen og Poul Lotinga

MANEGEDANSERINDER: Else Mende, Winnie Millung, Lizzie Keck, Jytte Schmidt, Käthe Fatum og Nina Herløv.

ARTISTER: Hanne Aller, Annie Galle, Claus Pagh, Finn Tavbe, Astrid Nielsen, Sonja Carlsen og Connie Olsen.

CIRKUSTJENERE: Dan Pless og Aage Baumholm.

Koreografi og iscenesættelse: NIELS BJØRN LARSEN

HARMONIORKESTERPAVILLONEN

Dirigent LINDORFF LARSEN

Kl. 20. 1. AFDELING

1.	Spansk patrulje	Deshayes
2.	Donna Diana, ouverture	Reznicek
3.	Menuet af »Militær-Symfoni«	Haydn
4.	Valse romantique	Max Heinecke
5.	Min Itsch, polka-mazurka	C. C. Møller
6.	Marche danoise	Axel Frederiksen

Kl. 21^{30}. 2. AFDELING

7.	Kong Håkon VII honnørmarch	Oscar Borg
8.	Ouverture til »Jomfruen af Orleans«	Söderman
9.	Beväringsdans från Axvalla hed	Alb. Löfgren
10.	Valse triste	Jean Sibelius
11.	Ungarske danse nr. 5 og 6	Brahms

PLÆNEN

Leder: EIGIL SVAN . Orkesterleder: LINDORFF LARSEN

Kl. 19 og 22^{30}

Joy Kay & Co., comedy-act
Hardino Duo, ekvilibrister
5 Talos, vippebrædt-akrobater

Reserverede siddepladser à 50 øre, børn 25 øre

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DAS PANTOMIMENTHEATER: Jeden Abend 7.45 Uhr Pantomime und 9.45 Uhr Ballett.

DIE KÜNSTLERBÜHNE: Internationale Artisten treten jeden Abend um 7 und um 10.30 Uhr auf; Sonnabend und Sonntag um 5, 7 und 10 Uhr.

VERGNÜGEN: Die meisten Vergnügen sind von 2 oder 4 Uhr nachmittags bis 12 Uhr nachts offen.

DIE TIVOLIGARDE: Jeden Sonnabend und Sonntag um 6.30 und 8.30 Uhr Parade.

FEUERWERK: Jeden Mittwoch um 11.15 abends auf dem Tivoli-See; jeden Sonnabend und Sonntag um 11.45 abends vor der Künstlerbühne.

TANZ: Jeden Abend von 8 bis 12 Uhr in der »Taverna« und in der »Dansette«; von 9 bis 1 Uhr im Restaurant »Wivex«; von 9 bis 2 Uhr im Restaurant »Nimb«.

Copenhagen Sept 1 1956

Ny dramatisk situation i lufthavnen i gaar

Amerikansk passager-maskine lander, mens en dansk jet endnu er paa landingsbanen — i modsat retning

I gaar eftermiddags indtraf en ny dramatisk situation i Københavns lufthavn, heldigvis uden følger, men af en saadan karakter, at der igen maa tales om udisciplineret flyvning og menneskelige fejl.

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Over for overflyveledelsen udtalte han, at han havde antaget, at den foranliggende jet allerede vilde være kørt bort fra landingsbanen. Han erkendte, at han ikke, som flyveledelsen havde anmodet om, rapporterede under landingen fra Nordre Røse-fyret.

Der er indgivet rapport om det passerede.

Flyveledelsen i Kastrup er sagesløse i baade denne og den hændelse, der indtraf tidligere paa ugen, men hvis det nye taarn havde været færdigt, ville man fra det øverste flyvekontrolrum kunne have fulgt indflyvningerne og formentlig afværget begge fejltagelser. *pw.*

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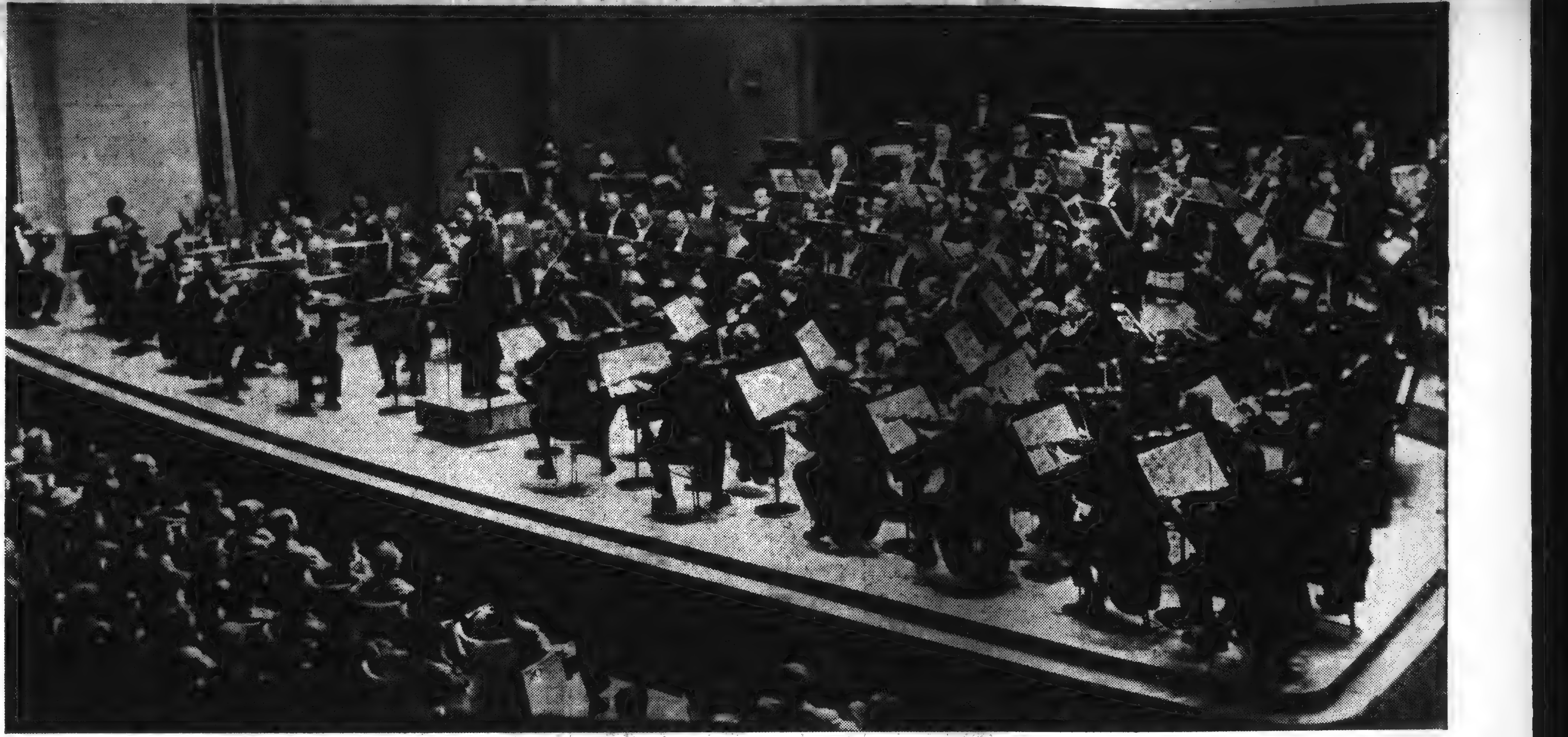
SEP 1 1956

Royal Danish Ovation For Boston Symphony

COPENHAGEN, Aug. 31 (AP) —The Boston Symphony Orchestra received an ovation tonight at the conclusion of its concert here. King Frederik IX, Denmark's music loving sovereign, led the applause.

The king, who conducts orchestras himself, took Queen Ingrid and 16-year-old Princess Margrethe to the concert, at the concert hall in the Tivoli amusement park.

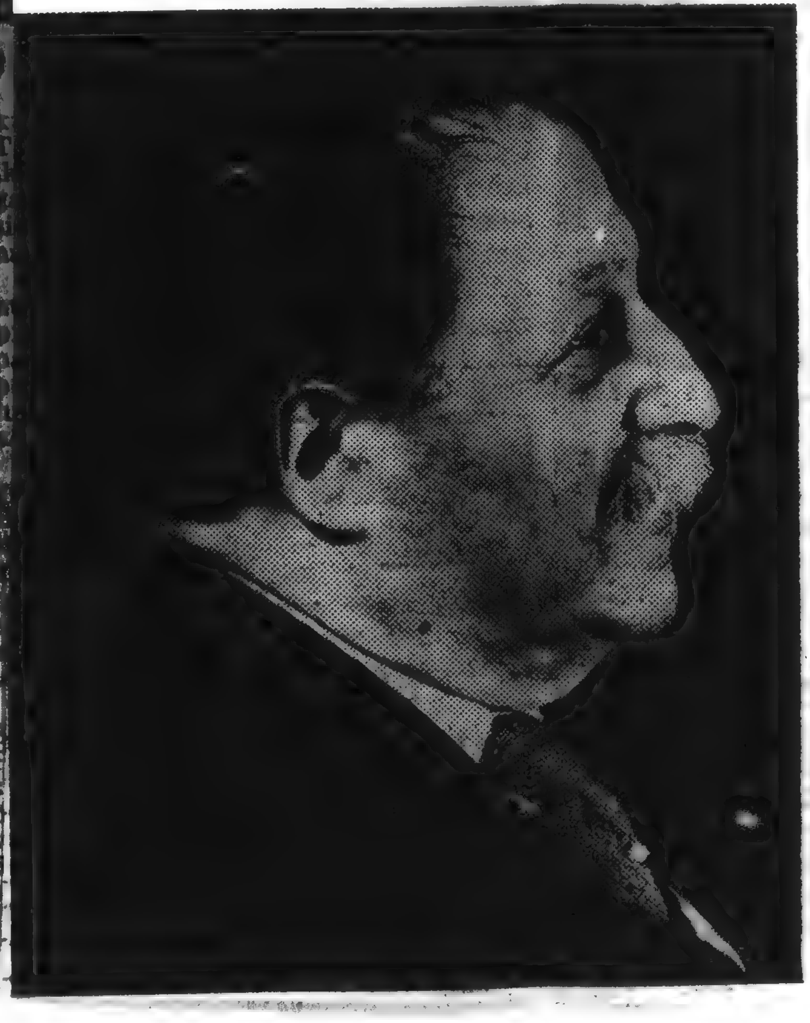


Straalende musik-aften i Tivoli — En af aarets store musik-begivenheder, Boston Symfoni-Orkestrets koncert i Tivoli i aftes, blev overværet af Kongeparret og Prinsesse Margrethe og fik et straalende forløb. Paa det store billede ses orkestret under koncerten med den berømte dirigent Pierre Monteux paa podiet. Paa det andet billede fra de Kongeliges ankomst ses til venstre Dronning Ingrid og Prinsesse Margrethe. Til højre Kong Frederik og professor, kapelmester Svend Chr. Felumb. — Læs anmeldelsen side 7.

INTERNATIONAL PRESS CUTTING BUREAU
Bladet: **Land og Folk**
Copenhagen
4/67
skriver den 1 SEP. 1956

To berømte orkestre i København

To hver på sin vis verdensberømte orkestre kom i går til København, begge med fly. Det var Boston Symfoniorkestrets 125 mand med den 82-årige dirigent Pierre Monteux i spidsen. De måtte have hele to maskiner plus en tredje til deres instrumenter. Det andet orkester var knap så talstærkt, men ikke mindre kendt, om end for andre musikalske fortrin: Count Basie og hans jazzmusikere. De skulle dog videre til Sverige for at give koncert, men de vender tilbage til København den 10. september. Billedet til højre viser Count Basie selv iført sejlsportskasket. Til venstre Bostonsymfonikernes alderstegne leder, der sine 82 år til trods ikke viger tilbage for en anstrengende koncertrejse. Efter besøget i København skal Boston-symfonikerene videre til Sovjetunionen.



Copenhagen Berlingske Sept 1 1956

Boston Symfoni Orkester fik øredøvende succes

I Tivolis Koncertsal un
berømte dirigent Pierre

Alt var lagt op til en stor aften i gaar i Tivolis Koncertsal: det hundredtallige *Boston Symfoni Orkester* med sin overlegent sikre dirigent *Pierre Monteux*, salen paa forhaand udsolgt, Kong *Frederik* med Dronning *Ingrid* og Prinsesse *Margrethe* i kongelogen — og Brahms' F-dur-symfoni paa programmet.

Man hørte fra de første takter af Rossinis »Italienerinden i Algier«, at orkestret var fremragende. Her mødtes Italien i strygernes rytmiske pizzicato med det orientalske i træblæsernes melodiske motiver. Gennemsigtigheden og præcisionen var exceptionel. Selve strygernes mægtige klanglegeme var imponerende. Det kunne — hørte man — tage kampen op med selv det sværeste messing.

Men hvilke opdragere har dette orkester ikke ogsaa haft! Fra Nikisch og Muck til Koussewitsky og Monteux, der i en periode fra 1918—24 allerede var dets dirigent. Han er en orkesterleder af den type, der skyr al udvendig podieageren. Han har ingen af den subtile hokus-po-

Ny dramatisk situation i lufthavnen i gaar

Copenhagen Sept 1 1956

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Boston Symfoni Orkester fik øredøvende succes

Copenhagen

Berlingske Sept 1 1956

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Her svulmede orkestret i hele sin klangfylde, det voldsomme *marcato* var helt Brahms, i det hvasse kampafsnit følte man, at det var C-moll-symfoniens komponist, der ledte kampen og udløste den sejrende lyse melodi, der gav værket dets sidste heroiske karaktertræk.

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Det var en pragtpræstation, hvor strygerne blev presset op næsten til det skærende i det voldsomme fortissimo, men ogsaa havde sødmen til ariernes indsmigrende melodier.

Der var øredøvende bifald til sidst med mange fremkaldelser, overrækkelse af blomsterbuketter, baade til Monteux og til flere af orkestermedlemmerne, deriblandt den hvidhaarede danske første-violinist *Einar Hansen*.

KAI FLOR

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mangfoldigere og større siden mæglingsforslagets ophøjelse til lov i foråret.

Fordi det forholder sig sådan gik tillidsmændene i tirsdags til møde med den største alvor. I god tid i forvejen var der sendt indbydelse til DSF og fagorganisationerne i den tro, at de faglige ledere, ikke mindst efter forårets begivenheder, måtte have indset, at arbejdspladsernes folk venter vejledning og støtte fra dem, der sidder på det faglige apparat.

Men Eiler Jensen, Einar Nielsen m. fl. ønsker ikke at træffe sammen med tillidsmændene for at drøfte de alvorlige faglige problemer, der for tiden tynger så voldsomt. De har i stedet valgt at samles med en snæver kreds af forbundsformænd på Hotel Richmond den 11. september, hvor man vil drøfte »hvilke veje man skal gå for at etablere og fastholde en indre information i fagbevægelsen og en kontakt imellem medlemmerne og de lokale afdelinger, mellem de lokale afdelinger og forbundene og imellem forbundene og DSF«.

Ingen vil bestride at Eiler Jen-

få lukket munden på fagbevæge sens menige medlemmer.

Som de københavnske tillid mænd har vist, tåler arbejderkla sens problemer udmærket at bliv behandlet i fuldt dagslys, og h ikke de øverste faglige ledere sker at blive misforstået, bør hurtigst muligt komme frem a sken og fortælle, hvad det er de med fagbevægelsen.

chri

To blade går ind

To danske ugeblade ophører — ifølge Danmarks Handels- og Sø farts-Tidende — med at udkomme omkring den 1. oktober. De drejer sig om Idrætsbladet, som udgives af A/S Politiken, og Uge-Revyen, der udsendes af Gutenberghus.

Begrundelsen skal i begge tilfæl de være, at oplagenes størrelse over for de stigende omkostninger ikke betinger en rentabel forrent-

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Cheer Symphony

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[illegible] conducts orches- [illegible] Queen Ingrid [illegible] Princess Mar- [illegible] at the con- [illegible] Amusement [illegible]

Copenhagen Sept 1 1956

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Der var øredøvende bifald til sidst med mange fremkaldelser, overrækkelse af blomsterbuketter, baade til Monteux og til flere af orkestermedlemmerne, deriblandt den hvidhaarede danske første-violinist *Einar Hansen*.

KAI FLOR

Hailed in Denmark

By United Press

COPENHAGEN, Denmark, Sept. 1—The Boston Symphony Orchestra received deafening applause, the national morning newspaper Berlingske Tidence said today in an enthusiastic review of the orchestra's concert here last night.

The orchestra, under conductor Pierre Monteux, scored a triumph with a program including Rossini, Brahmns, Paul Greston and Strauss. Royalty attended.

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Men Eiler Jensen, Einar Nielsen m. fl. ønsker ikke at træffe sammen med tillidsmændene for at drøfte de alvorlige faglige problemer, der for tiden tynger så voldsomt. De har i stedet valgt at samles med en snæver kreds af forbundsformænd på Hotel Richmond den 11. september, hvor man vil drøfte »hvilke veje man skal gå for at etablere og fastholde en indre information i fagbevægelsen og en kontakt imellem medlemmerne og de lokale afdelinger, mellem de lokale afdelinger og forbundene og imellem forbundene og DSF«.

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To danske ugeblade ophører — ifølge Danmarks Handels- og Sø farts-Tidende — med at udkomme omkring den 1. oktober. Det drejer sig om Idrætsbladet, som udgives af A/S Politiken, og Uge-Revyen, der udsendes af Gutenberghus.

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Copenhagen Sept 1 1956

Ny dramatisk situation i lufthavnen i gaar

Amerikansk passager-maskine lander, mens en dansk jet endnu er paa landingsbanen — i modsat retning

I gaar eftermiddags indtraf en ny dramatisk situation i Københavns lufthavn, heldigvis uden følger, men af en saadan karakter, at der igen maa tales om udisciplineret flyvning og menneskelige fejl.

En dansk jet, en Thunderjet F 84, kom ind til landing i gaar eftermiddags paa et tidspunkt, hvor vejret var straalende. Piloten laa med landingsnummer 1 og kom ned fuldstændig korrekt. Ude for enden af bane 22 skulle han forskriftsmæssigt vende maskinen og køre tilbage, indtil han kunne køre ind paa bane 35 og fortsætte til kørsel til parkeringspladsen. I mellemtiden var en amerikansk passagermaskine, en DC-6B, Pan American World Airways Clipper kommet ind til landing.

Den laa som nr. 2 i indflyvningen og havde fra flyveledelsen i Kastrup faaet besked om at rapportere ved Nordre Rose, før den gik ind til landing. Dette skete ikke. Den [illegible]tsatte [illegible] bane [illegible] jet i [illegible] r at [illegible] naaede [illegible] d at [illegible] nin- [illegible] onen [illegible] bane, [illegible] øver [illegible] r at [illegible] kun- [illegible] Ka- [illegible] den amerikanske kaptajn erklærede aabent, at han maatte beklage det passerede.

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PROVINCETOWN, Sept. 1 — The excursion vessel Boston Belle made its last trip to Provincetown on Thursday and was forced to cancel the balance of its schedule, including this busy Labor-Day weekend

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Boston Symphony Hailed in Denmark

COPENHAGEN, Sept. 1 (UP) —The Boston Symphony Orchestra received deafening applause, Berlinske Tidende said today in an enthusiastic review of the orchestra's concert here last night.

The orchestra, under conductor Pierre Monteux, scored triumph with a program including Rossini, Brahms, Paul Creston and Strauss. Music-loving King Frederik IX, Queen Ingrid and their heir apparent, Princess Margrethe, attended the concert.

Copenhagen Berlingske Sept 1 1956

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I Tivolis Koncertsal under ledelse af sin berømte dirigent Pierre Monteux

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Man hørte fra de første takter af Rossinis »Italienerinden i Algier«, at orkestret var fremragende. Her mødtes Italien i strygernes rytmiske pizzicato med det orientalske i træblæsernes melodiske motiver. Gennemsigtigheden og præcisionen var exceptionel. Selve strygernes mægtige klanglegeme var imponerende. Det kunne — hørte man — tage kampen op med selv det sværeste messing.

Men hvilke opdragere har dette orkester ikke ogsaa haft! Fra Nikisch og Muck til Koussewitsky og Monteux, der i en periode fra 1918—24 haverede var dets dirigent. Han er en orkesterleder af den type, der skyr al udvendig podieageren. Han har ingen af den subtile hokus-pokus, eller akrobat-gymnastik, som Toscanini engang spottede. Han har ikke ét overflødigt taktslag. Med sin ganske vist lille, men tætte, lidt massive skikkelses urokkelige ro, kan han minde om vor Johan Svendsen.

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Den fuldendte enhed mellem dirigent og orkester oplevede man i Brahms-symfonien. Det var fra de tre første noder, der gaar gennem alle satser den strenge heroiske holdning, der fastholdtes og udvikledes med prægtige klanglige afskygninger, der fik sin skønneste varme og mildhed i Andanten.

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INTERNATIONAL PRESS CUTTING BUREAU

Bladet: **Land og Folk**

København

4/67

skriver den 1 SEP. 1956

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King Leads in Applause For Boston Symphony

Copenhagen, Denmark, Aug. 31 (AP) The Boston Symphony Orchestra received an ovation tonight at the conclusion of its concert here. King Frederik IX, Denmark's musical monarch, led the applause.

The king, who conducts orchestras himself, took Queen Ingrid and 16-year-old Princess Margrethe to the concert at the concert hall in Tivoli Amusement Park. The Boston Orchestra is on a European tour.

Copenhagen

Berlingske Sept 1 1956

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86

Copenhagen Sept 1 1956

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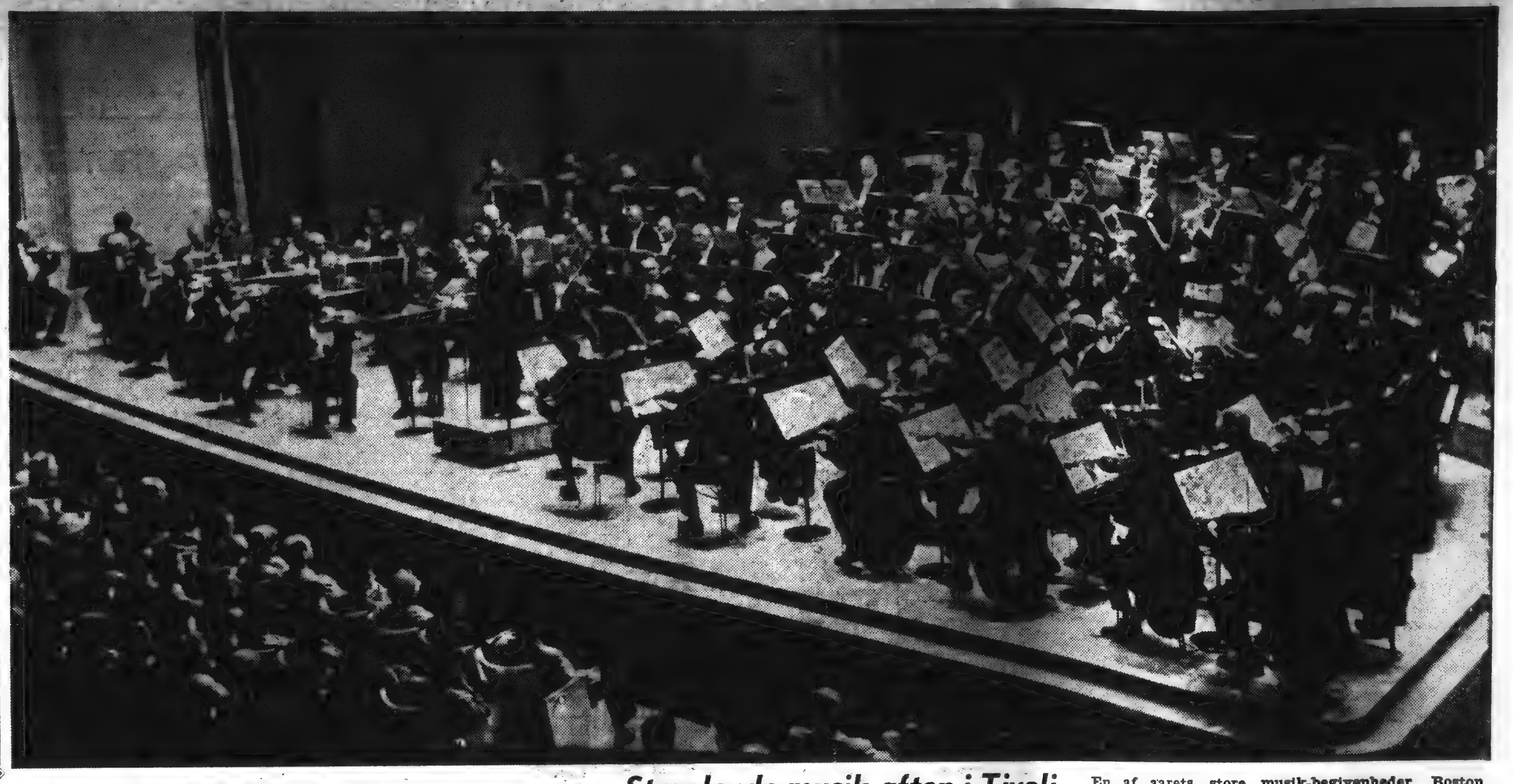

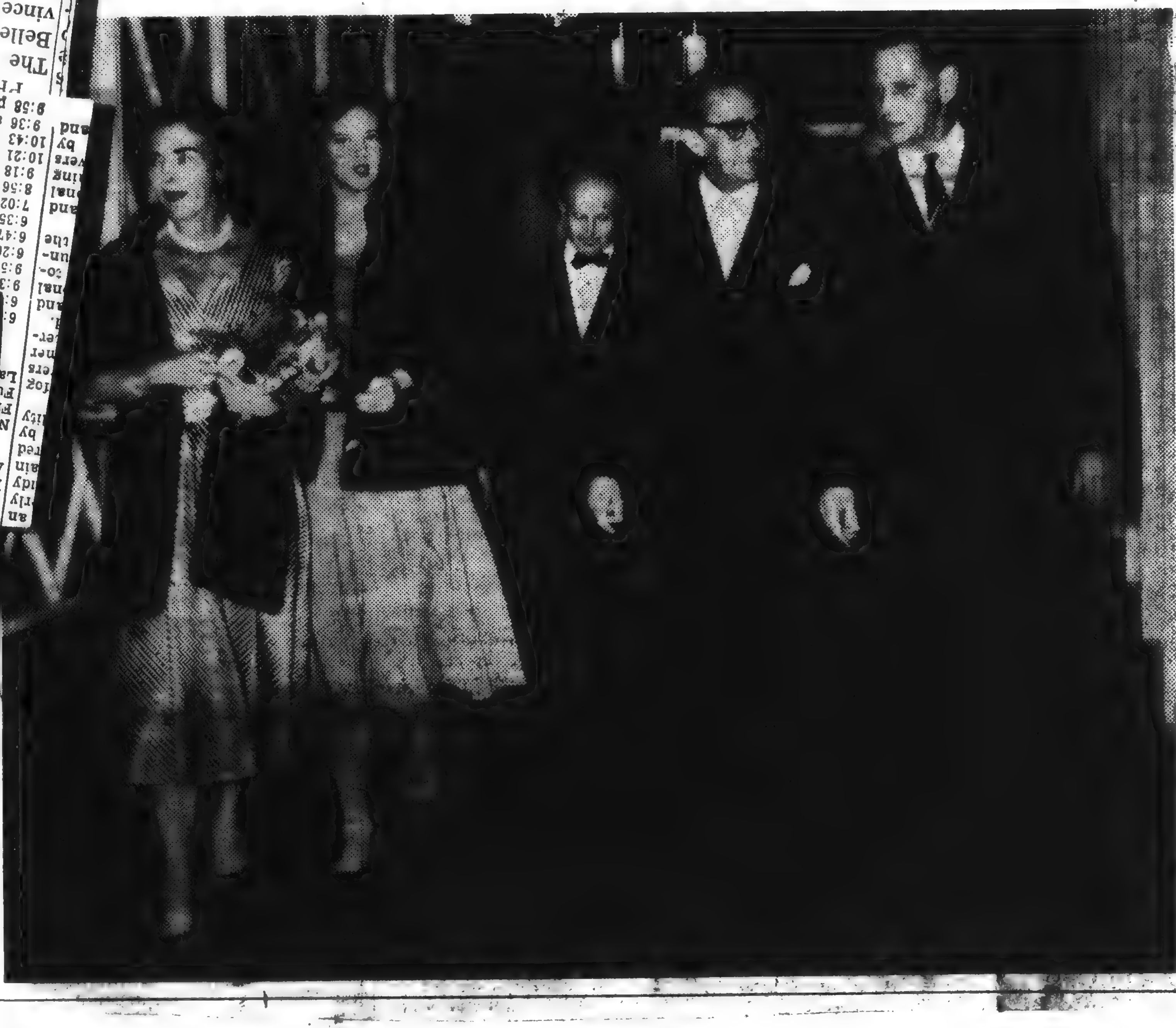

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The orchestra, under Conductor Pierre Monteux, scored another triumph with a program including Rossini, Brahms, Paul Creston and Strauss. It played in the New Tivoli concert hall, which was completed only last spring after total destruction of the old one during the Nazi occupation.

Music-loving King Frederik IX, Queen Ingrid and the heir apparent, Princess Margrethe, attended the concert.

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Alt var lagt op til en stor aften i gaar i Tivolis Koncertsal: det hundredtallige *Boston Symfoni Orkester* med sin overlegent sikre dirigent *Pierre Monteux*, salen paa forhaand udsolgt, Kong *Frederik* med Dronning *Ingrid* og Prinsesse *Margrethe* i kongelogen — og Brahms' F-dur-symfoni paa programmet.

Man hørte fra de første takter af Rossinis »Italienerinden i Algier«, at orkestret var fremragende. Her mødtes Italien i strygernes rytmiske pizzicato med det orientalske i træblæsernes melodiske motiver. Genmæssigtigheden og præcisionen var exceptionel. Selve strygernes mægtige klanglegeme var imponerende. Det kunne — hørte man — tage kampen op med selv det sværeste messing.

Men hvilke opdragere har dette orkester ikke ogsaa haft! Fra Nikisch og Muck til Koussewitsky og Monteux, der i en periode fra 1918—24 ledede var dets dirigent. Han er en orkesterleder af den type, der skyr al udvendig podieageren. Han har ingen af den subtile hokus-pokus, eller akrobat-gymnastik, som Toscanini engang spottede. Han har ikke ét overflødigt taktslag. Med sin ganske vist lille, men tætte, lidt massive skikkelses urokkelige ro, kan han minde om vor Johan Svendsen.

Som han viser Pierre Monteux, at en taktstok alene er til at angive præcision og tempo, og han er altid paa toppen af præcisionen og tempoet, og hans venstre haand var udelukkende til at holde orkestrets styrkegrader i ave.

Den fuldendte enhed mellem dirigent og orkester oplevede man i Brahms-symfonien. Det var fra de tre første noder, der gaar gennem alle satser den strenge heroiske holdning, der fastholdtes og udvikledes med prægtige klanglige afskygninger, der fik sin skønneste varme og mildhed i Andanten.

I Scherzoen, der ikke er nogen Scherzo i denne symfoni, markerede Pierre Monteux det dejlige tema med stærkere eftertryk paa dets kulminerende fjerde node, end man er vant til at høre det. Temaet fik derved en mere smertelig tone, der saaledes forberedte overgangen til finalen, symfoniens største sats.

Her svulmede orkestret i hele sin klangfylde, det voldsomme *marcato* var helt Brahms, i det hvasse kampafsnit følte man, at det var C-moll-symfoniens komponist, der ledte kampen og udløste den sejrende lyse melodi, der gav værket dets sidste heroiske karaktertræk.

Den amerikanske komponist Poul Crestons symfoni nr. 2 gav orkestret lejlighed til at vise alle sine instrumentale muligheder, til slut i dansenrytmens heksekedel af klangorgier, suverænt behersket af Monteux, der med Strauss' »Rosenkaveler«-suite satte kronen paa værket, hvad orkestrets ydeevne i rytme, klang og udtryk angaar.

Det var en pragtpræstation, hvor strygerne blev presset op næsten til det skærende i det voldsomme fortissimo, men ogsaa havde sødmen til ariernes indsmigrende melodier.

Der var øredøvende bifald til sidst med mange fremkaldelser, overrækkelse af blomsterbuketter, baade til Monteux og til flere af orkestermedlemmerne, deriblandt den hvidhaarede danske første-violinist *Einar Hansen*.

KAI FLOR

INTERNATIONAL PRESS CUTTING BUREAU

Bladet: **Land og Folk**

Copenhagen

4/67

skriver den 1 SEP 1956

To berømte orkestre i København

To hver på sin vis verdensberømte orkestre kom i går til København, begge med fly. Det var Boston Symfoniorkestrets 125 mand med den 82-årige dirigent Pierre Monteux i spidsen. De måtte have hele to maskiner plus en tredje til deres instrumenter. Det andet orkester var knap så talstærkt, men ikke mindre kendt, om end for andre musikalske fortrin: Count Basie og hans jazzmusikere. De skulle dog videre til Sverige for at give koncert, men de vender tilbage til København den 10. september. Billedet til højre viser Count Basie selv iført sejlsportskasket. Til venstre Bostonsymfonikernes alderstegne leder, der sine 82 år til trods ikke viger tilbage for en anstrengende koncertrejse. Efter besøget i København skal Boston-symfonikerene videre til Sovjetunionen.

mangfoldigere og større siden mæglingsforslagets ophøjelse til lov i foråret.

Fordi det forholder sig sådan gik tillidsmændene i tirsdags til møde med den største alvor. I god tid i forvejen var der sendt indbydelse til DSF og fagorganisationerne i den tro, at de faglige ledere, ikke mindst efter forårets begivenheder, måtte have indset, at arbejdspladsernes folk venter vejledning og støtte fra dem, der sidder på det faglige apparat.

Men Eiler Jensen, Einar Nielsen m. fl. ønsker ikke at træffe sammen med tillidsmændene for at drøfte de alvorlige faglige problemer, der for tiden tynger så voldsomt. De har i stedet valgt at samles med en snæver kreds af forbundsformænd på Hotel Richmond den 11. september, hvor man vil drøfte »hvilke veje man skal gå for at etablere og fastholde en indre information i fagbevægelsen og en kontakt imellem medlemmerne og de lokale afdelinger, mellem de lokale afdelinger og forbundene og imellem forbundene og DSF«.

Ingen vil bestride at Eiler Jen-

få lukket munden på fagbevæge… sens menige medlemmer.

Som de københavnske tillid… mænd har vist, tåler arbejderkla… sens problemer udmærket at bliv… behandlet i fuldt dagslys, og hvi… ikke de øverste faglige ledere øn… sker at blive misforstået, bør d… hurtigst muligt komme frem af bu… sken og fortælle, hvad det er de vi… med fagbevægelsen.

chris

To blade går ind

To danske ugeblade ophører — ifølge Danmarks Handels- og Søfarts-Tidende — med at udkomme omkring den 1. oktober. Det drejer sig om Idrætsbladet, som udgives af A/S Politiken, og Uge-Revyen, der udsendes af Gutenberghus.

Begrundelsen skal i begge tilfælde være, at oplagenes størrelse over for de stigende omkostninger ikke betinger en rentabel forrent-

see also vol. II

INTERNATIONAL PRESS
CUTTING BUREAU
Bladet: **Information**
skriver den 1 SEP 1956

EN FESTAFTEN I TIVOLI

Boston-symfoniorkestret med Pierre Monteux fotograferet i Tivoli i aftes

Baade New Yorker-Philharmonikerne og Philadelphia-orkestret rejste uden om København, da de i de sidste par aar besøgte Europa. Derfor maa man gaa helt tilbage til 1950, til Wiener-Philharmonikernes koncerter under Wilhelm Furtwängler, for at kunne finde noget, der kan maale sig med Boston-symfonikernes koncert under ledelse af Pierre Monteux i gaar.

Selv de højeste forventninger, man mødte op med, blev overtruffet. Dette ensemble er af en fuldkommenhed, som i ordets egentligste forstand er enestaaende. Dets karakteristiske lyse glans, matematisk rene stemning og syngende, strømmende vellyd — navnlig i stryger- og træblæsergruppen — smelter sammen til en klang af ligefrem ubegribelig homogenitet. Det mest overraskende er imidlertid orkestrets kammermusikalske indstilling til stoffet, der ikke søger sig tilfredsstillet af slaaende rytmiske eller dynamiske effekter, men af et nobelt maadehold. Boston'erne vil ikke forbløffe, men overbevise — og det lykkedes dem i allerhøjeste grad.

Selvfølgelig tilkommer en stor del af æren aftenens dirigent, Pierre Monteux. Den 81-aarige franske maitre er hævet over de orkestrale tricks, som mange anser for at være typisk amerikansk. Han er i det hele taget hævet over hver form for klassificering. Brahms 3. symfoni fremstod med en dybde, ro, skønhed, varme, saa man maa tale om en ideal fremførelse af dette værk, ukunstlet, renlivet og storslaaet.

Mere gallisk var maaske den indledende Rossini-ouverture, som mere var præget af fransk esprit end af italiensk brio. Og mere amerikansk end ønskelig var den afsluttende Rosenkavaler-suite, dette noget problematiske potpourri af operaens »schlagere«. Her oplevede man det helt store orkesterspil, nobelt, flot, blændende, medrivende — men uden Donau-byens naturfødte charme, uden de sødmefyldte violin-glissandi og wienervalsens rytmiske særkende, dette ejendommelige »lift« paa anden taktdel. Her viste sig tydeligst orkestrets fantastiske dygtighed — men ogsaa grænsen for dets formaaen. Og det var her, man spurgte sig selv, hvorfor det ikke var kommet med værker, der var mere karakteristisk for baade Boston'erne og Pierre Monteux, altsaa f. eks. med Ravel og Stravinskij …

Som en selvfølge vil man imidlertid acceptere, at orkestret sætter nutidig amerikansk musik paa sine programmer. Men det falder én lidt svært at tro, at Paul Crestons eklektiske symfoni nr. 2 er noget af det mest repræsentative indenfor den nyere amerikanske tonekunst. I sin blanding af senromantiske og impressionistiske bestanddele med jazz-rytmer og lidt moderne harmoniske krydderier hist og her er den behændigt lavet og virkningsfuldt instrumenteret, men ikke noget, man er villig til at se Boston'ernes kræfter spildt paa.

Man kunne med rette være utilfreds med programmet til en saa sjælden begivenhed, som man ikke syntes udnyttede den sjældne lejlighed til at høre Boston'erne under Monteux paa tilfredsstillende maade. Alligevel havde man ønsket, at lytterne landet over var blevet delagtiggjort i denne festlige begivenhed. For selvfølgelig kogte Tivoli-salen af begejstring. Med de kongelige i spidsen tiljublede den celebre forsamling det berømte orkester, klappede, raabte, trampede i gulvet, da den gamle maitre — som det sømmer sig for en franskmand — afleverede blomsterne til orkestrets kvindelige medlemmer, fløjtenistinden og harpenistinden, som ogsaa havde fortjent dem. Og da orkestrets danskfødte medlem, violinisten Einer Bech Hansen, fik en særlig buket med røde og hvide nelliker …

H. L.

ST. REGNEGADE 2. KØBENHAVN K
TELF. CENTRAL 11,995
INTERNATIONAL PRESS
CUTTING BUREAU
Bladet: **Ekstrabladet**
skriver den 8 SEP 1956

TIVOLIS nye koncertsal skabte muligheder for at faa de store udenlandske orkestre til København. Flere af de berømte ensembler er i de sidste aar gaaet uden om København til Oslo og Stockholm. Men Wilhelm Hansen tog straks initiativet til at faa Boston Symfonikerne hertil, og det blev intet mindre end en af sæsonens store musikbegivenheder.

Disse musikere var ikke alene dejlige solister, men hver eneste gruppe i orkestret ydede et sammenspil, som man sjældent faar lejlighed til at høre. Uden paa nogen maade at fremhæve enkelte kan vi ikke lade være med at nævne violoncelgruppen og blæserne, og sent skal vi glemme violinernes klang i den afsluttende suite fra „Rosenkavalleren“ under den prægtige dirigent Charles Münch' taktstok. Imponerende var det at følge den 81-aarige mester, som aftenen før var kommet fra Edinburgh og dagen efter skulle til Oslo. Til trods for de fysiske anstrengelser rejser og koncerter havde været, mødte han alligevel op til den aftenfest, der var arrangeret i den amerikanske ambassade.

Pierre Monteux

Opmuntret af den store sukces med Bostonsymfonikerne har Wilhelm Hansen indledt forhandlinger med et nyt udenlandsk orkester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,283

SEP 1 1956

Boston Symphony A Hit in Denmark

Copenhagen, Denmark—(UP) — The Boston Symphony Orchestra received deafening applause, the national morning newspaper Berlingske Tidende said today in an enthusiastic review of the orchestra's concert here last night.

The orchestra, under conductor Pierre Monteux, scored another triumph with a program including Rossini, Brahms, Paul Creston and Strauss. It played in the new Tivoli Concert Hall, which was completed only last spring after total destruction of the old one in the Nazi occupation.

Music-loving King Frederik IX, Queen Ingrid and the heir apparent, Princess Margrethe, attended the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 1 1956

DANES CHEER HUB SYMPHONY

COPENHAGEN, Denmark (AP) —The Boston Symphony Orchestra received an ovation at the conclusion of its concert here. King Frederik IX, Denmark's musical monarch, led the applause.

The king, who conducts orchestras himself, took Queen Ingrid and 16-year-old Princess Margrethe to the concert at the concert hall in Tivoli Amusement Park.

The Boston Orchestra is on a European tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973

SEP 1 1956

King Hails Symphony

COPENHAGEN (AP)—The Boston Symphony Orchestra received an ovation at the conclusion of its concert here. King Frederik IX, Denmark's monarch, led the applause.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Sun
LOWELL, Mass.
Independent
Circ. 28,774

SEP 2 1956

Boston Symphony Scores in Denmark

COPENHAGEN, Denmark, Sept. 1 (UP)—The Boston Symphony orchestra, under the direction of Pierre Monteux, scored another victory at its concert last night, Danish critics reported.

King Frederik IX, Queen Ingrid and Princess Margrethe attended the concert and led the enthusiastic audience in applause.

Last night's concert included Rossini, Brahms, and Strauss. The performance was held in the new Tivoli concert hall, completed only last spring to replace the old hall destroyed by the Germans during the occupation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

SEP 1 1956

Boston Symphony Gets Big Hand

COPENHAGEN, Denmark, Sept. 1 (UP)—The Boston Symphony orchestra received deafening applause the national morning newspaper, Berlingske Tidende, said today in an enthusiastic review of the orchestra's concert here last night.

The orchestra, under Conducor Pierre Monteu, scored another triumph with a progam including Rossini, Brahms, Paul Creston and Strauss. It played in the new Tivoli concert hall, which was completed only last spring after total destruction of the old one by the Nazi occupation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • HAncock 6-9297
York Weekly
YORK VILLAGE, Maine
Weekly Independent
Circ. 1,600

SEP 20 1956

Among those honored when the Boston Symphony Orchestra gave a concert in Copenhagen recently during their overseas tour, was Mr. Einar Hansen who for many years gave great pleasure to York residents when he played during the summer months at the Marshall House.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 1 1956

Hub Symphony Receives Ovation

COPENHAGEN, Denmark, (UP—The Boston Symphony Orchestra received deafening applause, newspaper Berlingske Tidende said today in an enthusiastic review of the orchestra's concert here last night.

The orchestra, under conductor Pierre Monteux, scored another triumph with a program including Rossini, Brahms, Paul Creston and Strauss.

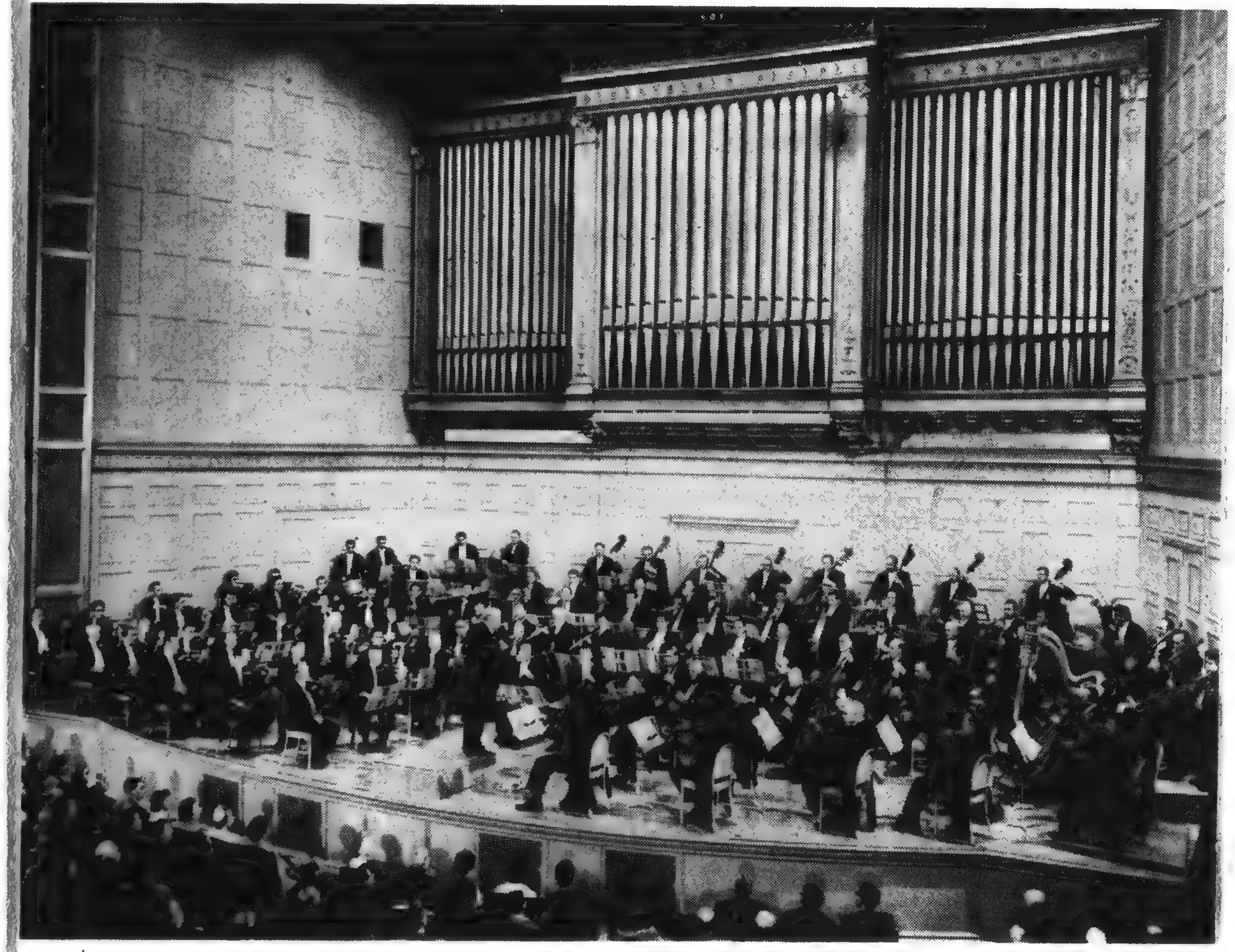
Music-loving King Frederik IX, Queen Ingrid and the heir apparent, Princess Margrethe, attended the concert.

[87]

Impresario's

ELSA-MAI OG PER GOTTSCHALK

presenterer i samarbeid med The American National and Theatre Academy



BOSTON SYMPHONY ORCHESTRA

Dirigent: Charles Munch

FOLKETEATRET LØRDAG 1. SEPTEMBER 1956 KL. 20

Hør

Boston Symphony Orchestra

Dirigent: Charles Munch, spiller:

L 16307	*Beethoven:* Symfoni no. 7
L 16181	*Brahms:* Symfoni no. 4
LC 16485	*Berlioz:* Fausts fordømmelse
LB 16461	*Berlioz:* Romeo og Julie
T 16401	*Händel:* Water Music Suite *Mozart:* Figaros bryllup — ouverture *Schumann:* Genoveva — Ouverture
16305	*Haydn:* Barnesymfoni (Dir.: Sergei Koussevitzky)
L 16492	*Pianokonsert* no. 2, f-moll (Chopin) *Pianokonsert no. 4, c-moll* (Saint-Saëns) (Solist: Alexander Brailowsky)
L 16363	*Pianokonsert no. 2, B-dur* (Brahms) (Solist: Arthur Rubinstein)

på

RCA Grammofonplater

Utgis av **A.s NERA** Grammofonavdelingen
fåes hos musikkhandlerne

PROGRAM:

Ludwig van Beethoven Symfoni nr. 3 opus 55, Ess dur
(1770—1827) «EROICA»

1. Allegro con brio
2. Marcia funebre: Adagio assai
3. Scherzo: Allegro vivace
4. Finale: Allegro molto

Walter Piston . . . . . Symfoni nr. 6
(1894—)

1. Fluendo espressivo
2. Leggerissimo vivace
3. Adagio sereno
4. Allegro energico

Maurice Ravel . . . . . . Daphnis og Chloé
(1875—1937)

Kunstnernes Restaurant
Oslo

BOSTON SYMPHONY ORCHESTRA

ble grunnlagt i 1881 av Henry L. Higginson. Orkestret feirer således 75 års jubileum i år og en bedre manifestasjon av dette enn en Europa-turné kan vel neppe tenkes. Det er også en stor glede at Oslo kunne komme med på konsert-listen og Boston Symphony Orchestra blir således det første profesjonelle amerikanske symfoniorkester som besøker Norge. Orkestret teller 110 mann.

CHARLES MUNCH

ble i 1949 fast dirigent for Boston Symphony Orchestra og det har vist seg å være et lykkelig valg. Charles Munch er født i Strassbourg i 1891 og levet hele sin barndom og ungdom i et miljø som vesentlig var opptatt med musikk. Tidlig begynte han å studere direksjon og har dirigert over hele verden de fremste symfoniorkestre. Og da han hadde overtatt i Boston skrev en av kritikerne: «De berømte Boston-konserter går mot en ny gylden æra!»

JOH. NORDAHL - OSLO

Teatern i Helsingfors ble ønsket velkommen på Østbanen av teatersjef sjef Schauman, teatersjef Axel Otto Normann, skuespillerinnen Gerda Runar Schauman og skuespillerinnen Gunvor Sandkvist.

OSLO MORGENBLADET — 3 Sept '56

Stor suksess for Boston Symphony Orchestra

Hvis det skulle utdeles en pris til verdens beste symfoniorkester, ville Bostons kanskje være det som kom sterkest på tale. Støttet av amerikansk generøsitet har Koussevitzsky og Charles Munch plukket ut musikere fra nesten hele verden og skapt et ensemble som ikke har sin like i velklang og vituositet.

Folketeatret var ikke den mest flatterende sal for slikt et orkesters prestasjoner. Å plasere orkestret på et flatt scenegulv omgitt av svarte forheng kunne jo aldri gi et tilfredsstillende resultat. Når man dessuten satt altfor nær, ble akustikken nokså merkelig. Man måtte venne seg til at blåsernes toner nådde øret filtrert gjennom en tett srykermasse og at de trengte lenger tid til å tilbakelegge distansen enn førstefiolinene. Det meste av messingen og paukene ble hengende igjen i bakteppets rike folder. I Eroica-symfonien måtte man stadig anstrenge øret for å få tak i det som fiolinene akkompagnerte.

Men når øret hadde vent seg til disse forholdene, kunne man lene seg tilbake og nyte en varm og klassisk balansert tolkning av Eroica-symfonien, der ikke en eneste note var likegyldig. Man kunne nyte oboens herlige runde tone, cellistenes fabelaktige presisjon, bratsjenes klarhet og valdhornenes fullkomne samspill i scherzoens trio.

Av amerikansk musikk gav programmet Walter Pistons sjette symfoni. Tross sin farlige utsatte posisjon mellom Beethovens og Ravels mesterverk gav symfonien et meget sympatisk inntrykk. Piston er teknikeren blant amerikanske komponister. Hans sjette symfoni er lettflytende musikk, utarbeidet med sikker smak og kultur og stor dyktighet i instrumentasjon og kontrapunkt. Virkemidlene er beherskede; det modernistiske innslaget er diskret. Den soignerte orkestrering gjør selv de verste disharmonier akseptable.

Sin fulle virtuositet viste orkestret først med suite nr. 2 fra Daphnis et Chloë. Efter å ha vært trimmet av franske dirigenter i 38 år og med tallrike franske musikere i orkestret har Bostons symfoniorkester gjort fransk musikk til sin spesialitet. Dets utførelse av Ravels verk skuffet ikke på noen måte de forventningene man hadde stillet. Det utfoldet en virtuositet så blendende og en velklang så berusende at man satt som fortryllet.

Efter konserten overrakte Filharmonisk Selskaps formann blomster til dirigenten og søkte med mange engelske ord å uttrykke publikums følelser. Han sluttet med å ønske musikerne velkommen til Oslos nye music-hall, og forhåpentlig oppfattet amerikanerne ordet i den norske betydning. Charles Munch kvitterte for oppmerksomheten med en liten takketale på engelsk. Publikums begeistring var ikke å ta feil av. Bravoropene og den taktfaste klapping syntes ikke å ville ta slutt.

Børre Qvamme.

Vårt Land 3/9-56

Boston Symphony Orchestra — en stor konsertbegivenhet

Det var en enestående opplevelse å høre dette berømte orkestret, det var et orkesterspill utenom det vanlige, en kunne trygt glemme at en var musikkanmelder og bare helt gi seg hen til den kunstneriske nytelsen av musikken. Orkestret er suverent samspilt, de forskjellige gruppene er besatt av musikere som på samme tid er både virtuose orkestermusikere og fremragende solister. Hvem kan vel glemme den skjønne cellosoloen i Walter Pistons symfoni eller det vidunderlige fløytespillet i Maurice Ravels «Daphnis et Chloé»? Jeg har aldri hørt maken.

Hva en mest vil framheve ved programmet, er bare en smaksak. Beethovens «Eroica» i en gjengivelse som var beåndet til den minste detalj. Sørgemarsjen (2. sats) var en eneste åpenbaring av skjønnhet og velklang.

Amerikaneren Walter Pistons 6. symfoni var et meget behagelig bekjentskap. Mestedelen var holdt i en lineær, til dels i en kraftig dissonerende harmonikk. Særlig morsomt var det å høre den virtuost anlagte 2. sats som ble umåtelig festlig og poengtert spilt av orkestret.

For undertegnede var imidlertid Ravels «Daphnis et Chloé» konsertens høydepunkt. Bortsett fra det prikkfrie, virtuose spillet, som jo er nødvendig i den slags musikk, var det utrolig så levende partituret ble spilt ut denne gang. En klangprakt uten like, det kokte og sydet i orkestret, og dirigenten spilte ut alle trumfene på en mesterlig måte, helt fra det nesten uhørbare pianissimo til det mest sprakende fortissimo.

Og var orkestret en eneste opplevelse, må en si det samme om Charles Munch. En enestående dirigent som alltid har den fulle kontroll over det veldige apparat. Og det var også en nytelse å se hans velformede plastikk. Han binder aldri orkestret med unødige bevegelser og store fakter, men former intenst og likevel smidig. Og hvilken fraseringsteknikk! Jeg kommer igjen tilbake til 2. sats i «Eroica»: så vakkert kan det altså gjøres!

Men en dirigent og et orkester blir ikke høreverdig bare på grunn av virtuositet. Boston-symfonikerne med Charles Munch i spissen eier denne virtuositeten, men i tillegg, eller kanskje først og fremst, eier de den edleste musikkultur som hever alt til den store kunstopplevelse.

Det var et celebert publikum i Folketeatret for anledningen, det var utlendinger hvor en kom. Og å si at begeistringen var kolossal, er nesten for svak. Den ville ingen ende ta.

Formannen i Filharmonisk Selskaps styre, Kjell Boysen, overrakte dirigenten blomster fra våre egne filharmonikere med en velformet liten tale.

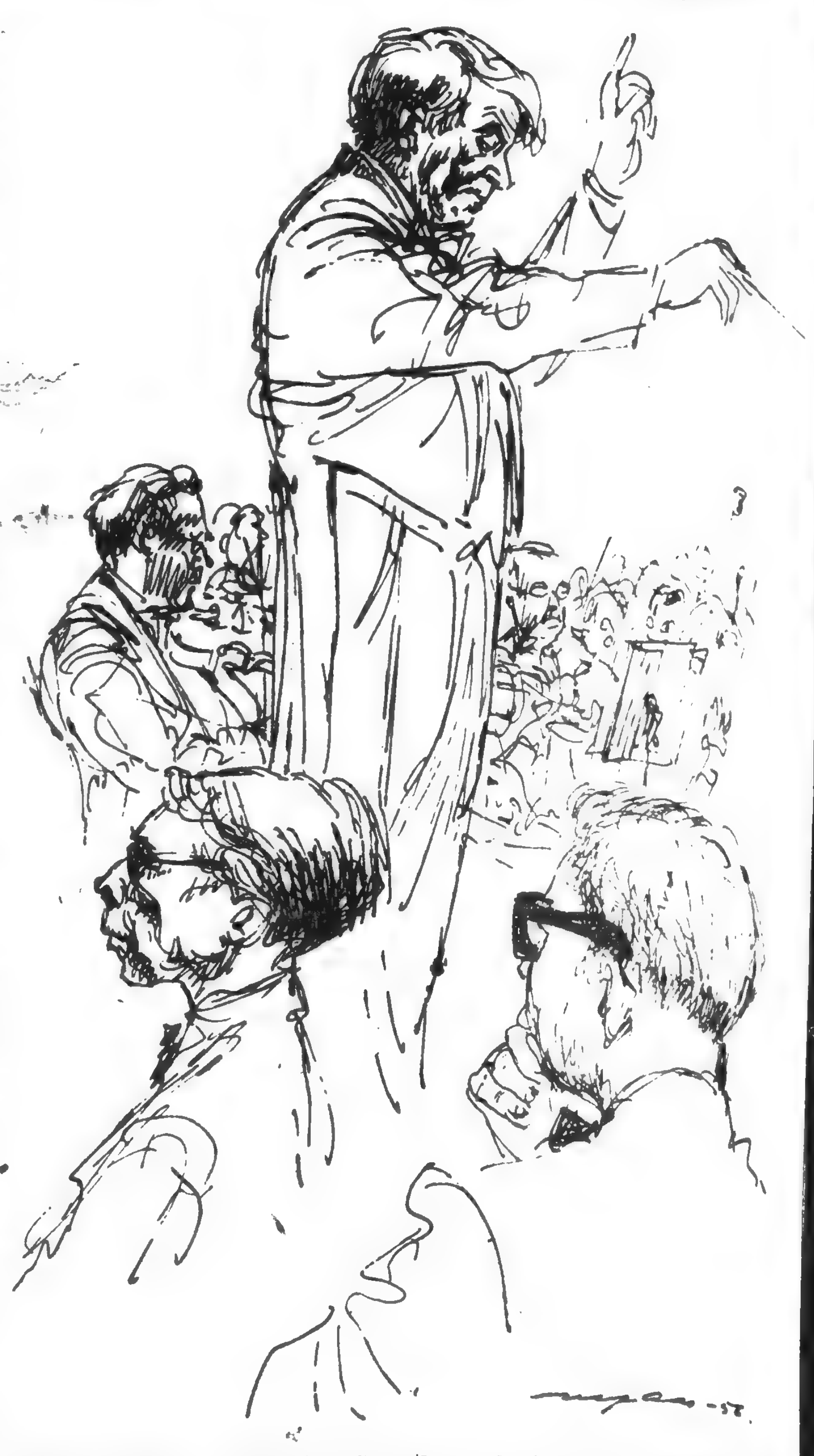
Velkommen igjen!

Finn Benestad.

OSLO AFTENPOSTEN – 3 Sept 56

Bostonmusikernes imponerende konsert

En forsmedelse for Oslo — en triumf for amerikansk orkesterkultur



Tegnerinntrykk fra Boston Symphony Orchestras store konsert i Folketeatret lørdag. Dirigenten Charles Munch med et utsnitt av orkestret, mens Harald Sæverud (til venstre) og Kjell Bækkelund er plukket ut blant publikum. (Tegning av Ulf Aas).

Boston Symphony Orchestra spilte seg til ovasjoner fra de fullt besatte benkerader i Folketeatret lørdag aften. Det var vel fortjent!

Men hvor er det riktig å begynne omtalen av en konsert som ble en så inntrengende demonstrasjon av amerikansk orkesterkultur — med musikerne og deres sympatiske dirigent Charles Munch eller med oss selv? Kanskje med begge deler på én gang, for det tør trygt sies at såvel våre amerikanske gjester som en vesentlig del av det norske publikum følte seg pinlig berørt av konsertens ytre ramme. Oslo har ellers demonstrert en generøs kulturell holdning på de fleste områder. Den bildende kunst og scenekunsten har fått sine respektable hjem og virkefelter. Bare musikken er fremdeles hjemløs, behandlet som en kunstens vagabond. Så fattigslig er altså vårt lands musikalske utstyr at endog hovedstaden er ute av stand til å formidle — det vil si formidle på en skikkelig måte — budskapet fra en av menneskeåndens og menneskehåndens skjønneste frembringelser: et symfoniorkester som er fullt utbygget efter tidens beste internasjonale norm.

Under elendige lysforhold for notelesning spilte de 104 amerikanske orkestermusikere på Folketeatrets scene, omgitt av resonansdrepende tepper. Det verste ved slike tepper, hele rader av dem i rygg, flanke og tak, er ikke at de skjuler tonene direkte. Såvisst hørte man hver eneste én av dem med perfekt gjennomsiktig klarhet. Det verste ved teppene er at de sluker musikkens livgivende pigmenter: overtonene, alt det i lydfornemmelsen som gir orkesterklangen effekt og hvert enkelt instrument sitt ekstra pluss av egenart, charme og farlighet. Forhåpentlig var det ikke for mange stortingsmenn og statsråder blant tilhørerne, — med toner som vanskelig kunne virke på sinnet og umulig virke på kroppen, blir det fristende å tro at det symfoniske orkesterliv hører hjemme i den ørkesløse estetikks verden og ikke i det levende liv.

Ja, for så matt kunne det klinge. Et symfoniorkester er en samling resonansbunner, og lydbølgene forplanter seg fra instrument til instrument. Der var det for en gangs skyld to prektige harpister å høre, men når merket man klangbunnen i deres instrumenter, fylte de rummet, gav de gjenklang i fiolinenes klangbunner? Et bekken hva er det konstruert for i dyre domme? Det er ikke for smellets skyld, men for klangens. Hvor herlig syntes ikke horntrioen i Beethovens scherzo å være spilt, men effekten var som av sordinerte horn. I Ravel ble tusen fine nyanser tross alt ikke tilstrekkelig, også de store kraftutbrudd må til i «Daphnis et Chloé»-musikken, hele orkesteret må dirre og risle av resonanser som må føles fysisk av tilhøreren.

Et kraftigere slag enn Bostonorkesterets konsert har ikke vært ført for konserthusplanen i Oslo.

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Men så meget forstod man, at Bostonorkesteret med beste grunn rangerer på høyde med de ledende symfoniorkester i Europa og Amerika. Orkesterklangen er rent utrolig homogén, presisjonen virtuos, og hver enkelt av de omhyggelig utvalgte musikere er samspilt i en ånd av forfinet musikkultur. Hvis noen hadde ventet seg tilløp til amerikansk «efficiency» i dette orkesterets sprog, ble han tilgagns overrasket. Bostonorkesterets noble adelsmerke er måtehold, en likefrem skyhet for utvortes effekter av rytmisk eller dynamisk art. Gang på gang slo det en hvordan Bostonorkesteret tenderer mot rent kammermusikalske uttrykk. Eller si det slik: sjelden har et stort orkester virket så lite!

Denne «kammermusikalske» holdning til stoffet kunne virke noe skuffende i åpningen. Til den manglende akkustiske fynd kom nemlig også et uvant raskt tempo som dirigenten anslo i Beethovens 1. sats («Eroica»). Så renset for patos har Beethovens 3. symfoni ikke vært hørt her i landet. Men er det rett? Charles Munch fikk iallfall fortalt til eftertanke at Beethoven og Schubert levde i samme by. Charles Munch — og Bostonorkesterets strykere, bør det tilføyes. For gjennom hele konserten var det en sammenhengende fryd å høre en så myk og ledig strykerklang, så varm og lys, rund — selv i de mest presise og faste ansatser, uten et streif av den hårdere metalliske klang som pressede fioliner kan frembringe innenfor Aulaens gjallende vegger.

På sin Europatur skifter orkesteret ikke bare dirigent (Pierre Monteux og Charles Munch) men også program fra by til by; de fører noter til et par dusin nummer med seg. Blant representerte amerikanske komponister er Copland, Piston, Howard Hanson, Creston, Leroy Anderson og Martinu. Valget i Oslo falt på Walter Piston, som vel ikke er eksponenten for den særpregede amerikanske stil som synes å være under utvikling. I Pistons symfoni nr. 6, som ble skrevet til Boston Symphony Orchestras 75-års jubileum ifjor, lærer man først og fremst en på alle områder kyndig komponist å kjenne. Walter Piston, en betydelig teoretiker og leder for musikkundervisningen ved Harvarduniversitetet, skal ha vært særdeles radikal i yngre dager. Radikalismen har han lagt vel fra seg i dette verket. Dets største savn er overbevisende melodikk, dets største aktivum en vel planlagt fremdrift og en polyfon nerve, ofte — slik som i adagioens store klimaks — med spenningsskapende rytmiske og melodiske blokker i sammenstøt.

Charles Munch vant en stor seier gjennom sin ro og aldri sviktende klarhet. Hans triumf — og orkesterets — ble Ravels tilslutt. De fantastiske klangorgier i «Daphnis et Chloé» ble ganske berusende åpenbart — innenfor de akkustiske muligheters ramme. Geniale Ravel! Den personifiserte Pan i fløytistinnen Doriot Anthony Dwyer måtte med god grunn frem og motta sin spesielle virak i det skumrende rampelys.

I den anglosaksiske verden holder de oppe en god gammel skikk: man klapper for konsertmesteren når han kommer inn efterat de andre musikerne har satt seg. Det ville ha vært ekstra god grunn til å ta opp tradisjonen igår, for konsertmesteren var Richard Burgin — den første konsertmester i Filharmonisk Selskaps historie!

Hans Jørgen Hurum.

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begge Oslo.

Morgenposten 3/9-56.

Boston Symphoni Orchestra

Som kjent er Boston Symphony Orchestra for tiden på Europaturné i anledning sitt 75-års jubileum. Lørdag presenterte dette fremragende orkester seg i Folketeatret med en uforglemmelig konsert. Det var den høyeste og edleste kunst tilhørerne her ble forunt å oppleve. Nesten utrolig var musikernes evne til å forene den strengeste selvdisiplin med den mest spontane uttrykksfullhet, og samtidig som hver instrumentgruppe fremviste et høyst markant særpreg, smeltet det hele sammen til en fullkommen organisk enhet. Det 110 mann store orkester spilte med en smidig, levende og beåndet sangbarhet som en ikke ofte hører maken til.

Når resultatet kunne bli så eksepsjonelt godt, skyldes det at orkestermedlemmene ikke bare er velskolerte musikere, men også betydelige kunstnere. Imidlertid tilfaller æren først og fremst orkestrets store leder, Charles Munch. Han har selv uttalt at det å løfte taktstokken er for ham en hellig handling, en prestetjeneste. En usedvanlig uttalelse som vidner om en beundringsverdig modig innstilling i en tid da det anses for god tone å betrakte musikken bare som et mer eller mindre estetisk håndverk. Charles Munch føler det som et tvingende kall å forkynne kunstens evige sannheter, og han er fullt og helt sitt kall verdig. Hans utforming og tolking av Beethovens Eroica-symfoni ble en rystende opplevelse. Verkets overveldende spennkraft ble ikke et øyeblikk svekket, og det hele var omgitt av en intens atmosfære. Den heroiske førstesats, den avgrunnsdype sørgemarsj, mystikken i scherzoen og finalens urokkelige variasjonsrekke, alt var av besettende virkning.

Etter Beethoven fulgte Symfoni nr. 6 av Piston. Stoffet i dette verket er konsentrert og oversiktlig disponert, og formen virker fast, men noe glatt, bortsett fra adagioen som har en ganske spent linjeføring. Selv om verket av forståelige grunner virket noe lettvektig på bakgrunn av Beethoven-symfonien, fengslet det allikevel sterkt.

Som avslutning på den herlige aften lot Charles Munch orkestret utfolde en blendende farveprakt i Ravels «Daphnis & Chloe». Særlig fascinerende virket blåsergruppenes sjeldent egale, rene og glansfulle toner.

Dirigent og orkester ble hyldet på den mest overstrømmende måte, og til slutt var det blomsteroverrekkelse og hilsen fra våre egne filharmonikere.

Ingar Fr. Nilsen.

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isk Selskaps historie!

Hans Jørgen Hu

See Oslo vol. II

E. BLADET 3 Sept '56

OSLO ⊙ OSLO ⊙ OSLO

Boston Symphony Orchestra i Folketeatret

Så som da omsider dette ver- berømte orkester til Oslo og- Orkesteret feirer i år sitt 75 -jubileum og foretar i den an- ning en omfattende Europa- Det er på 110 mann, og om Folketeatrets rommelige scene ga plass nok, merket vi dog den fulle glans, den vidunder- klangskjønnhet som dette or- orkesteret kan oppvise, den ble noe redusert ved at scene-teppene i dybden stjal meget av klangtykken og utvisket en del orkestergruppenes karakter. Eroica-symfoni sto først på programmet.

Dirigenten, Charles Munch, ga en oppfølelse vi vil huske. artet seg ikke som noen tra- bundet utførelse. Således første satsen vesentlig hur- tigere enn vi er vant til. (Tysk tradisjon, men se, satsen er be- tegnet allegro con brio, og dette vi til gagns. Vi fikk høve til å følge en detaljrikdom på orkestral presisjon i linje og sam- spill som vanligvis kun oppleves i kvartettspillet. Mot strykegrup- stilistiske enhet i utførelsen sto blåsegruppene med en her- lig klarhet. Intet press, intet dramatisk effekjageri som mange dirigenter fristes til med så stort orkester var å spore. Symfoniens form ble her holdt i stilen av en mester med forfinet sans for alle motivdelenes gang opp i den store helheten. En hørte så å si hver eneste detalj med vidunderlig toneføring. Særlig var det mye «nytt» i virkningen av linjespillet i annen sats.

Som helhet virket Eroica i denne utførelsen som en helstøpt enhet fra rot til topp.

Walter Piston fikk æren av å representere amerikansk komposisjon av i dag. Hans sjette symfoni, overrasker ved sin moderate klang. Piston var tidligere atskillig mer radikal, ja kantet vil noen kanskje si. Denne symfonien har en symfonisme, et komposisjonsprinsipp i symfonisk form som forener den virkelige orkestrale velklang med et gjennomført klart linje-spill. Symfonien gir musikerne spilleglede, hvilket er overmåte viktig for en perfekt utførelse. Første satsen har til tider en bredt, syngende tyngde over seg. Høyreist i stigningen og med en naturlig flyt i framdriften. Det er etisk sunnhet i dette tonespråket.

Andre satsen, Leggerissimo vivace, arter seg som en elegant turnert flukt i virtuost vekselspill mellom strykere og blåsere. Adagio-satsen åpner med en elegisk anstrøken cello-solo, synger seg opp i bredt svungne linjer og bærer bud om et menneske som etter livets kamper har nådd avklaring og harmonisk balanse i sitt sinn. Cello-soloen kommer tilbake og slutter satsen — som en slags ettertale. Fjerde satsen utvikles med rytmisk energi og spenstighet, og innimellom kommer syngende chorus-brokker.

Symfonien som helhet er formet slik at en må kalle den tematiske organisme vellykket. Den er slett ikke preget av «amerikanske» rytmer, men er vokst ut fra klassisk formskjema. Den fikk en virtuos utførelse, og Charles Munch viste sitt overlegne grep også på vår tids tonespråk.

Til slutt fikk da franskmannen Munch høve til å boltre sine spesialiteter i utførelsen av Ravels «Daphnis og Chloé». Her fikk vi til gagns muligheter for å oppleve dette orkesterets bukett av førsterangs solister på samtlige instrumenter. I et sprakende fyrverkeri av farger og rytmer med blendende øyeblikksglimt av solistiske ferdigheter klang dette klangskjønne verket imot oss. Charles Munch er vel uovertruffen i tolkningen av dette Ravels toppverk. Han er jo blitt verdensberømt først og fremst som tolker av fransk musikk. Den vidunderlige fløytesolisten, Doriot Anthony Dwyer, ble framkalt, og ble hyllet. (Som en kuriositet kan nevnes at konsertmesteren, Richard Burgin, var konsertmester i Oslo i 1919.)

Det ble naturligvis en sydende heksegryte hele teatret slik som

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Dirigenten, Charles Munch, slapper av med en sigarett i pausen.

Hovedøya Kloster

STAVANGER AFTENBLAD
Stavanger.

7/67

Boston Symphony Orchestra i Oslo

76

Oslo, i dag (Privat)

Oslo hadde lørdag besøk av et av verdens største orkestre, Boston Symphony Orchestra, som ga en eneste konsert i Folketeatret lørdag.

Trass i at byen sto i studentjubileets tegn, og alle restauranter var overfylte, var Folketeatrets sal fullsatt av et forventningsfullt publikum. Teatrets store scene hadde så vidt plass til de 110 musikere i kjole og hvitt, og det var litt av et syn å se så mange instrumenter på ett brett. Bak oss sto det blant annet hele åtte kontrabasser og to gylne harper.

Dirigent var Charles Munch, og da han sto på podiet og dirigerte så hans lenge hvite hår flagre, kunne en ikke annet enn bli revet med av hans magnetiske ledelse. Han virket som en trollmann der han sto og likesom fikk tonene til å stråle ut av hendene. Verkene ble fremført med en fullkommen sikkerhet og presisjon som en sjelden hører. Teknisk sett var konserten en opplevelse av de aller største.

Konserten fikk en stemningsfull begynnelse da det digre or-

BRETT over til siste side 7

ydepunkt. Det stemningsmettede musikkstykke fikk en glimrende og virtious fremførelse som nærmest satte publikum i ekstase. Det ble klappet og trampet og ropt bravo. Dirigenten fikk blomster, som han delte med orkestrets fløytespillerske, som var solist i »Daphnis og Chloé«.

Det ble holdt taler, men på grunn av den dårlige akustikken i teatret var det umulig for andre enn publikum på de forreste radene å oppfatte hva som ble sagt av hvem. I en samtale med noen av musikerne fikk Aftenbladet bekreftet at akustikken var mindre god. Det virket som om lyden for en stor del forsvant opp under scenehuset, sa de.

Det er virkelig å ønske at neste gang Oslo får et så gedigent besøk, har byen et bedre lokale til disposisjon.

KARI THOMSEN

TRONDHEIM

VERDENS GANG
Oslo

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Boston Sym

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Det var sannelig litt av et tiltak av A/S Impresario i samarbeid med The American National and Theatre Academy! De greidde å få beveget Boston symfonikerne og deres eminente dirigent Charles Munch til også å avlegge Oslo en visitt som snarest, på den Europa-turnéen det berømte ensemblet foretar i anledning av dets 75-årige beståen. Et skår i gleden var det naturligvis at Norges hovedstad fremdeles bare har et konserthus på papiret å by slike celebre gjester. Nå måtte altså Folketeatret gjøre tjenesten. Inneklemt i et umulig teppearrangement satt de over 100 mann og to kvinner som orkestret består av, men selv i den langt fra ideelle akustikken ble denne gjesteopptreden en musikalsk opplevelse, en høytidsstund som sent vil glemmes.

Etter nå å ha sett og hørt Charles Munch «in person», er jeg ikke i tvil om at han rangerer som en av nåtidens aller fineste orkesterdirigenter. Usedvanlig sympatisk både i framtreden, i sin direksjon som i den kunstneriske interpretasjon. I hver eneste frase er Munch så levende og intenst med, ja han er vel nærmest ekstatisk henrevet av komposisjonen han tolker, slik at også enhver tilhører må føle «det store suset». Likevel unngår Munch enhver utvendighet, enhver overflødig geberde. Bare i noen ganske få ekstatiske øyeblikk (Beethoven) arbeider kroppen med, ellers greier det seg med hans usannsynlig vitale, ledige, elegante og ytterst distinkte slagvirtuositet. Men så har han da også et av verdens mest vidunderlige instrumenter å spille på. Et fullt utbygd symfoniorkester, med f. eks. 12 bratsjer, 12 celli, 6 horn og alle treblåserne firedoblet! Enhver pult i dette glimrende samspilte orkesteret er besatt med en utvalt musiker, og på konsertmesterplassen sitter Richard Burgin, som bekledde samme stilling i vårt eget filharmoniske orkester ved starten. Flo-

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datum — var et interessant bekjentskap. Den har en vakker og flytende melodikk og er både kompositorisk og i sitt innhold lødigere enn andre ting av denne USA-komponisten. Symfonien beveger seg helt på tonal grunn, og hver av de fire satsene har sin personlige — og sterkt kontrasterende — tone. Et betydelig alvor var framherskende i adagiosatsen, mens siste sats var gjennomført lystig og frisk.

Avslutningen dannet så Ravels lekre og gnistrende «Daphnis et Chloë-suite, ovrdådig rik og raffinert i den suverene gjengivelsen. Solofløytistinnen fikk en fortjent ekstra påskjønnelse for sitt skjønt framførte svære parti.

Så begynte de mange framkallelser av den store dirigenten, som elskverdigst overførte viraken til orkesteret. Kjell Boysen, formann i Filharmonisk Selskap, overbrakte hilsener og takk fra musikernes

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Dagbladet 3/9-56.

Boston symfonikerne og Charles Munch

Boston Symphony Orchestra gjestet oss lørdag under sin eminente leder Charles **Munch**. Det er ikke første gang ensemblet er på Europa-turné og det har sikkert høstet mange slags erfaringer med hensyn til konsertlokaler. Det er neppe mange teater som kan by på så glimrende akustiske forhold som det store Champs Elysées-teatret i Paris og Stadschouwburg i Amsterdam enda disse teatrene ikke først og fremst er bygd for musikk.

Ingen vil vel for alvor beskylde vårt Folketeater for å være vellykket akustisk sett og slett ikke når det gjelder orkestermusikk fra scenen hvor det er flatt gulv og hvor tunge draperier og høyt scenerom stjeler utrolig mye klang. Men selv om det nå varte en stund lørdag før orkestret liksom fant seg til rette, er en takknemlig for den store opplevelsen det ble å høre det berømte orkestret under sin berømte dirigent. Det slår en at det kanskje var en nyttig konsert.

Jeg forutsetter nemlig den mulighet at det i det fullpakkede huset befant seg noen av dem som sitter på pengesekken når det gjelder kulturelle bevilgninger. De fikk eventuelt høve til å konstatere hvordan et orkester kan klinge når balansen orkestergruppene imellom er i orden, og også hvilken sydende begeistring prestasjonene ble møtt med. Formannen i Filharmonisk Selskaps styre som overrakte Munch blomster ved konsertens slutt, brakte selv vårt gjennom en mannsalder ustanselig planlagte konserthus på bane. Og en får holde fast på det håpet at om ikke annet så vil en viss kulturell forfengelighet sørge for at det huset ikke skal vedbli å være et luftslott, og for det annet sørge for at det blir gitt rundhåndet støtte til vårt eget tapre Filharmoniske orkester.

behandler orkestret med god økonomi. Piston står utenfor selve Tolvtonalistenes gruppe, men hans tonespråk er like fullt av i dag. Verket ble meget godt mottatt.

Men det var «Daphnis et Chloë» som til slutt fikk begeistringen til å løfte taket. Framføringen av dette verket ble, tror jeg, kveldens mest lysende eksempel på en fullkommen orkestral disiplin bygd på edle musikalske hensikter.

Blomstene Munch fikk, ga han galant videre til orkestrets første-fløytist Doriot Anthony **Dwyer** — vel for hennes glimrende innsats i Ravels komposisjon. Ellers ble Munch og hans symfonikere hyllet med glødende begeistring og et utall av fremkallelser.

Pauline Hall

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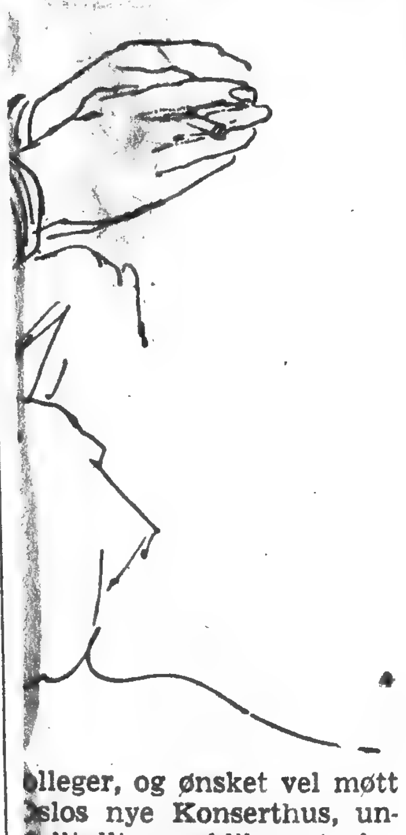
rchestra robrer slo

genten Charles Munch.



Boston Symphony Orchestra har med rette hatt ord på seg for å være et usedvanlig skjøntspillende ensemble. Under sin storartede leder, dirigenten Charles Munch, har det nådd en bevegelighet, en elastisitet som virker helt eventyrlig, det eier en aldeles merkelig mykhet i klangen enten det ånder fram et spindelvevssart pianissimo eller det gir seg hen i utfoldelse av alle klanglige ressurser.

Men det styres da også av en dirigent som i opplagt grad må ha evnen til å gjøre musikerne fri, og som lokker og ikke truer. Det er verd å legge merke til hvor fint han beregner den dynamiske utformingen i alle detaljer, og hvor selvfølgelig alt samles til en klar og overbevisende helhet — enten det gjelder Beethoven eller Walter Piston. Munch uttrykker sin personlige mening blant annet gjennom en minutiøs omhu for alle plastiske detaljer, noe som gjorde seg praktfullt i Ravels «Daphnis et Chloë. Tolkingen av det herlige verket hadde en rolig bredde som i blant ga musikken det sensuelle sug og det krevende fløytepartiet tid til å gjøre seg gjeldende slik komponisten har villet det.

En berikelse av de sjeldne var det også å følge utviklingen i Beethovens «Eroica»-symfoni slik den formet seg under Munchs taktstokk. Symfonien var første post på programmet (etter at den norske og den amerikanske nasjonalsang ble spilt av orkestret) og en la straks merke til at førstesatsen fikk et heftigere tempo enn vi har vært vant til, mer fremstormende lidenskap — likevel ble den (som resten av symfonien) gjennomført i streng stil. Skulle jeg nevne noen spesiell sats, måtte det bli Sørgemarsjen, især fra gjentakelsen av hovedtemaet for strykere alene og satsen ut.

Den symfonien vi hørte av den amerikanske komponisten Walter Piston, den sjette i hans produksjon, var et overmåte sympatisk arbeid, personlig preget i form og innhold. Piston utrykker seg velsignet kortfattet, og gjennom morsomme klangkontraster, pussige rytmiske kombinasjoner og et luftig linjespill holder han oss i ånde. Vidd har han også, og han

olleger, og ønsket vel møtt
slos nye Konserthus, un-
ulltallige publikumets be-
tilslutning.

Reimar Riefling.

sec o.lso vol. II

BLADET 3 Sept '56

OSLO ⊙ OSLO ⊙ OSLO

Boston Symphony Orchestra i Folketeatret

kom da omsider dette ver-
beromte orkester til Oslo og-
Orkesteret feirer i år sitt 75
-jubileum og foretar i den an-
ing en omfattende Europa-
Det er på 110 mann, og
om Folketeatrets rommelige
gå plass nok, merket vi dog
den fulle glans den vidunder-
klangskjønnhet som dette or-
kan oppvise, den ble noe
ved at scene-teppene
i dybden stjal meget av
klangrikken og utvisket en del
orkestergruppenes karakter.
Eroica-symfoni sto
på programmet.

Dirigenten Charles Munch, ga
opplevelse vi vil huske.
seg ikke som noen tra-
bundet utførelse. Saledes
første satsen vesentlig hur-
enn vi er vant til. (Tysk
sjon, men se, satsen er be-
allegro con brio, og dette
vi til gagns. Vi fikk høve
å få en detaljrikdom på
orkestral presisjon i linje og sam-
som vanligvis kun oppleves
kvartettspillet. Mot strykegrup-
stiske enhet i utførelsen
blåsergruppene med en her-
klarhet. Intet press, intet dra-
matisk effekjageri som mange di-
rigenter fristes til med så stort
orkester var å spore. Symfoni-
ens form ble her holdt i stilen
en mester med forfinet sans
alle motivdelenes gåen opp i den store helheten. En hørte så å si hver eneste detalj med vidunderlig toneføring. Særlig var det mye «nytt» i virkningen av linjespillet i annen sats.

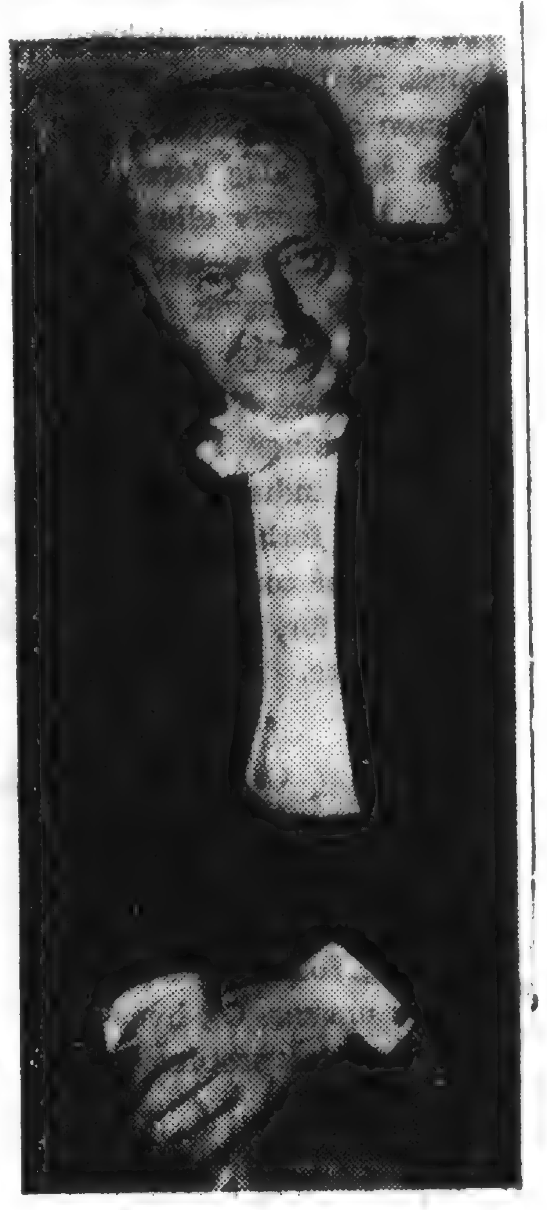
Som helhet virket Eroica i denne utførelsen som en helstøpt enhet fra rot til topp.

Walter Piston fikk æren av å representere amerikansk komposisjon av i dag. Hans sjette symfoni, overrasker ved sin moderate klang . Piston var tidligere atskillig mer radikal, ja kantet vil noen kanskje si. Denne symfonien har en symfonisme, et komposisjonsprinsipp i symfonisk form som forener den virkelige orkestrale velklang med et gjennomført klart linje-spill. Symfonien gir musikerne spilleglede, hvilket er overmåte viktig for en perfekt utførelse. Første satsen har til tider en bredt, syngende tyngde over seg. Høyreist i stigningen og med en naturlig flyt i framdriften. Det er etisk sunnhet i dette tonespråket.

Andre satsen, Leggerissimo vivace, arter seg som en elegant turnert flukt i virtuost vekselspill mellom strykere og blåsere. Adagio-satsen åpner med en elegisk anstrøken cello-solo, synger seg opp i bredt svungne linjer og bærer bud om et menneske som etter livets kamper har nådd avklaring og harmonisk balanse i sitt sinn. Cello-soloen kommer tilbake og slutter satsen — som en slags ettertale. Fjerde satsen utvikles med rytmisk energi og spenstighet, og innimellom kommer syngende chorus-brokker.

Symfonien som helhet er formet slik at en må kalle den tematiske organisme vellykket. Den er slett ikke preget av «amerikanske» rytmer, men er vokst ut fra klassisk formskjema. Den fikk en virtuos utførelse, og Charles Munch viste sitt overlegne grep også på vår tids tonespråk.

Til slutt fikk da franskmannen Munch høve til å boltre sine spesialiteter i utførelsen av Ravels «Daphnis og Chloé». Her fikk vi til gagns muligheter for å oppleve dette orkesterets bukett av førsterangs solister på samtlige instrumenter. I et sprakende fyrverkeri av farger og rytmer med blendende øyeblikksglimt av solistiske ferdigheter klang dette klangskjønne verket imot oss. [illegible] Munch er vel uovertruf- [illegible] ningen av dette Ravels [illegible] er jo blitt ver- [illegible] og fremst som [illegible] kk. Den [illegible] Do- [illegible] kalt, og ble hyllet. (Som en kuriositet kan nevnes at konsertmesteren, Richard Burgin, var konsertmester i Oslo i 1919.)



Dirigenten, Charles Munch, slapper av med en sigarett i pausen.

Det ble naturligvis en sydende heksegryte hele teatret slik som publikum tordnet med sine bifallsklapp. Formannen i Filharmonisk Selskap, overrettssakfører Boysen, hilste fra vårt orkester og takket for inspirerende impulser. Charles Munch svarte.

Boston Symphony Orchestra er det første profesjonelle amerikanske orkester som har gjestet Oslo. Måtte de snart komme igjen! Kanskje når vi har Oslo Konserthall klar?

Klaus Egge.

Dagbladet 3/9-56.

helt eventyrlig, det eier en aldeles merkelig mykhet i klangen enten det ånder fram et spindelvevsart pianissimo eller det gir seg hen i utfoldelse av alle klanglige ressurser.

Men det styres da også av en dirigent som i opplagt grad må ha evnen til å gjøre musikerne fri, og som lokker og ikke truer. Det er verd å legge

fonikerne
Munch

ndler orkestret med god øko-
. Piston står utenfor selve
tonalistenes gruppe, men
s tonespråk er like fullt av
g. Verket ble meget godt
tatt.

en det var «Daphnis et
oë» som til slutt fikk begeist-
en til å løfte taket. Framfør-
en av dette verket ble, tror
kveldens mest lysende ek-
pel på en fullkommen or-
tral disiplin bygd på edle mu-
lske hensikter.

lomstene Munch fikk, ga han
nt videre til orkestrets
te-fløytist Doriot Anthony
yer — vel for hennes glim-
de innsats i Ravels komposi-
n. Ellers ble Munch og hans
nfonikere hyllet med glødende
eistring og et utall av frem-
lelser.

Pauline Hall

TRONDHEIM

PRESS

VERDENS GANG
Oslo

4/67

76

Boston Symphony Orchestra erobrer Oslo

Det var sannelig litt av et tiltak av A/S Impresario i samarbeid med The American National and Theatre Academy! De greidde å få beveget Boston symfonikerne og deres eminente dirigent Charles Munch til også å avlegge Oslo en visitt som snarest, på den Europa-turnéen det berømte ensemblet foretar i anledning av dets 75-årige beståen. Et skår i gleden var det naturligvis at Norges hovedstad fremdeles bare har et konserthus på papiret å by slike celebre gjester. Nå måtte altså Folketeatret gjøre tjenesten. Inneklemt i et umulig teppearrangement satt de over 100 mann og to kvinner som orkestret består av, men selv i den langt fra ideelle akustikken ble denne gjesteopptreden en musikalsk opplevelse, en høytidsstund som sent vil glemmes.

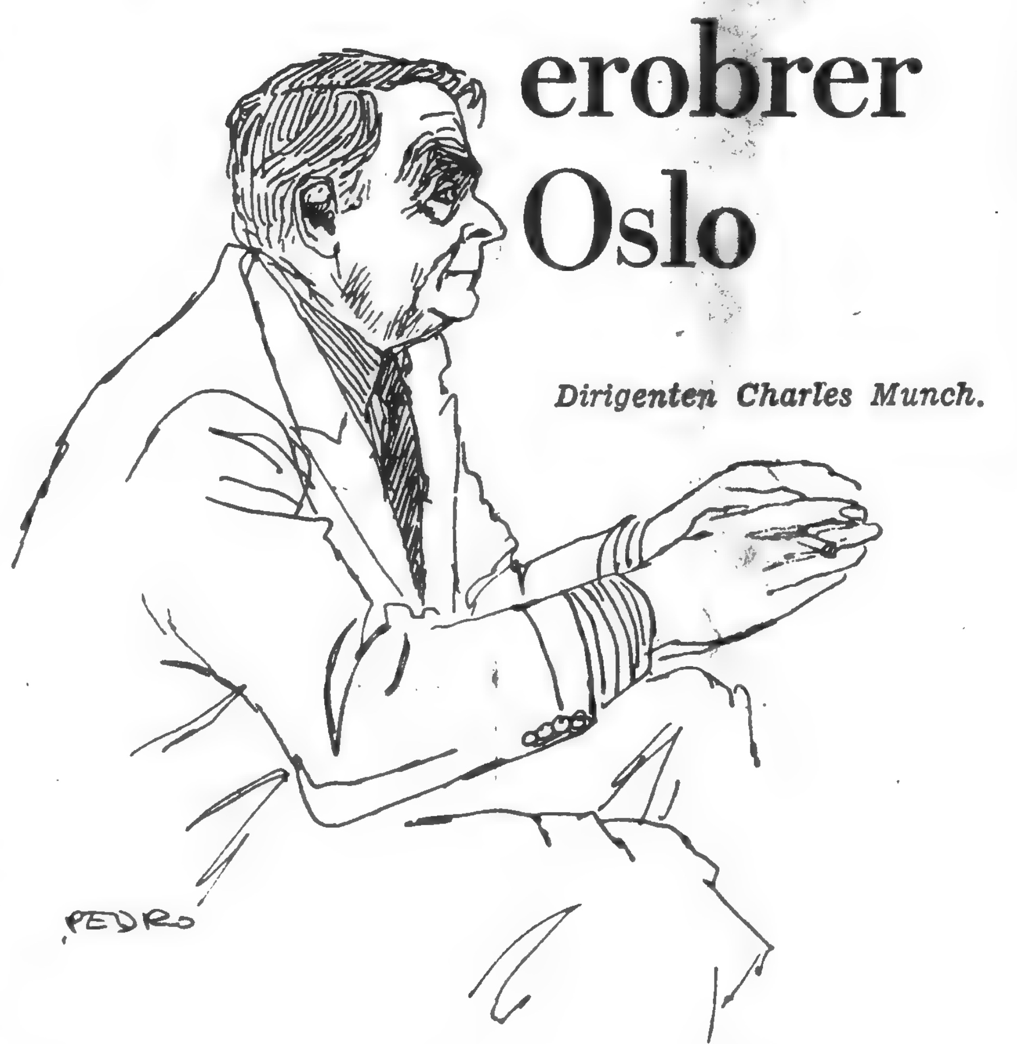
Etter nå å ha sett og hørt Charles Munch «in person», er jeg ikke i tvil om at han rangerer som en av nåtidens aller fineste orkesterdirigenter. Usedvanlig sympatisk både i framtreden, i sin direksjon som i den kunstneriske interpretasjon. I hver eneste frase er Munch så levende og intenst med, ja han er vel nærmest ekstatisk henrevet av komposisjonen han tolker, slik at også enhver tilhører må føle «det store suset». Likevel unngår Munch enhver utvendighet, enhver overflødig geberde. Bare i noen ganske få ekstatiske øyeblikk (Beethoven) arbeider kroppen med, ellers greier det seg med hans usannsynlig vitale, ledige, elegante og ytterst distinkte slagvirtuositet. Men så har han da også et av verdens mest vidunderlige instrumenter å spille på. Et fullt utbygd symfoniorkester, med f. eks. 12 bratsjer, 12 celli, 6 horn og alle treblåserne firedoblet! Enhver pult i dette glimrende samspilte orkesteret er besatt med en utvalt musiker, og på konsertmesterplassen sitter Richard Burgin, som bekledde samme stilling i vårt eget filharmoniske orkester ved starten. Fiolingruppen var det første man festet seg ved på konserten lørdag: de krevende figurasjonene i førstesatsen av «Eroica» hadde en bemerkelsesverdig lys letthet og eleganse i en fullkommen transparent klarhet. De klang simpelthen som spilt av en eneste mann, med en presisjon som ikke kan tenkes finere. Og etterhvert som de forskjellige gruppene passerte revy, viste det seg at denne nitide orkesterdisiplinen var gjennomført til punkt og prikke overalt. Fenomenalt! På samme måte må foredragets noblesse og uttrykkets karakter betegnes.

I Beethovens symfoni kom forresten — på grunn av akustikken — ikke alle instrumentene fullt til sin rett. F. eks. klang hornene i cherzoens trio nesten som om musikerne skulle sitte bak teppet og blåse. Langt fordelaktigere var lokalet for den helt annerledes artete instrumentasjon i Piston og Ravel. Walter Pistons Symfoni nr. 6 — formodentlig av aller nyeste datum — var et interessant bekjentskap. Den har en vakker og flytende melodikk og er både komposisjonell og i sitt innhold lødigere enn andre ting av denne USA-komponisten. Symfonien beveger seg helt på tonal grunn, og hver av de fire satsene har sin personlige — og sterkt kontrasterende — tone. Et betydelig alvor var framherskende i adagiosatsen, mens siste sats var gjennomført lystig og frisk.

Avslutningen dannet så Ravels lekre og gnistrende «Daphnis et Chloë-suite, ovrdådig rik og raffinert i den suverene gjengivelsen. Solofløytistinnen fikk en fortjent ekstra påskjønnelse for sitt skjønt framførte svære parti.

Så begynte de mange framkallelser av den store dirigenten, som elskverdigst overførte viraken til orkesteret. Kjell Boysen, formann i Filharmonisk Selskap, overbrakte hilsener og takk fra musikernes norske kolleger, og ønsket vel møtt igjen i Oslos nye Konserthus, under det fulltallige publikumets begeistrede tilslutning.

Reimar Riefling.



Dirigenten Charles Munch.

Charles Munch

[90]

STAV

76

(7) Boston

kestret startet med å spille »Ja, vi elsker« og »Stars and stripes«. Deretter fulgte Beethovens 3. Symfoni, »Eroica«, i en fremførelse som ble noe helt uvanlig for en norsk konsertgjenger på grunn av orkestrets størrelse og Munchs elegante ledelse. Neste verk var 6. Symfoni av Walter Piston. Piston er en amerikansk komponist som i sitt hjemland er meget populær og ofte spilt, men som her hjemme er forholdsvis ukjent. Symfonien hadde en uvant og fremmedartet klang, men særlig i den andre satsen var der mange vakre og fine partier.

Som siste verk i konserten fikk vi høre »Daphnis og Cloé« av Maurice Ravel, og det ble vel også konsertens høydepunkt. Det stemningsmettede musikkstykke fikk en glimrende og virtious fremførelse som nærmest satte publikum i ekstase. Det ble klappet og trampet og ropt bravo. Dirigenten fikk blomster, som han delte med orkestrets fløytespillerske, som var solist i »Daphnis og Chloé«.

Det ble holdt taler, men på grunn av den dårlige akustikken i teatret var det umulig for andre enn publikum på de forreste radene å oppfatte hva som ble sagt av hvem. I en samtale med noen av musikerne fikk Aftenbladet bekreftet at akustikken var mindre god. Det virket som om lyden for en stor del forsvant opp under scenehuset, sa de.

Det er virkelig å ønske at neste gang Oslo får et så gedigent besøk, har byen et bedre lokale til disposisjon.

KARI THOMSEN

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The Boston Symphony Orchestra

BOSTON SYMPHONY ORCHESTRA grundades 1881 av en ung man från Boston, Henry L. Higginson, som egentligen skulle bli banktjänsteman, men vars stora intresse var musik. 1881 kunde han få sin dröm uppfylld att i Boston få en permanent orkester, som skulle framföra Mozart, Beethoven, Brahms och Schubert etc.

Början blev anspråkslös. Mr. Higginson engagerade de bästa musiker han kunde finna i Europa och en ung dirigent med påtaglig talang, Georg Henschel, och Boston, som varit mer litterär än musikalisk, lät sig påverkas av projektet för symfonisk tillväxt.

Den förste dirigenten Henschel var pionjär, den andre, Wilhelm Gericke från Wien, finslipade den, och den tredje var Arthur Nikisch, som kom till Boston vid 34 års ålder. Emil Paur avlöste honom, och 1898 kom Gericke tillbaka. År 1900 flyttade orkestern till sitt eget konserthus, det nybyggda Symphony Hall.

Nu var tidpunkten inne att välja en dirigent, som kunde göra denna orkester till en av de främsta i USA. Mr Higginson fann denne dirigent i Karl Muck. Dr. Muck stannade till 1918, då han på grund av kriget var tvungen att draga sig tillbaka.

Vid denna tid slutade även Mr Higginson och orkestern överlämnades i kommunal vård. Henry Rabaud kom från Paris för att dirigera under en säsong, varefter han överlämnade taktpinnen till sin kollega Pierre Monteux, som gav orkestern liv i en ny riktning genom stor utvidgning av repertoaren.

5 år senare blev den ryske dirigenten Serge Koussevitzky, orkesterns ledare under ett kvarts sekel, under vilken tid hans och orkesterns namn blev oskiljaktligt förbundna med den mest uttrycksfulla skönhet i symfonisk framställning.

Ludwig van Beethoven .... Symfoni Ess-dur nr 3 op. 55 (Eroica)

Som bekant var detta verk från början tillägnat Napoleon. Det har påståtts — kanske med orätt — att det varit marskalk Bernadotte, som givit Beethoven den första impulsen att skriva en symfoni till Napoleons ära; Bernadotte fungerade nämligen år 1798 som fransk ambassadör i Wien och sammanträffade då med Beethoven. I alla händelser låg tanken och grodde hos mästaren. Den franska republikens dåvarande förste konsul hade med sina segrar väckt entusiasm över hela Europa, och det är mycket naturligt, att den demokratiske och frihetsälskande, republikanskt sinnade Beethoven i honom såg sitt hjälteideal förkroppsligat. År 1803 började han arbeta på symfonien, vilken blev färdig på våren året därpå. Hans lärjunge Ferdinand Ries berättar, att på Beethovens bord låg ett partitur till symfonien, på vars titelband stod: överst Bonaparte och längst ned Luigi van Beethoven, ej ett ord mer. Just vid denna tid, den 18 maj 1804, lät Napoleon emellertid utropa sig till kejsare. Ries förde nyheten till Beethoven, som råkade i raseri och bröt ut: ”Är inte heller han annat än en vanlig människa! Nu kommer också han att trampa alla mänskliga rättigheter under fötterna och ge fritt lopp åt sin äregirighet; han kommer nu att ställa sig över alla andra och bli en tyrann!” Därpå rev Beethoven titelbladet mitt itu och kastade det på golvet. Senare erhöll symfonien den mera allmänna titeln ”Sinfonia eroica”.

Walter Piston .... Symfoni nr 6

Walter Pistons symfoni nr 6 är skriven för Boston Symfoniorkester tillägnad minnet av Serge och Natalie Koussevitzky.

Om symfonien säger Piston själv:

”Det är ju bekant att två orkestrar icke låter lika och att samma orkester låter olika under olika dirigenter. En komponist måste vara medveten härom och hans framställning av klagan måste medge en viss smidighet.

Då jag skrev min sjätte symfoni insåg jag, att det var en ganska ovanlig situation att komponera för en bestämd orkester, en orkester som jag vuxit upp med och som jag kände synnerligen väl. Varje not jag skrev ned hade en bestämd klarhet och det var ovanligt lätt att skriva för de olika instrumenten.

Första satsen är flytande och expressiv i sonatform, den andra satsen är ett scherzo, den tredje ett fridfullt adagio, på ett tema som spelas av en solocello, tema nummer två är för en flöjt samt det fjärde och den energiska finalen består av två kontrasterande temata. Symfonien är komponerad utan andra anspråk än att göra musik som skall spelas och få åhörarna att lyssna.”

Maurice Ravel .... ”Daphnis och Chloë”, symfoniska fragment nr 2

Ravels Daphnis och Chloë skrevs för Ryska baletten så tidigt som 1910. Det är ett märkligt faktum. Daphnis och Chloë kommer högt upp vid en gradering av musikalisk radikalism i vårt århundrade. I viktiga avseenden är musiken lika avancerad som Stravinskijs Våroffer; skillnaden ligger i att Stravinskij är radikal på ryska, Ravel på franska. Men impressionismens finess och subtilitet i nyanserna har Daphnis och Chloë skrivit, men också med ett herravälde över den väldiga orkesterapparaten — den har Ryska balettens resurser till förutsättning — som ger oss instrumentationsvirtuosen Maurice Ravels mästerskap i koncentrat.

Balettens handling byggde på en senantik roman av Longos, en historia om herdeparet Daphnis och Chloë, om hur Chloë blir bortrövad men räddas av Pan. I den andra sviten har hon redan återkommit, Daphnis får veta hur, och sedan Chloë har uppenbarat sig, framställer de i en dans hur Pan spelar för syrinx; baletten slutar med en ”dance générale”, där backanter och backantinnor uttrycker sin glädje. Genom att ge sviten beteckningen ”symfoniska fragment”, har ju Ravel rätt tydligt angivit att han icke betraktar musiken som illustrativ, den skall kunna höras fristående. Musikens integritet är som alltid en självklarhet för honom.

En fanfar för...

BOSTON
SYMPHONY
ORCHESTRA

LM 1893 Daphnis et Chloé (Ravel) — dirigent: Charles Munch
LM 1900 Symphonie Fantastique (Berlioz) — dirigent: Charles Munch
LM 1923 Symfoni nr 5 (Beethoven) Symfoni nr 8 (Schubert) — dirigent: Charles Munch
LB 16461 Romeo och Julia (Berlioz) — dirigent: Charles Munch
LC 16485 Fausts fördömelse (Berlioz) — dirigent: Charles Munch
L 16082 Symfoni nr 3 »Eroica» (Beethoven) — dirigent: Sergej Koussevitzky
L 16043 Symfoni nr 5 (Tjajkovskij) — dirigent: Sergej Koussevitzky
L 17093 Violinkonsert i D-dur (Brahms) — Violin: Jasha Heifetz — dirigent Sergej Koussevitzky
L 16492 Pianokonsert nr 2 (Chopin) Pianokonsert nr 4 (Saint-Saens) — Piano: Alexander Brailowsky dirigent: Charles Munch

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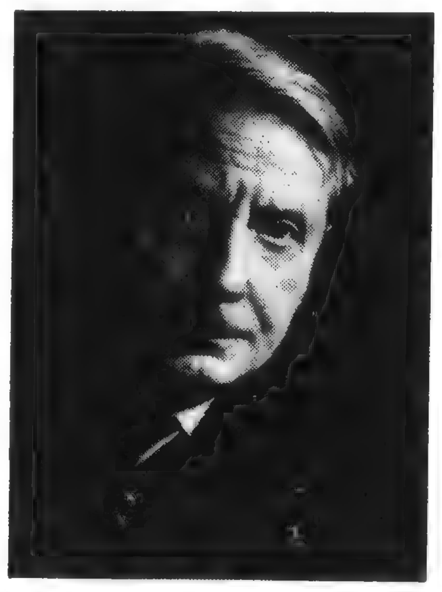
Charles Munch



är född i Strassbourg 1891. Modern var från Frankrike och fadern från Elsass. Charles Munch har vuxit upp i en familj av framstående musiker och i en atmosfär av musikalisk tradition. 1949 kom Munch till Boston och blev efter en lysande karriär i Europa Boston-Orkesterns dirigent och konstnärlige ledare. I Paris, där Munch var förste dirigent vid Musikkonservatoriet, grundade han Paris' Filharmoni.

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Konserthuset, Stora Salen — måndagen den 3 september 1956
Konsertbolaget och The American National Theatre and Academy
presenterar

THE BOSTON SYMPHONY ORCHESTRA

Dirigent: CHARLES MUNCH

Program:

LUDWIG VAN BEETHOVEN (1770—1827)	Symfoni Ess-dur nr 3 op. 55 (»Eroica») Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Allegro molto

PAUS

WALTER PISTON (f. 1894)	Symfoni nr 6 Fluendo espressivo Leggerissimo vivace Adagio sereno Allegro energico
MAURICE RAVEL (1875—1937)	»Daphnis och Chloë», symfoniska fragment nr 2 Daggryning — Pantomim Dans

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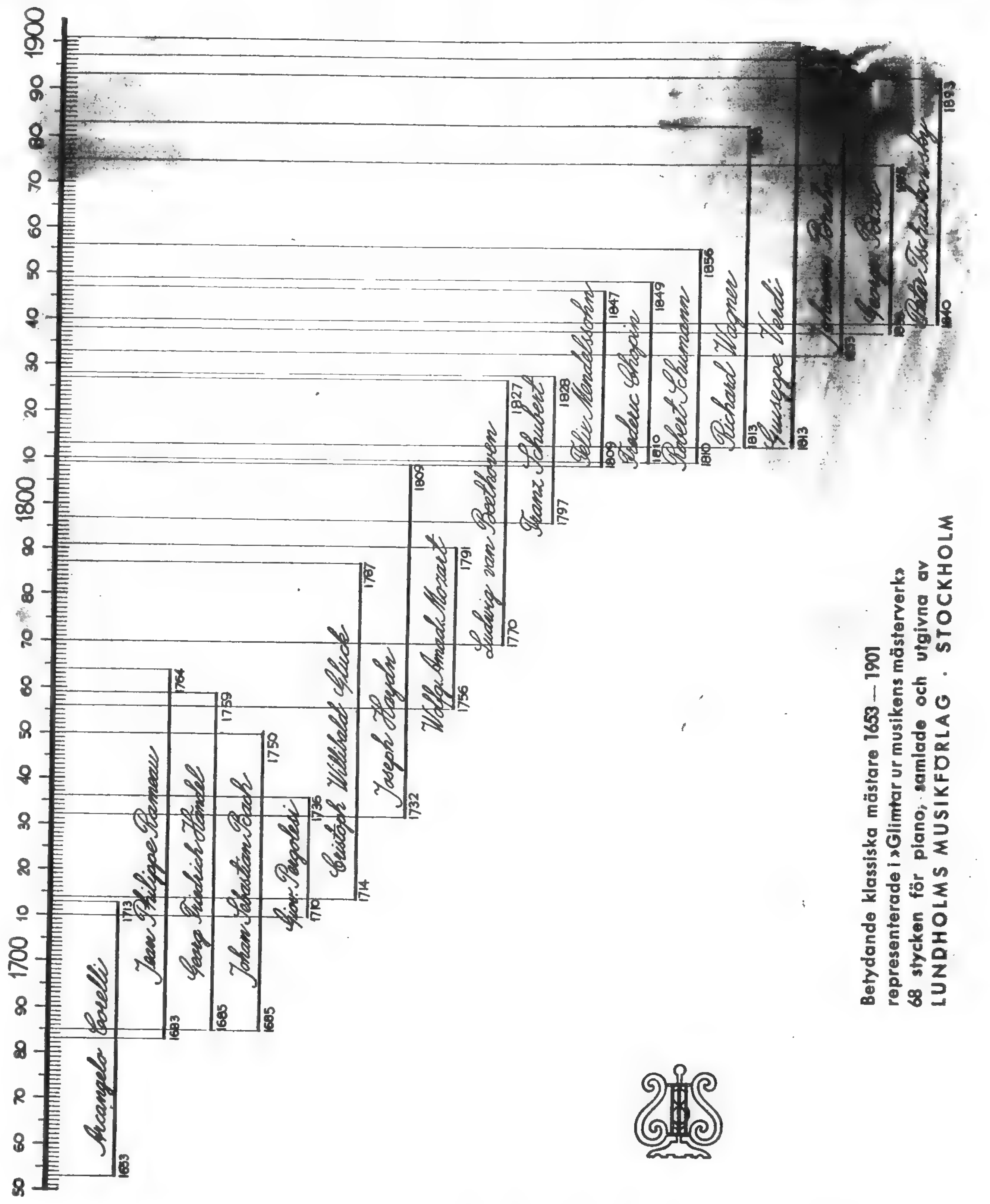

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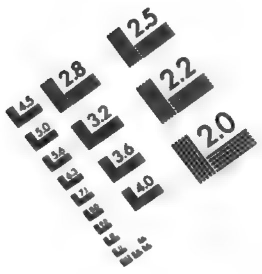
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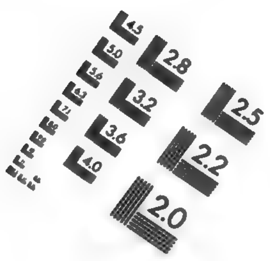
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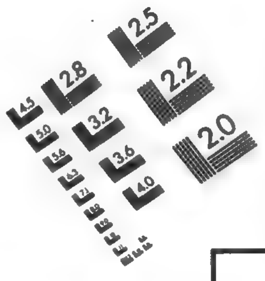
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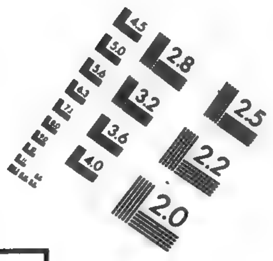
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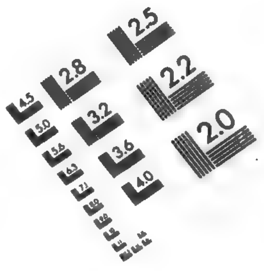
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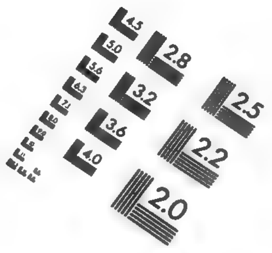
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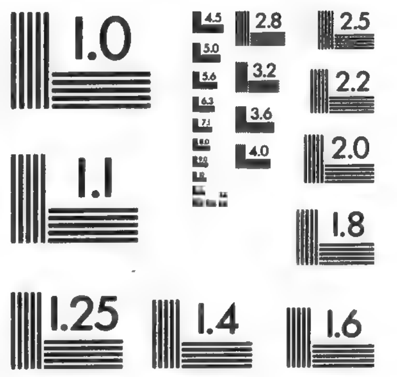
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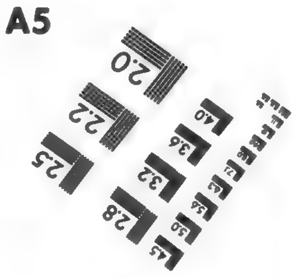
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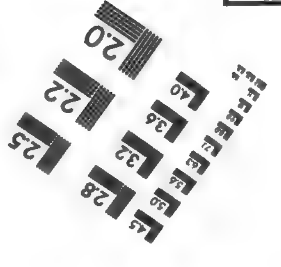
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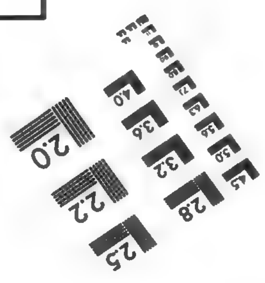
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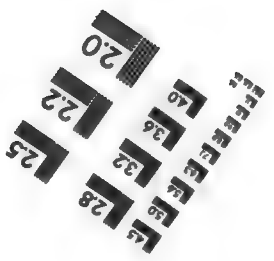
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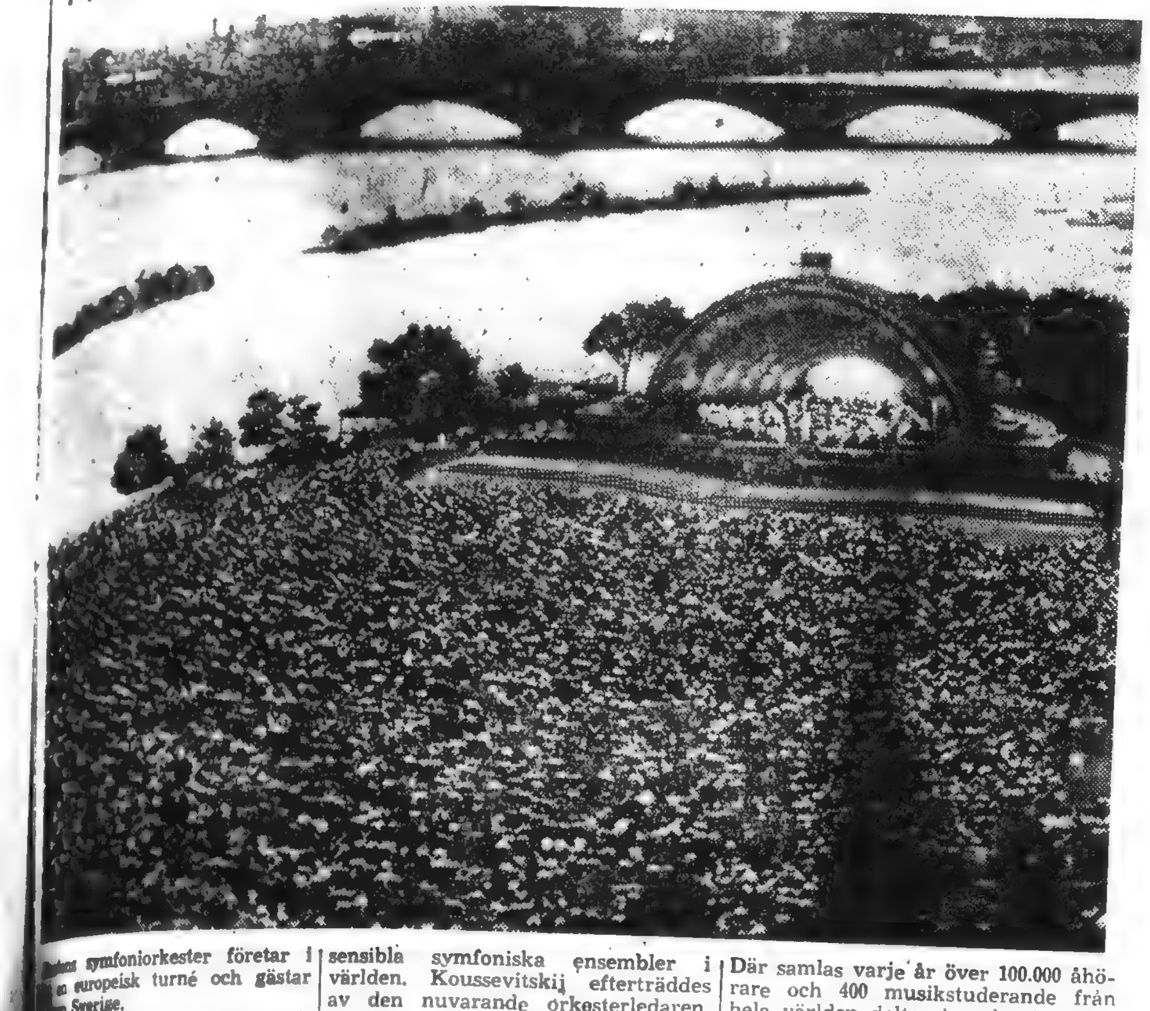
/ 19

Musik för miljoner



symfoniorkester företar i en europeisk turné och gästar Sverige. symfoniorkester räknas till i USA. Sergej Koussevitskij ledare för bostonorkestern i 25 till 1949. Under hans formades orkestern till en fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder europaturnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter. Varje sommar dirigerar Münch också vid Berkshire-festivalen i Tanglewood, Massachusetts. Där samlas varje år över 100.000 åhörare och 400 musikstuderande från hela världen deltar i undervisningen vid orkesterns sommarskola Berkshire Music Center.

Bilden visar hur stor publik orkestern har när den ger sommarkonsert på stranden av Charles-floden. 20.000 var det den här gången.

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Göteborgs Tidningen
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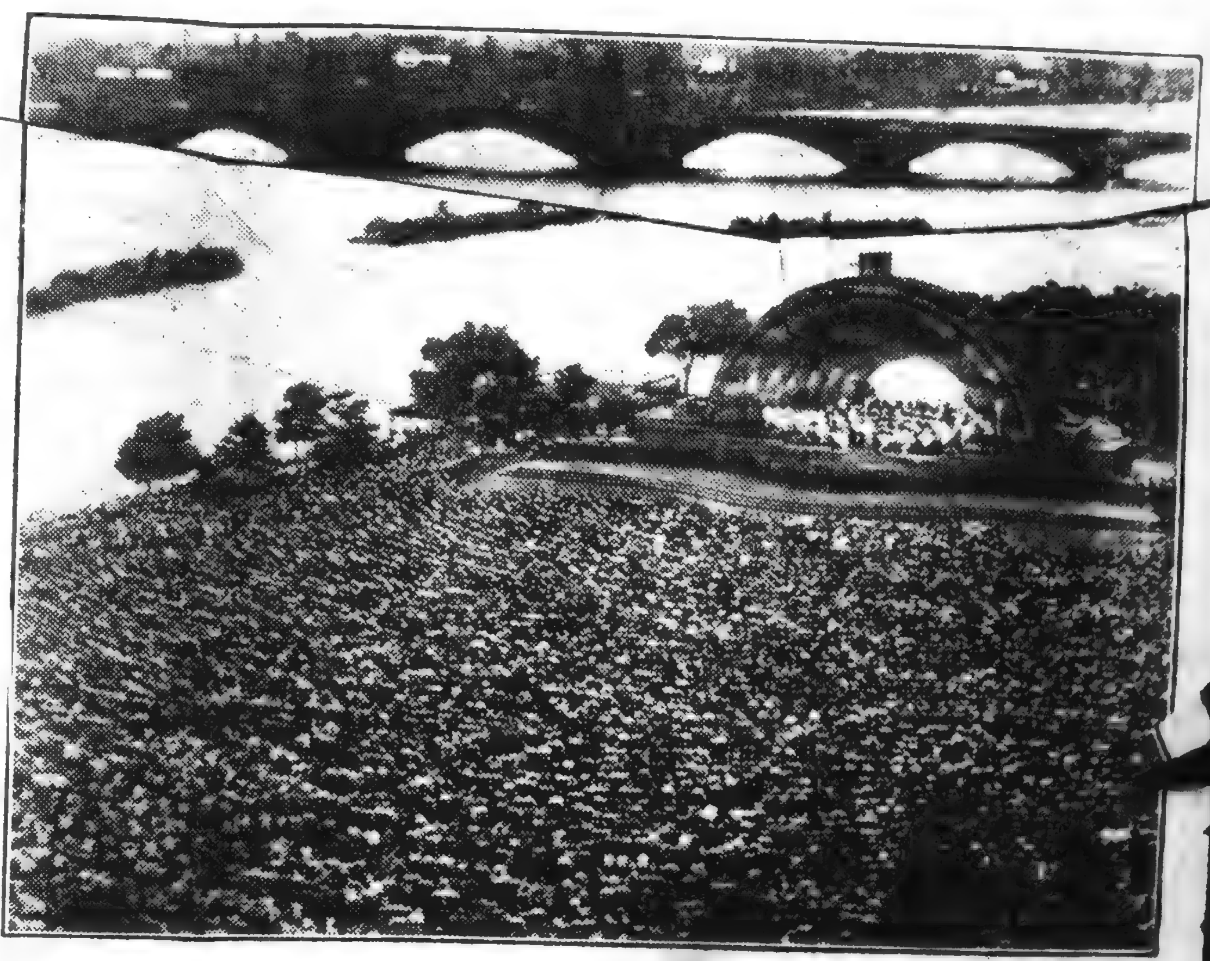
19

Symfoniorkestern typisk för USA

Brist på opera GAV SÄRSTÄLLNING

För över 45 år sedan, då Gustav Mahler nyligen hade övertagit ledningen av New York Philharmonic Society, skrev han till sin vän Bruno Walter i Wien: "Min orkester här är en typisk amerikansk orkester — trög och utan talang". Trots att han vid andra tillfällen mycket entusiastiskt uttalade sig om Bostons symfoniorkester och kallade den "ersten Ranges", så sammanfaller hans anmärkning om sina egna musiker närmare med den uppfattning om det amerikanska musiklivet som var förhärskande utanför USA omkring sekelskiftet.



De sommarkonserter som Bostonsymfonin ger på stranden av Charles-floden är mycket populära och samlar ofta över 20.000 åhörare.

Nu har kritiker och musikälskare ändrat mening. Det finns nu 30 **stora symfoniorkestrar** i USA vars medlemmar alla är yrkesmusiker. Det finns också flera hundra mindre orkestrar som är sammansatta dels av yrkesmusiker och dels av amatörer. Därtill kommer de tusentals amatörorkestrarna vid lägre och högre skolor. Ledarna för de stora orkestrarna bär världsberömda namn: **Charles Münch, Eugene Ormandy, Dimitri Mitropoulos, Bruno Walter, Pierre Monteux, Erich Leinsdorf, Leopold Stokowski, Fritz Reiner, Leonard Bernstein och Vladimir Golschmann**, för att nämna några.

Svår början

Symfonimusikens historia i USA är relativt kort. De svårigheter som musiker och orkestrar hade att kämpa mot var till en början mycket stora. I Amerika fanns inga hov eller slott där en Haydn kunde vistas och inga förmögna ädlingar som kunde underhålla en Beethoven. Få filantroper eller finansiärer valde att stödja en symfoniorkester.

New York Philharmonic Society bildades emellertid redan 1842 och blev den första stora orkestern. Den följdes av New York Symphony Society 1878. (De två New York-orkestrarna slogs tillsammans 1928.) Bostons symfoniorkester firade under säsongen 1955—56 sitt 75-årsjubileum och Chicagos symfoniorkester är 65 år. Cincinnatis orkester daterar sig tillbaka till 1895 och Philadelphia-orkestern bildades år 1900.

"Första fiolen"

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

De europeiska symfoniorkestrarnas mindre framträdande ställning kan förklaras med att de var bihang till operan, underhölls av den och inte kunde konkurrera om allmänhetens gunst. Londons filharmoniker, som bildades 1813, gav aldrig mer än 10 konserter per säsong förrän på 1930-talet.

I Förenta Staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester. Men bara New York, Chicago och San Francisco har fasta operasällskap. Det finns dock över 90 operaensembler i landet, som antingen turnerar eller ger föreställningar bara på sommaren.

> **Med anledning av sitt 75-årsjubileum företar Bostons symfoniorkester i höst en europeisk turné. Den medverkar bl a vid festspelen i Edinburgh och skall ge fyra konserter i Sovjetunionen. Ingen amerikansk orkester har tidigare besökt detta land. Även Sverige får besök och Bostonsymfonin konserterar i Stockholm den 3 september. I denna artikel av H. B. Garland berättas om hur de amerikanska symfoniorkestrarna från en blygsam början nått sin nuvarande prominenta ställning.**

220 konserter

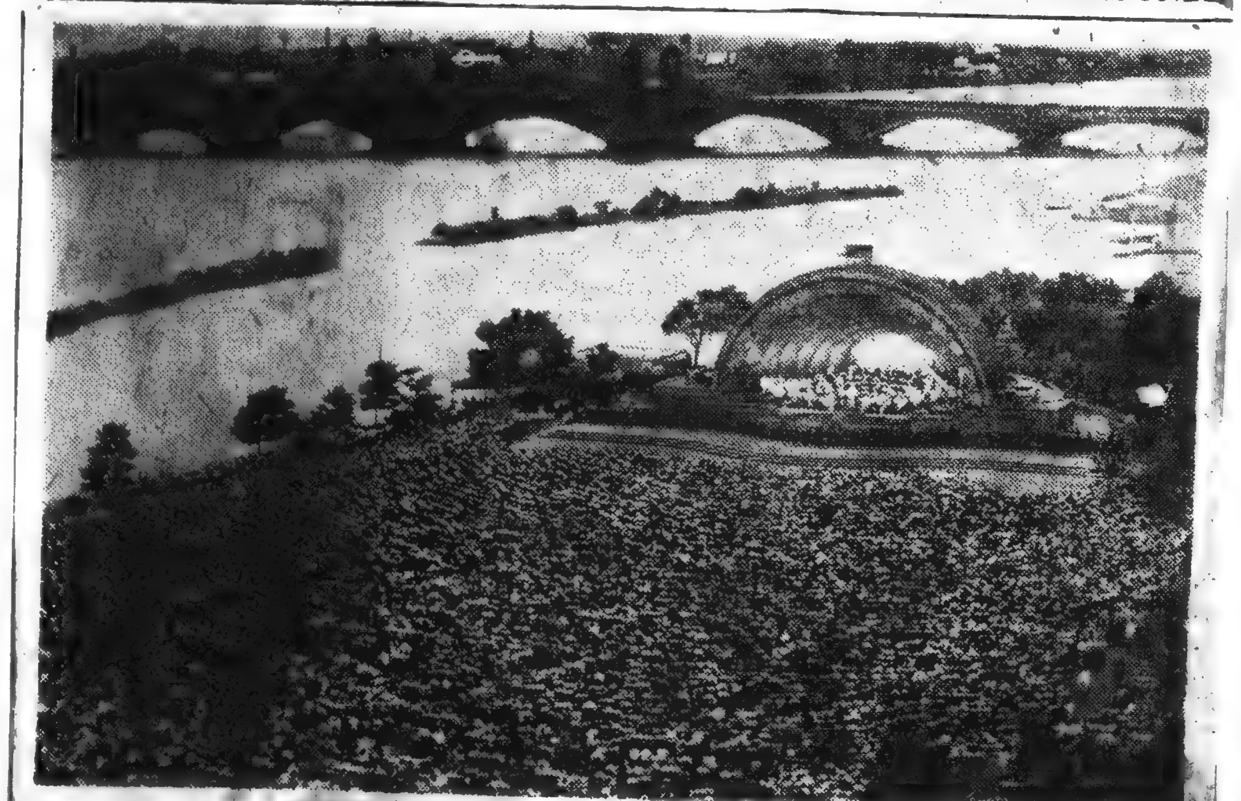
Nu räknas Bostons och Philadelphias symfoniorkestrar och New Yorks filharmoniker som de tre stora i USA. Sergej Koussevitskij var ledare för Bostonorkestern i 25 år, från 1924 till 1949. Under hans ledning formades orkestern till en av de mest fulländade symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europaturnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter. Varje sommar dirigerar Münch också vid Berkshire-festivalen i Tanglewood, Massachusetts. Där samlas varje år över 100.000 åhörare och 400 musikstuderande från hela världen deltar i undervisningen vid orkesterns sommarskola Berkshire Music Center.

Först musik på tivoli

Philadelphia-orkestern, som ifjol sommar gjorde en utomordentligt framgångsrik turné i Europa, räknar sitt ursprung från en sommarorkester som på 1890-talet konserterade på ett nöjesfält i staden. Dess ledare, den tyske musikern Fritz Scheel, samlade omkring sig 85 musiker och 1 november år 1900 gav den nya symfoniorkestern sin debutkonsert. Scheel och Carl Pohlig lade grunden, men det var Stokowski och Ormandy förunnat att av orkestern skapa det världsberömda instrument den nu är.

Morgonbladet
Aug 18, 1956

SVENSKA MORGONBL



De sommarkonserter som Bostonsymfonin ger på stranden av Charles-floden är mycket populära och samlar ofta över 20.000 åhörare.

Symfonin spelar första fiolen

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har kritiker och musik- are ändrat mening. Enighe- är stor om att de amerikan- symfoniorkestrarna under enaste årtiondena har ryckt n till en rangplats och konst- igt nått utomordentligt högt. musikkritiker skrev nyligen »symfoniorkestrarna är den rikanska musikkulturens grad». Och detta är verkli- ett faktum.

Det finns nu 30 stora symfo- niorkestrar i USA vars medlemmar alla är yrkesmusiker. Det finns också flera hundra mindre orkestrar som är sammansatta dels av yrkesmusiker och dels av amatörer. Därtill kommer de tusentals amatörorkestrarna vid lägre och högre skolor. Ledarna för de stora orkestrarna bär världsberömda namn: Charles Münch, Eugene Ormandy, Dimitri Mitropoulos, Bruno Walter, Pierre Monteux, Erich Leinsdorf, Leopold Stokowski, Fritz Reiner, Leonard Bernstein och Vladimir Golschmann, för att nämna några.

En svår början

Symfonimusikens historia i USA är relativt kort. De svårigheter som musiker och orkestrar hade att kämpa emot ar till en början mycket stora. Amerika fanns inga hov eller slott där en Haydn kunde vistas och inga förmögna ädlingar som kunde underhålla en Beethoven. Få filantroper eller finansiärer valde att stödja en symfoniorkester.

New York Philharmonic Society bildades emellertid redan 842 och blev den första stora rkestern. Den följdes av New ork Symphony Society 1878. De två New York-orkestrarna ogs tillsammans 1928.) Bostons symfoniorkester firade under säsongen 1955-56 sitt 75-årsjubileum och Chicagos symfoniorkester är 65 år. Cincinnatis orkester daterar sig tillbaka till 1895 och Philadelphia-orkestern bildades år 1900.

Symfonin spelar första fiolen

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. Covent Garden i London, L'Opéra i Paris och La Scala i Milano betraktas som överlägsna symfoniorkestrarna i dessa städer. De europeiska symfoniorkestrarnas mindre framträdande ställning kan förklaras med att de var bihang till operan, underhölls av den och inte kunde konkurrera om allmänhetens gunst. Londons filharmoniker, som bildades 1813, gav aldrig mer än 10 konserter per säsong förrän på 1930-talet.

I Förenta Staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfoniens ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester. New York, Boston, Philadelphia, Washington, Chicago, Cleveland, Detroit, St. Louis, Los Angeles, Minneapolis och San Francisco, för att räkna upp några, har orkestrar bestående av över 100 musiker. Men bara New York, Chicago och San Francisco har fasta operasällskap. Det finns dock över 90 operaensembler i landet, som antingen turnerar eller ger föreställningar bara på sommaren.

Bostonsäsong med 220 konserter

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USA

amerikanska symfoniorkestrarna från en blygsam början nått sin nuvarande prominenta ställning.

För över 45 år sedan, då Gustav Mahler [illegible] New York Philharmonic Society, skrev han till sin vän Bruno Walter i Wien: "Min orkester här är en typisk amerikansk orkester — trög och utan talang". Trots att han vid andra tillfällen mycket entusiastiskt uttalade sig om Bostons symfoniorkester och kallade den "ersten Ranges", så sammanfaller hans anmärkning om sina egna musiker närmare med den uppfattning om det amerikanska musiklivet som var förhärskande utanför USA omkring sekelskiftet.

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Av

H. B. Garland

★

Symfonimusikens historia i USA är relativt kort. De svårigheter som musiker och orkestrar hade att kämpa mot var till en början mycket stora. I Amerika fanns inga hov eller slott där en Haydn kunde vistas och inga förmögna ädlingar som kunde underhålla en Beethoven. Få filantroper eller finansiärer valde att stödja en symfoniorkester.

New Y[illegible] Society bildades [illegible] och blev [illegible] av New York Symphony Society 1878. (De två New York-orkestrarna slogs tillsammans 1928.) Bostons symfoniorkester firade under säsongen 1955-56 sitt 75-årsjubileum och Chicagos symfoniorkester är 65 år. Cincinnatis orkester daterar sig tillbaka till 1895 och Philadelphia-orkestern [illegible]

★

[illegible]

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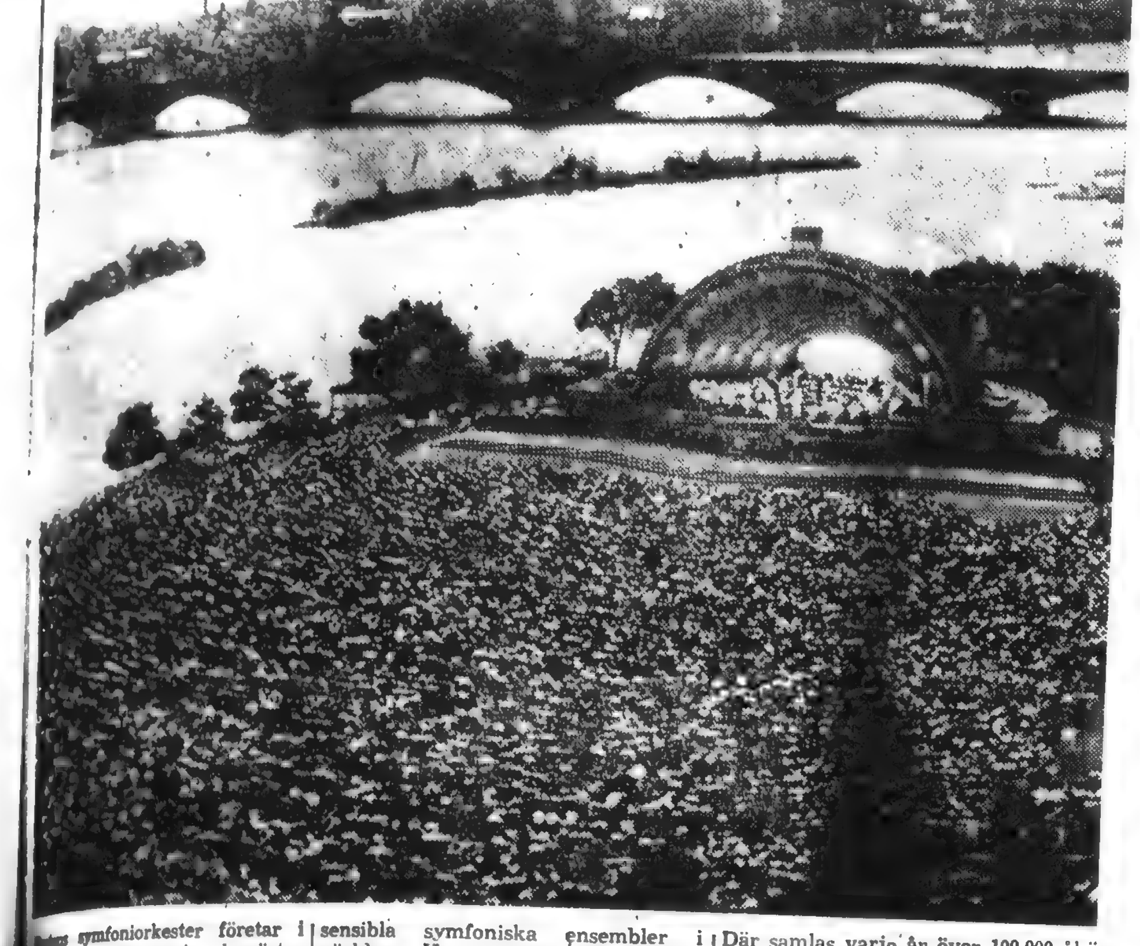
Telefon 23 88 40 (Rikss. 23 89 40)

Ny Tid
Göteborg
Socialdemokratisk
17 AUG 1956
/ 19

Musik för miljoner



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Bilden visar hur stor publik orkestern har när den ger sommarkonsert på stranden av Charles-floden. 20.000 var det den här gången.

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Göteborgs Tidningen
21 AUG 1956
19

Symfoniorkestern typisk för USA

Brist på opera

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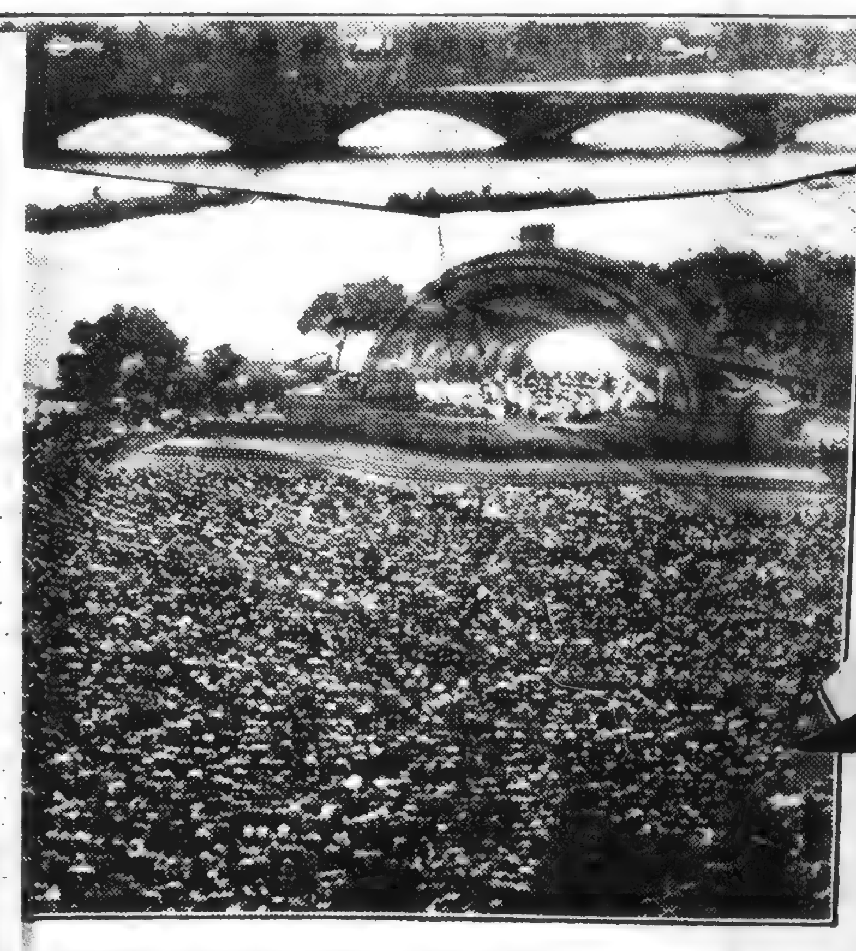
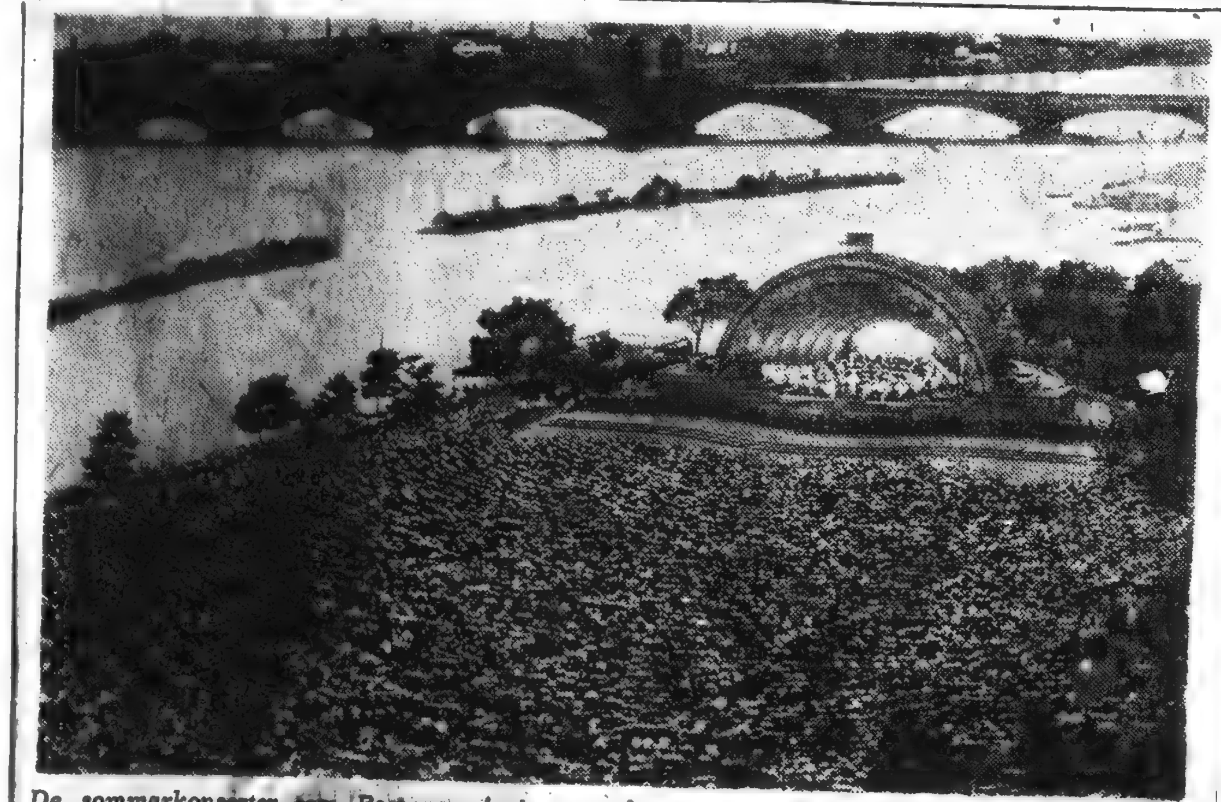
Postgironummer: 3248
Telegramadress: Telegrambyrån

Norrbottens Kuriren
Luleå
Moderat
20 AUG 1956
19



onsymfonin ger på stranden av Charles-floden är mycket popu- och samlar ofta över 20.000 åhörare.

Morgenbladet
Aug 18, 1956



De sommarkonserter som Bostonsymfonin ger på stranden av Charles-floden är mycket populära och samlar ofta över 20.000 åhörare.

Symfonin spelar första fiolen

För över 45 år sedan, då Gus- av Mahler nyligen hade över- git ledningen av New York hilharmonic Society, skrev han ti sin vän Bruno Walter i Wen: »Min orkester här är en tyisk amerikansk orkester — tr och utan talang». Trots han vid andra tillfällen myc- entusiastiskt uttalade sig om ons symfoniorkester och de den »ersten Ranges», så manfaller hans anmärkning sina egna musiker närmare den uppfattning om det rikanska musiklivet som var ärskande utanför USA om- g sekelskiftet.

u har kritiker och musik- are ändrat mening. Enighe- är stor om att de amerikan- symfoniorkestrarna under enaste årtiondena har ryckt n till en rangplats och konst- igt nått utomordentligt högt. musikkritiker skrev nyligen »symfoniorkestrarna är den rikanska musikkulturens grad». Och detta är verkligen ett faktum.

Det finns nu 30 stora symfoniorkester i USA vars medlemmar alla är yrkesmusiker. Det finns också flera hundra mindre orkestrar som är sammansatta dels av yrkesmusiker och dels av amatörer. Därtill kommer de tusentals amatörorkestrarna vid lägre och högre skolor. Ledarna för de stora orkestrarna bär världsberömda namn: Charles Münch, Eugene Ormandy, Dimitri Mitropoulos, Bruno Walter, Pierre Monteux, Erich Leinsdorf, Leopold Stokowski, Fritz Reiner, Leonard Bernstein och Vladimir Golschmann, för att nämna några.

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En svår början

Symfonimusikens historia i USA är relativt kort. De svårigheter som musiker och orkestrar hade att kämpa emot ar till en början mycket stora. Amerika fanns inga hov eller lott där en Haydn kunde vistas och inga förmögna ädlingar som kunde underhålla en Beethoven. Få filantroper eller finansiärer valde att stödja en symfoniorkester.

New York Philharmonic Society bildades emellertid redan 1842 och blev den första stora rkestern. Den följdes av New York Symphony Society 1878. De två New York-orkestrarna ogs tillsammans 1928.) Bostons symfoniorkester firade under säsongen 1955-56 sitt 75-årsjubileum och Chicagos symfoniorkester är 65 år. Cincinnatis orkester daterar sig tillbaka till 1895 och Philadelphia-orkestern bildades år 1900.

Symfonin spelar första

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. Covent Garden i London, L'Opéra i Paris och La Scala i Milano betraktas som överlägsna symfoniorkestrarna i dessa städer. De europeiska symfoniorkestrarnas mindre framträdande ställning kan förklaras med att de var bihang till operan, underhölls av den och inte kunde konkurrera om allmänhetens gunst. Londons filharmoniker, som bildades 1813, gav aldrig mer än 10 konserter per säsong förrän på 1930-talet.

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Bostonsäsong med 220 konserter

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Kultur Aktuellt

Musiklivet i USA

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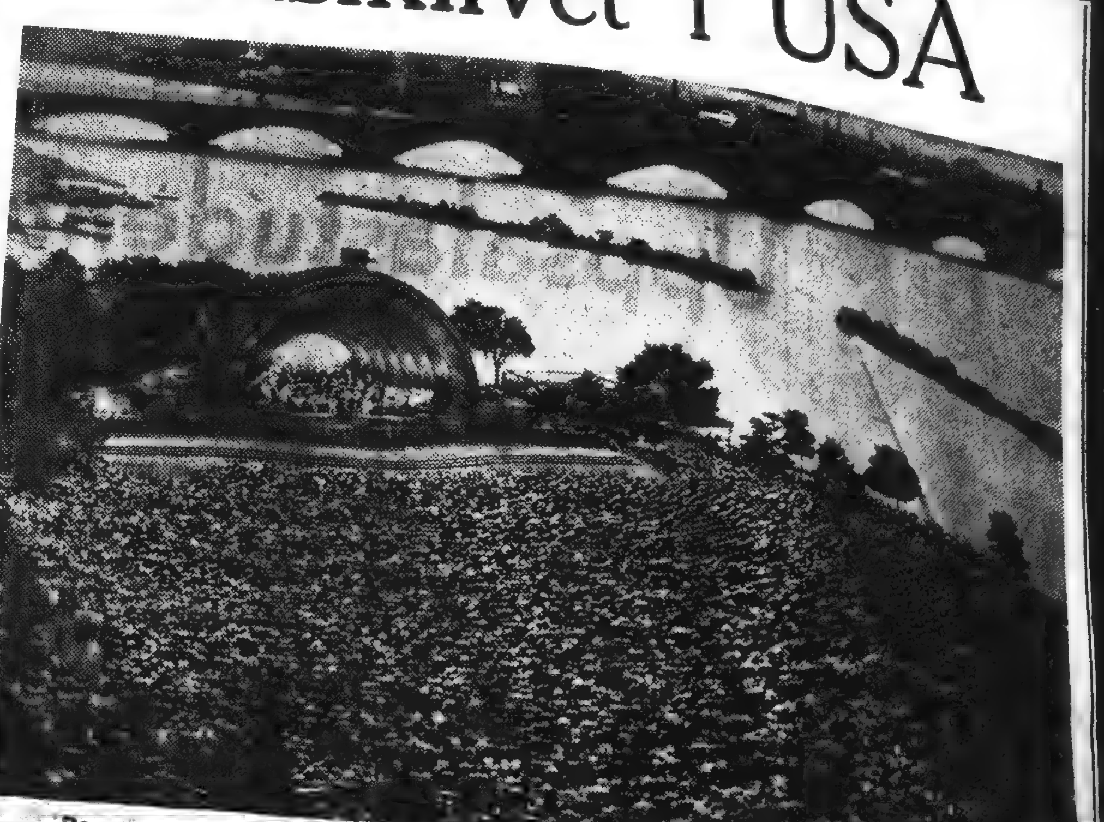

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Av

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[illegible]

[illegible] Förhållandet är likartat

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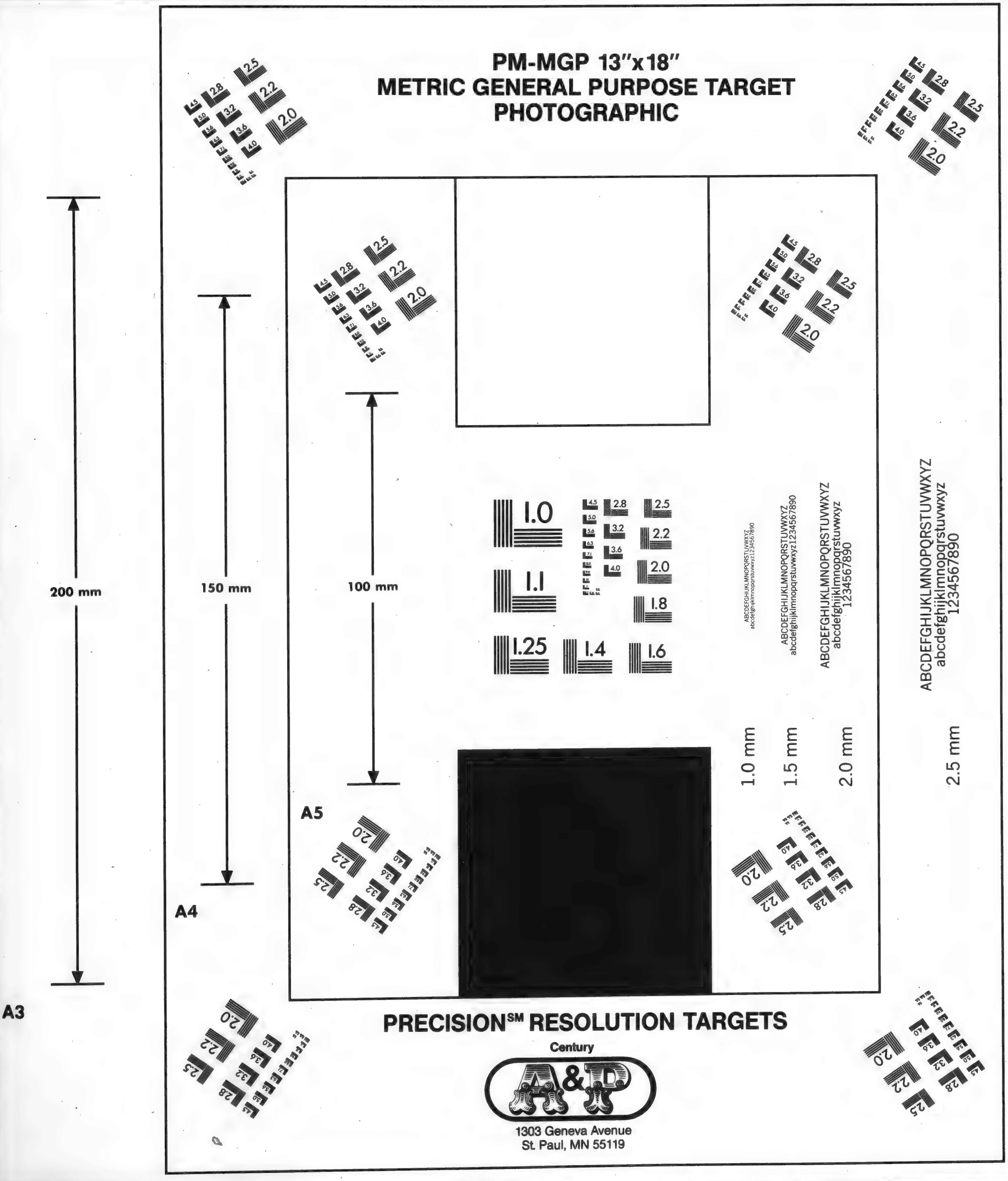
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Ny Tid
Göteborg
~~Socialdemokratisk~~
17 AUG 1956
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Musik för miljoner

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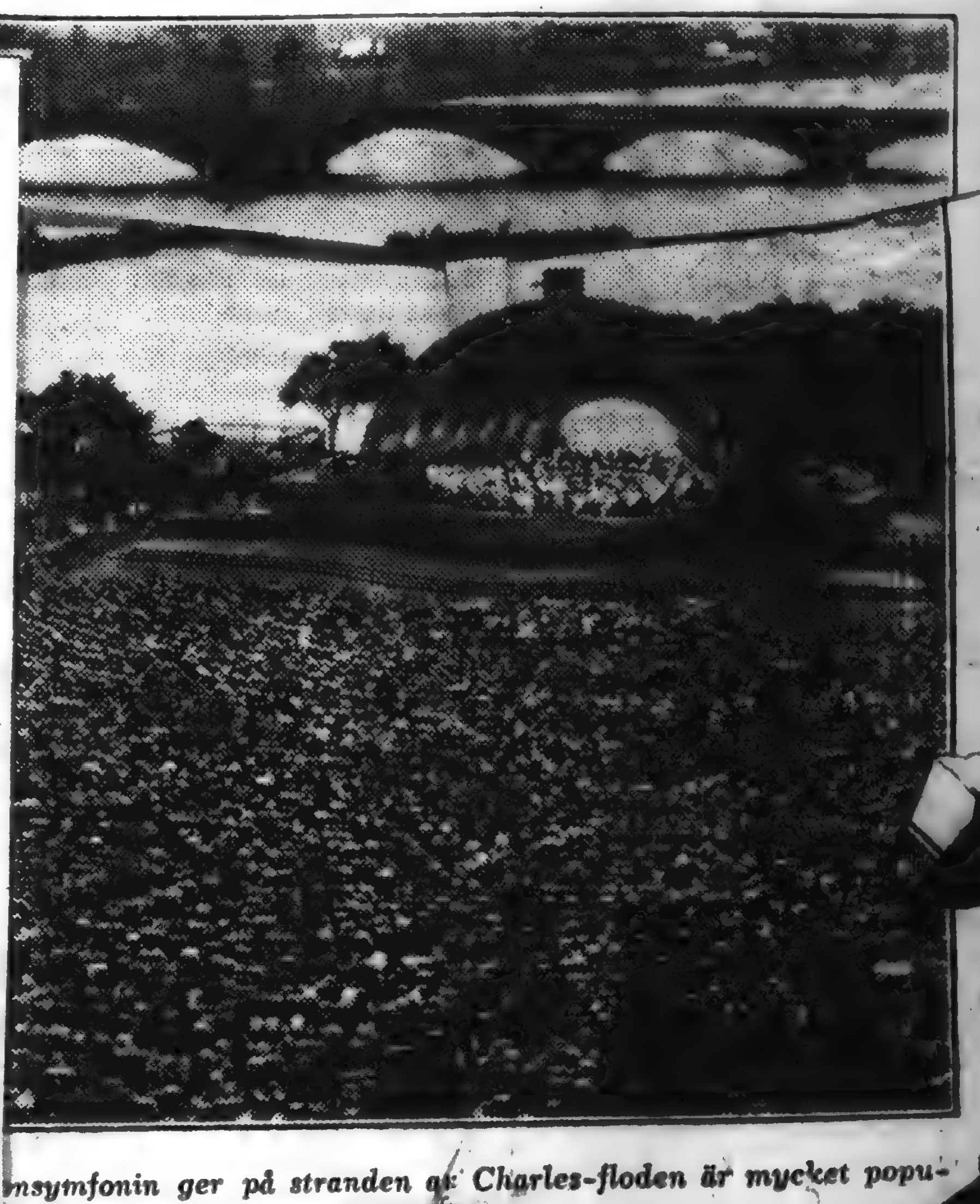
Göteborgs Tidningen
21 AUG 1956
19

4 GÖTEBORGS-TIDNINGEN Tisdag 21 augusti 1956

Symfoniorkestern typisk för USA

Brist på opera



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Norrbottens Kuriren
Luleå
Moderat
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Morgenbladet
Aug 18. 1956

SVENSKA MORGONBL

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Moderat

NORRBOTTENS-KURIREN Måndagen den 20 Augusti 1956

Musiklivet i USA

Kultur Aktuellt

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20 AUG 1956

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Morgenbladet
Aug 18, 1956

SVENSKA MORGONBL

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NORRBOTTENS-KURIKEN Måndagen den 20 Augusti 1956

Kultur Aktuellt

Musiklivet i USA

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Svenska Argus
Internationell byrå för tidningsurklipp
STOCKHOLM 1
Telefon 20 88 40 (Rikssl. 23 89 40)

Örnsköldsviks Allehanda
Folkpartiet
20 AUG 1956
T9

ÖRNSKÖLDSVIKS ALLEHANDA måndag 20 augusti

MUSIKLIVET I USA

domineras av symfoniorkestrarna

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en sjukdom, som bara
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r i Leipzig begav sig
ris för att söka full-
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n valde att sätta upp
ter, Paris filharmoni-
en lät inte vänta på
blev snart känd för
nden av avantgardis-
för lysande tolkningar
nella orkesterstycken
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hans rykte även utan-

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ng om dirigentens roll
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overtyr "Frances-Juges" alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke".

Östersunds Posten
767
Moderat
1 SEP 1956

Lördag 1 sept. 1956

Bostons symfoniorkester kommer till Sverige

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Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. Covent Garden i London, L'Opera i Paris och La Scala i Milano betraktas som överlägsna symfoniorkestrarna i dessa städer. De europeiska symfoniorkestrarnas mindre framträdande ställning kan förklaras med att de var bihang till operan, underhölls av den och inte kunde konkurrera om allmänhetens gunst. Londons filharmoniker, som bildades 1813, gav aldrig mer än 10 konserter per säsong förrän på 1930-talet.

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Den första utlandsturné som företogs av någon amerikansk symfoniorkester gjordes 1920 av New Yorks symfonisällskap. Under sin mer än 100-åriga tillvaro har New Yorks filharmoniker under kortare eller längre tid letts av en rad världsberömda dirigenter, bland dem Igor Stravinsky, Gustav Mahler, Bruno Walter Richard Strauss John Barbirolli och Arturo Toscanini. Under senare år har Leopold Stokowski, George Szell, Guido Cantelli och Dimitri Mitropoulos framträtt på podiet i Carnegie Hall.

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H. B. Carland

INTERNATIONAL PRESS CUTTING BUREAU

Norrbottens Kuriren
Luleå
767
Moderat
28 AUG 1956

NORRBOTTENS-KURIREN Tisdagen den 28 Augusti 1956

Kultur Aktuellt

Bostonsymfoniens ledare

Bostons symfoniorkester konserterar i Stockholm den 3 september. Orkestern befinner sig på en Europaturné som ordnats i samband med dess 75-årsjubileum. Den skall medverka bl.a. vid festspelen i Edinburgh och ge konserter även i Oslo, Köpenhamn och Helsingfors. Två konserter vardera i Moskva och Leningrad står också på programmet. Bostonsymfonins ledare är sedan 1949 Charles Münch, som tidigare aldrig besökt Sverige. I denna artikel berättas om Münchs musikaliska karriär.

Av

Norman Smith

Den kände amerikanske kompositören och kritikern Virgil Thompson skrev 1934, efter en rundresa i Europa, att han i Paris hade funnit en orkesterledare som en dag borde kunna efterträda Sergej Koussevitskij som ledare för Bostons symfoniorkester. Det tog 15 år innan Thompsons spådom gick i uppfyllelse, men då Koussevitskij 1949 steg ner från dirigentpallen blev Charles Münch hans efterträdare.

Trots att Münch bara två år tidigare hade bytt ut konsertmästarens violin i den berömda Gewandhaus orkestern i Leipzig mot taktpinnen i Paris visade han alltså redan 1934 att han besatt många av de egenskaper som hade givit Koussevitskij hans världsrykte. Han var väl förtrogen med hela den traditionella repertoaren, gick i bräschen för den moderna musiken och utstrålade den odefinierbara personliga magnetism som skiljer en stor dirigent från en medelmåtta.

Münch uppgift i Boston var långtifrån lätt. Visserligen skulle han överta en orkester som enligt samstämmiga vittnesmål var bland de yppersta i världen, men Koussevitskij hade varit ledare för Bostonsymfonin i ett kvartsekel och den var i så hög grad hans verk att identifikationen nästan var fullständig. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i Bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

Men också musiktraditionerna i Boston har djupa rötter. En av traditionerna är att på allt sätt bistå symfoniorkesterns ledare i hans arbete och att ge honom största möjliga frihet. Detta har skett ända sedan den musikälskande Henry Lee Higginson, som härstammade från en av New Englands köpmansläkter, bildade orkestern 1881 och sedan varje år fram till 1919 både bokstavligt och bildlikt talat stod för fiolerna.

★

Under de sex år Münch lett orkestern har han visat sig vara en värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch än under företrädaren, men skillnaden är som mellan en målning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

Bostonsymfonin fortsätter att framföra och introducera ny och obekant musik. Som ett led i firandet av sitt 75-årsjubileum har orkestern presenterat nya verk av 15 internationellt kända europeiska och amerikanska kompositörer, däribland Benjamin Britten och Darius Milhaud från Europa och Aaron Copland och Howard Hanson från USA. Orkestern firade 50-årsjubileet på samma sätt och då uppfördes f.f.g. sådana verk som Stravinskijs Psalmsymfoni, Hindemiths konsert för stråkar och blåsare och Aaron Coplands symfoniska ode.

Münch, som fyller 65 år den 26 sept., dagen efter den sista konserten under europaturnén, är född i Strasbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i stadens orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhaus-orkestern under Wilhelm Furtwängler.

★

Det var Münch ambition att bli dirigent. Han brukar berätta om hur upprörd han blev en gång i sin ungdom efter en konsert i hemstaden, då han hörde någon bland publiken lovorda orkestern, men samtidigt undra om man verkligen behövde ha dirigenten med. Att vara dirigent är inte ett yrke, utan ett heligt kall, säger Münch, det är ibland en prästerlig gärning och nästan en feber, en sjukdom, som bara döden kan avbryta.

Efter åtta år i Leipzig begav sig Münch till Paris för att söka fullfölja sin ambition. Han fick åtskilliga anbud, men valde att sätta upp en egen orkester, Paris filharmoniker. Framgången lät inte vänta på sig och han blev snart känd för sina framföranden av avantgardistisk musik och för lysande tolkningar av traditionella orkesterstycken. Gästspel i olika europeiska huvudstäder spred hans rykte även utanför Frankrike.

★

Bara fem år efter sin debut som dirigent utnämndes Münch till Frankrikes främsta och mest eftertraktade dirigentpost, som ledare för Société des Concerts och professuren som orkesterledare vid Pariskonservatoriet, en befattning som han uppehöll från 1937-45. Efter krigsslutet tog han en rad gästengagement i olika delar av världen, däribland två mycket framgångsrika i Boston, som ledde till att han senare permanent knöts till orkestern.

Om sitt liv som orkesterledare och sin uppfattning om dirigentens roll har Münch berättat i sin bok "jag är dirigent". Han skriver: "Att dirigera en konsert innebär en oerhörd förbrukning av nervös energi. Berlioz berättar i sina memoarer att han efter ett framförande av sin overtyr "Frances-Juges" alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke".

CUTTING BUREAU

Östersunds Posten
767
Moderat
1 SEP 1956

Lördag 1 sept. 1956

Bostons symfoniorkester kommer till Sverige

Charles-Bostonsymfonien konserterar på flodens strand för 20.000 människor.

Med anledning av sitt 75-års-jubileum företar Bostons symfoniorkester i höst en europeisk turné. Den medverkar bl. a. vid festspelen i Edinburgh och skall ge fyra konserter i Sovjetunionen. Ingen amerikansk orkester har tidigare besökt detta land. Även Sverige får besök och Bostonsymfonin konserterar i Stockholm den 3 september. I denna artikel berättas om hur de amerikanska symfoniorkestrarna från en blygsam början nått sin nuvarande eminenta ställning.

över 45 år sedan, då Gustav er nyligen hade övertagit av New York Philharty, skrev han till sin Walter i Wien: "Min en typisk ameri- — trög och utan han vid andra tillsiastiskt uttalasymfoniorkes- "ersten Ran- hans an- musiker ning om som var kring are r

kämpa mot var till en början mycket stora. I Amerika fanns inga hov eller slott där en Haydn kunde vistas och inga förmögna ädlingar som kunde underhålla en Beethoven. Få filantroper eller finansiärer valde att stödja en symfoniorkester.

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land har operan alla rummet. Ingen Tyskland eller n nog att anse klass som Berlin elörhållan- annien, Garch as som orkestrarna i europeiska symmindre framträning kan förklaras med var bihang till operan, unhölls av den och inte kunde konkurrera om allmänhetens gunst. Londons filharmoniker, som bildades 1813, gav aldrig mer än 10 konserter per säsong förrän på 1930-talet.

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STOCKHOLMS-TIDNINGEN Tisdagen den 4 Sept. 1956

I rampljuset

FYRA NYA FILMER

Utanför lagen

(Aveny)

Amerikansk polis på jakt efter en liga som med hjälp av skumma handelsmetoder prånglar ut falska dollarsedlar. Historien bär här och var en viss dokumentär prägel och det må nu vara hänt, men det myckna pratandet i filmens början och de småsentimentala

Myggan — namnlös spion

(Lyran, Göta Lejon)

En tysk film om litet av varje. Spioneri, kärlek, svartsjuka, tacksamhet och skuld är pusselbitarna i historien om en kvinnlig spion, som börjar som privatdetektiv åt en svartsjuk äkta man (Karrari) och slutar som utforskare av sin uppdragsgivares skumma vapenaffärer. Hennes ställning försvåras av att hon en gång räddats till livet av Karrari och att hon, yrkesspionen för vilken kärlek inte får existera, blir förälskad i den polisman, som är efter Karraris skalp.

Bitarna är tillyxade av en manusförfattare, som grundligt undgår att väcka intresse och regissören som plockar i pusslet har mycket tunga händer. Det enda som fängslar är Gustav Knuth i rollen som Karrari. *Stedt*

Gangsterfällan

(Strand, Cora)

När publiken kom ut på gatan visslade den Ri-Fi-Fi och det låg något i det, ty beröringspunkterna är starka även om "Gangsterfällan" inte kommer upp i samma klass som föregångaren.

Filmen är ändå en hyfsad men från produkt. Det sparas inte på krutet och tjutande bildäck är det gott om, men det gör inte så mycket, ty bakom puffrorna, krutröken och liken glimmar det då och då till av fin fransk filmhumor. Rollbesättningen — Henri Vidal dantagen — kunde ha varit tre. Det var minst sagt pin- att möta gamle Erich von eim i hans snöpliga scener. unde ha besparats de få met-

Engelbrekt.

Boston Symphony orchestra

har i dessa spalter presenterats ingående, dels av mig i onsdags, dels genom en artikel i senaste söndagsnumret. Det är begripligt, att det var med en god portion av nyfikenhet som man på måndagen gick till Konserthuset för att erfara, hur orkestern och dirigenten, Charles Munch, motsvarade sina respektive rykten.

Sedan den tid då Boston-orkesterns musiker lär ha rekryterats från speciella europeiska länder för speciella stämmor, har orkesterkulturen i USA berikats i så hög grad, kvalitativt såväl som kvantitativt, att man nu för tiden knappast behöver "gå över ån efter vatten", allra helst som en ström av musiker sedan länge gått "över pölen" till USA. Orkesterkulturen hos den månghövdade skaran måste därför betecknas såsom en i huvudsak amerikansk produkt.

Och den produkten är fin. I Beethovens "Eroica" fick man ett osedvanligt intryck av homogenitet och fulltonighet i klangen. Trumpeterna och pukan var väl kanske ibland något för överväldigande, men de kraftiga hornpassen i finalen verkade enbart välgörande. Munchs eldiga temperament satte mycket påtagligt sin prägel på det hela: yttersatserna livliga och "sorgmarschen" andades mera kraft än tragik.

Publiken kunde varit livligare, men knappast mera spontant entusiastisk.

Efter pausen kom en symfoni nr 6 av en amerikan, Walter Piston (1894), vilket verk är skrivet för Bostonorkestern och tillägnat dess tidigare ledare, Koussevitzky.

Symfonin är moderat modärn och tager väl vara på orkesterns klangresurser; det blev intrycket av första satsen. Den andra är ett virtuost scherzo, och det behövs sannerligen en ensemble av Bostonorkesterns kvalitet för att kunna klara dess blixtsnabba passagespel. Efter den satsens spirituella slut hörde man ett beundrande sus i publiken. Tredje satsens cantabla melodik är mera naturlig än första satsens, och avslutningen poetisk. Finalen gör ett livligt och festligt intryck. Men den positiva behållningen av denna symfoni, som för resten ligger bra för Munchs kraftnatur, är det briljanta orkesterfyrverkeriet i scherzosatsen. Och framförallt det hypervirtuosa sätt, på vilket orkestern klarade detsamma.

I Ravels "Daphnis och Cloë" fick man till slut verkligen erfara vilket klangraffinemang denna orkester kan prestera. Allt har klangcharm: de enstaka blåsarsolisterna med den mirakulösa kvinnliga flöjtisten Doriot Anthony Dwyer i spetsen, de smärre ensemblerna av olika instrument, den stora stråkstyrkan, den mäktiga mässingkören. Det blev i alla fall, trots all klanglig glans, Charles Munchs eldsjäl, som gjorde detta Ravels mästerliga balettfragment till en upplevelse av alldeles särskilt slag. Jag har hört stycket förut och tyckt det vara ganska indifferent. I Munchs tolkning blev det en vidunderlig sak.

Publiken jublade, prof. Theorell och Munch harangerade varandra (men intet hördes). Det kom massor av blommor, däribland en stor bukett röda rosor till den storartade flöjtistdamen.

Och så gick man, en stark upplevelse rikare.

Kurt Atterberg

MUSIK

Bostons symfoniorkester

fyller i år sjuttifem och gör med anledning därav en kolossal raid genom Europa. Den började på Irland, fortsatte i Edinburgh, Köpenhamn och Oslo och inträffade på måndagen i Stockholm. Sedan går färden vidare till Finland, Ryssland, Tjeckoslovakien, Österrike, Västtyskland, Schweiz, Frankrike och England.

Vi hade nog tur som fick höra orkestern innan den hann avverka alltför många storstäder; konsertresor av denna typ är enormt ansträngande i flera avseenden och kan inte hela tiden bjuda på samma konstnärliga kvalitet. Nu var orkesterklangen fortfarande så fräsch

Två av orkestermedlemmarna är svenskar: Stanley Benson (till vänster), som spelar 1:a violin, och Earl Hedberg, viola.

som vi känner den från alla de berömda grammofoninspelningarna — fast så där enastående märklig tyckte jag knappast att den verkade. Men man får ju ha måttliga pretentioner, och Bostonsymfonikerna utgör i alla fall en av världens bästa orkestrar, det kan inte förnekas. Ryss-amerikanen Sergej Kussevitskij, dirigent åren 1924—1949, hjälpte till att skapa orkesterns världsrykte. Han efterträddes av Charles Munch (eller Münch, som han egentligen heter, eftersom hans far var elsassare), och under hans ledning gick måndagskvällens konsert.

Kussevitskij var specialist på impressionistiska klangflöden, och man tyckte sig också i Ravels andra svit ur musiken till baletten "Daphnis och Chloë" märka hur hans ande svävade över partituret. Det blev ibland nästan för mycket av sus och brus och sjudande. Den avslutande dansen hade mer karaktär av kraftprestation än av koreografiskt artisteri.

Att resa till Europa och spela Beethovens "Eroica" förefaller kanske lite onödigt. Den utfördes dock mycket bra, men första satsens allegro con brio ledde alltför mycket tanken till Sousa. Att Munch på programmet hade tagit upp Walter Pistons sjätte symfoni var synnerligen glädjande. Han är ju en av Förenta staternas mest omtalade tonsättare och har särskilt varit föremål för Bostonorkesterns uppmärksamhet. Om symfonin hade visat intressantare drag, så hade det naturligtvis varit bra. Nu frapperades man egentligen bara av scherzot, som verkligen var mycket kvickt.

Publiken i Stora konserthussalen visade sin tacksamhet med starka applåder, och Konsertföreningen uppvaktade den imponerande Charles Munch och hans musiker med blomster.

C B—g

SVENSKA DAG

Teater, mus

Boston Symp

Höstens konsertsäsong kunde knap past ha fått en flottare spelöppnin Boston Symphony Orchestra hitflug genom Konsertbolagets och The Ameri can National Theatre and Academy försorg, ledd av Charles Munch o försedd med jättestora gladioluskvast längs podierampen! Feststämningen öv de prominenta gästernas konsert måndagskvällen var säkrad från förs början, fast höga biljettpriser och d tum i tidigaste laget grusade arrang rernas förhoppningar om fullsatt s long. Den relativt talrika publik so fanns sörjde i alla händelser för präl tiga ovationer.

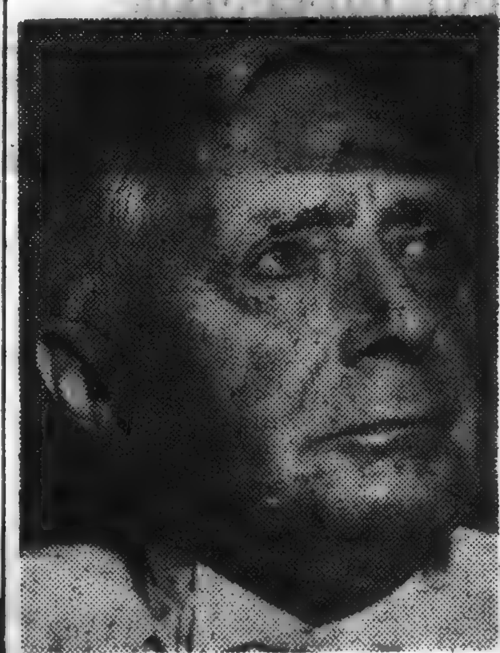
Den berömda orkestern — grunda 1881 av en mr Higginson — har un der sitt sjuttiofemåriga tillvaro och un der dirigenter som Nikisch och Koussevitskij gått från klarhet till klarhet. Såsom envar kunnat konstatera på talrika grammofoninspelningar. Knivskarp konkurrens om platserna, hårda anställningsvillkor och ansvaret för växande världsrykte har gjort orkestern till något så paradoxalt som en samling virtuoser, trimmad till perfekt disciplin. I viss mån har väl dess ideal och effektivitet också formats under trycket av den amerikanska publikens anspråk. Resultatet är i många hänseenden kolossalt imponerande, men är inte alldeles utan avigsidor.

Orkesterns styrka är det Svåra och det Artistiska. Det partitur är väl inte skrivet, som inte Bostons symfoniorkester skulle klara på ett par-tre repetitioner. Nu kom musikerna direkt från flygmaskiner och inledde med att spela Beethovens "Eroica" så prickfritt och [illegible] som om det vore en barnlek. Det gick som ett vigt [illegible] och kunde säkert spelas separat (fast av rätt få orkestrar). Vad den (svagaste) långsamma satsen beträffar är det enbart längden som står i rimlig proportion till tonsättarens ambitioner.

Kvällens höjdpunkt blev emellertid inte oväntat Ravels "Daphnis et Chloe" nr 2. Här blev orkesterpodiet som en kokande trollgryta full av lysande färgämnen som ständigt ingick nya skiftande, skimrande föreningar. Munch rörde om med små, osvikligt säkra rörelser och drev fram eruptionerna med en häxmästarens besvärjande kraft. Här fick man definitivt synen förvänd — vem frågade efter vad som fanns under inför denna bländande yta? Som uppvisning i kollektivt — närmare hundrahövdat — artisteri stod detta slutnummer på toppen av vad som för närvarande står i mänsklig förmåga.

I. B—n.

"Dirigentens yrke det mest krävande"



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— Att vara dirigent är ett heligt kall, jag känner mig stundom som en präst, säger Charles Munch, ledare för Bostons symfoniorkester.

I sin nyligen utkomna bok "I am a conductor" utvecklar han temat närmare. Inget yrke är så krävande som dirigentens. Femton års arbete och studier räcker inte för att göra en dirigent av en person som saknar den rätta inre hänförelsen och den magnetism som kan förhäxa både musikerna och publiken. Uttalandet visar vad Charles Munch fordrar av sig själv.

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Monsieur Topaze

Göteborgs Posten

Liberal

7767

5 SEP 1956

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Bostons symfoniorkester konserterar i Stockholm den 3 september. Orkestern befinner sig på en europaturné som ordnats i samband med dess 70-årsjubileum. Den skall medverka bl. a. vid festspelen i Edinburgh och ge konserter även i Oslo, Köpenhamn och Helsingfors. Två konserter vardera i Moskva och Leningrad står också på programmet. Bostonsymfonins ledare är sedan 1949 Charles Münch, som tidigare aldrig besökt Sverige. I denna artikel berättas om Münchs musikaliska karriär.

Den kände amerikanske kompositören och kritikern Virgil Thompson skrev 1934, efter en rundresa i Europa, att han i Paris hade funnit en orkesterledare som en dag borde kunna efterträda Sergej Koussevitskij som ledare för Bostons symfoniorkester. Det tog 15 år innan Thompsons spådom gick i uppfyllelse, men då Koussevitskij 1949 steg ner från dirigentpallen blev Charles Münch hans efterträdare.

Trots att Münch bara två år tidigare hade bytt ut konsertmästarens violin i den berömda Gewandhaus-orkestern i Leipzig mot taktpinnen i Paris visade han alltså redan 1934 att han besatt många av de egenskaper som hade givit Koussevitskij hans världsrykte. Han var väl förtrogen med hela den traditionella repertoaren, gick i bräschen för den moderna musiken och utstrålade den odefinierbara personliga magnetism som skiljer en stor dirigent från en medelmåtta.

Münchs uppgift i Boston var långtifrån lätt. Visserligen skulle han överta en orkester som enligt samstämmiga vittnesmål var bland de yppersta i världen, men Koussevitskij hade varit ledare för Bostonsymfonin i ett kvartssekel och den var i så hög grad hans verk att identifikationen nästan var fullständig. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

Men också musiktraditionerna i Boston har djupa rötter. En av traditionerna är att på allt sätt bistå symfoniorkesterns ledare i hans arbete och att ge honom största möjliga frihet. Detta har skett ända sedan den musikälskande Henry Lee Higginson, som härstammade från en av New Englands köpmansläkter, bildade orkestern 1881 och sedan varje år fram till 1919 både bokstavligt och bildligt talat stod för fiolerna.

Under de sex år Münch lett orkestern har han visat sig vara en värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch är under företrädaren, men skillnaden är som mellan en målning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

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Münch, som fyller 65 år den 26 sept., dagen efter den sista konserten under europaturnén, är född i Strasbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i stadens orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhaus-orkester under Wilhelm Fürtwängler.

Det var Münchs ambition att bli dirigent. Han brukar berätta om hur upprörd han blev en gång i sin ungdom efter en konsert i hemstaden, då han hörde någon bland publiken lovorda orkestern, men samtidigt undra om man verkligen behövde ha dirigenten med. Att vara dirigent är inte ett yrke, utan ett heligt kall, säger Münch, det är ibland en prästerlig gärning och nästan en feber, en sjukdom, som bara döden kan avbryta.

Efter åtta år i Leipzig begav sig Münch till Paris för att söka fullfölja sin ambition. Han fick åtskilliga anbud, men valde att sätta upp en egen orkester, Paris filharmoniker. Framgången lät inte vänta på sig och han blev snart känd för sina framföranden av avantgardistisk musik och för lysande tolkningar av traditionella orkesterstycken. Gästspel i olika europeiska huvudstäder spred hans rykte även utanför Frankrike.

Bara fem år efter sin debut som dirigent utnämndes Münch till Frankrikes främsta och mest eftertraktade dirigentpost, som ledare för Société des Concerts och professuren som orkesterledare vid Paris-konservatoriet, en befattning som han uppehöll åren 1937—45. Efter krigsslutet tog han en rad gästengagement i olika delar av världen, däribland två mycket framgångsrika i Boston, som ledde till att han senare permanent knöts till orkestern.

Om sitt liv som orkesterledare och sin uppfattning om dirigentens roll har Münch berättat i sin bok »Jag är dirigent».Han skriver: »Att dirigera en konsert innebär en oerhörd förbrukning av nervös energi. Berlioz berättar i sina memoarer att han efter ett framförande av sin ouvertyr Francs-Juges alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke.»

Norman Smith.

EN TIDNINGEN

Konsertsäsongens upptakt

Sept. 4

blev [illegible] bländande. The Boston Symphony Orchestra gästade oss på måndagen och inledde därmed konserternas rad denna termin, och det var en inledning som det som hädanefter kommer få svårt att följa upp. Sedan länge har bostonorkestern rykte om sig att vara en av USA:s och världens främsta — den har haft dirigenter som Arthur Nikisch och Karl Muck, som hörde till grundläggarna av dess standard, och Serge Koussevitzky, som stabiliserade den. Nu leds den av Charles Munch, en bland de största av de stora orkesterledarna, och något mera perfekt och svindlande skicklighet i orkesterspel är det bostonorkestern presterade torde inte stå att få.

Det är nästan alltför perfekt. Åtminstone blev detta intrycket av återgivandet av Beethovens Eroicasymfoni: ett väloljat, absolut störningsfritt spel, en effektfull planering av uppläggningen av verket och ett prickfritt realiserande av planen in i minsta detalj, ett spel med snudd på det övermänskliga och på det omänskliga. Det blev en uppvisning mer än en tolkning, och den patetiske, med känslor och tankar brottande Beethoven, som en gång skrev verket, var ganska långt borta.

Samma fantastiska virtuositet kännetecknade framförandet av Walter Pistons sjätte symfoni och Ravels Daphnis och Chloe, men där var det mera berättigat, [illegible] den kolossala skickligheten nödvändig. Utan den hade det amerikanska verket [illegible], blekt och jämligen intetsägande [illegible] ett strålande [illegible] av [illegible] och påpasslighet. Och Ravels "symfoniska fragment" blev en klangfest, en orgie, ett fyrverkeri, och man charmades, förleddes och hypnotiserades oemotståndligt.

F. H. T.

STOCKHOLMS-TIDNINGEN Tisdagen den 4 Sept. 1956

I rampljuset

FYRA NYA FILMER

Utanför lagen

(Aveny)

Amerikansk polis på jakt efter en liga som med hjälp av skumma handelsmetoder prånglar ut falska dollarsedlar. Historien bär här och var en viss dokumentär prägel och det må nu vara hänt, men det myckna pratandet i filmens början och de småsentimentala

Myggan — namnlös spion

(Lyran, Göta Lejon)

En tysk film om litet av varje. Spioneri, kärlek, svartsjuka, tacksamhet och skuld är pusselbitarna i historien om en kvinnlig spion, som börjar som privatdetektiv åt en svartsjuk äkta man (Karrari) och slutar som utforskare av sin uppdragsgivares skumma vapenaffärer. Hennes ställning försvåras av att hon en gång räddat livet av Karrari och att hon yrkesspion, för vilken kärlek inte får existera, blir förälskad i den polisman, som är efter Karraris skalp.

Bitarna är tillyxade av en manusförfattare, som grundligt undgår att väcka intresse och regissören som plockar i pusslet har mycket tunga händer. Det enda som fängslar är Gustav Knuth i rollen som Karrari. *Stedt*

Gangsterfällan

(Strand, Cora)

När publiken kom ut på gatan visslade den Ri-Fi-Fi och det låg något i det, ty beröringspunkterna är starka även om "Gangsterfällan" inte kommer upp i samma klass som föregångaren.

Filmen är ändå en hyfsad menfrån produkt. Det sparas inte på krutet och tjutande bildäck är det gott om, men det gör inte så mycket, ty bakom puffrorna, krutröken och liken glimmar det då och då till av fin fransk filmhumor.

Rollbesättningen — Henri Vidal dantagen — kunde ha varit tre. Det var minst sagt pinatt möta gamle Erich von eim i hans snöpliga scener. unde ha besparats de få met-

Engelbrekt.

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MUSIK

Bostons symfoniorkester

fyller i år sjuttifem och gör med anledning därav en kolossal raid genom Europa. Den började på Irland, fortsatte i Edinburgh, Köpenhamn och Oslo och inträffade på måndagen i Stockholm. Sedan går färden vidare till Finland, Ryssland, Tjeckoslovakien, Österrike, Västtyskland, Schweiz, Frankrike och England.

Vi hade nog tur som fick höra orkestern innan den hann avverka alltför många storstäder; konsertresor av denna typ är enormt ansträngande i flera avseenden och kan inte hela tiden bjuda på samma konstnärliga kvalitet. Nu var orkesterklangen fortfarande så fräsch

Två av orkestermedlemmarna är svenskar: Stanley Benson (till vänster), som spelar 1:a violin, och Earl Hedberg, viola.

som vi känner den från alla de berömda grammofoninspelningarna — fast så där enastående märklig tyckte jag knappast att den verkade. Men man får ju ha måttliga pretentioner, och Bostonsymfonikerna utgör i alla fall en av världens bästa orkestrar, det kan inte förnekas. [illegible]-amerikanen Sergej Kussevitskij, dirigent åren 1924—1949, bidrog till att skapa orkesterns världsrykte. Han efterträddes av Charles Munch (eller Münch, som han egentligen heter, eftersom hans far var elsassare), och under hans ledning gick måndagskvällens konsert.

Kussevitskij var specialist på impressionistiska klangflöden, och man tyckte sig också i Ravels andra svit ur musiken till baletten "Daphnis och Chloë" märka hur hans ande svävade över partituret. Det blev emellanåt nästan för mycket av sus och brus och sjudande. Den avslutande dansen hade mer karaktär av kraftprestation än av koreografiskt artisteri.

Att resa till Europa och spela Beethovens "Eroica" förefaller kanske lite onödigt. Den utfördes dock mycket bra, men första satsens allegro con brio ledde alltför mycket tanken till Sousa. Att Munch på programmet hade tagit upp Walter Pistons sjätte symfoni var synnerligen glädjande. Han är ju en av Förenta staternas mest omtalade tonsättare och har särskilt varit föremål för Bostonorkesterns uppmärksamhet. Om symfonin hade visat intressantare drag, så hade det naturligtvis varit bra. Nu frapperades man egentligen bara av scherzot, som verkligen var mycket kvickt.

Publiken i Stora konserthussalen visade sin tacksamhet med starka applåder, och Konsertföreningen uppvaktade den imponerande Charles Munch och hans musiker med blomster.

C B—g

Boston Symphony orchestra

har i dessa spalter presenterats ingående, dels av mig i onsdags, dels genom en artikel i senaste söndagsnumret. Det är begripligt, att det var med en god portion av nyfikenhet som man på måndagen gick till Konserthuset för att erfara, hur orkestern och dirigenten, Charles Munch, motsvarade

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SVENSKA DAGBLADET. Sept 4

Teater, musik och film

Boston Symphony Orchestra

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Desto mera helhjärtat kunde man avnjuta orkesterns fantastiska skicklighet i amerikanaren Walter Pistons sjätte symfoni. Som konstverk är symfonien föga märkvärdig, men den är skriven just för denna orkester och ställer ut dess förtjänster i en rad brokiga marknadsstånd. Andra satsen är på sätt och vis bäst. Den är virvlande snabb, rolig som ett vigt akrobatnummer och kunde säkert spelas separat (fast av rätt få orkestrar). Vad den (svagaste) långsamma satsen beträffar är det enbart längden som står i rimlig proportion till tonsättarens ambitioner.

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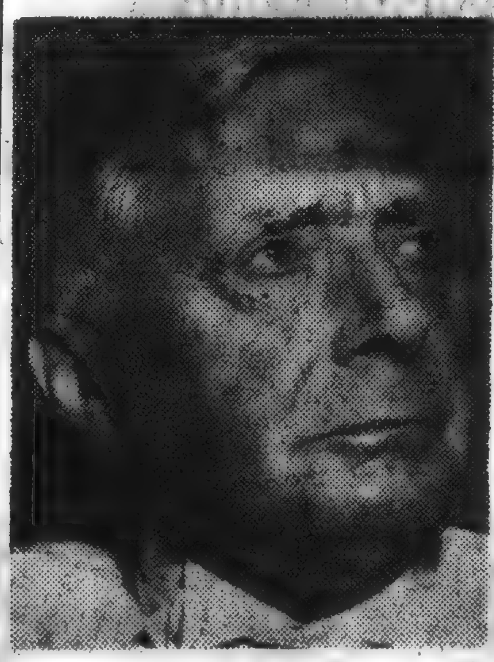

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Monsieur Topaze

[94]

INTERN[illegible] PRESS
CUT[illegible] BUREAU

Göteborgs Posten

Lib[illegible]

7/61

5 SEP 1956

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Under de sex år Münch lett orkestern har han visat sig vara en värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch är under företrädaren, men skillnaden är som mellan en målning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

Bostonsymfonin fortsätter att framföra och introducera ny och obekant musik. Som ett led i firandet av sitt 70-årsjubileum har orkestern presenterat nya verk av 15 internationellt kända europeiska och amerikanska kompositörer, däribland Benjamin Britten och Darius Milhaud från Europa och Aaron Copland och Howard Hanson från USA. Orkestern firade 50-årsjubileum på samma sätt och då uppfördes f. f. g. sådana verk som Stravinskijs Psalmsymfoni, Hindemiths konsert för stråkar och blåsare och Aaron Coplands symfoniska ode.

Münch, som fyller 65 år den 26 sept., dagen efter den sista konserten under europaturnén, är född i Strasbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i stadens orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhaus-orkester under Wilhelm Fürtwängler.

Det var Münchs ambition att bli dirigent. Han brukar berätta om hur upprörd han blev en gång i sin ungdom efter en konsert i hemstaden, då han hörde någon bland publiken lovorda orkestern, men samtidigt undra om man verkligen behövde ha dirigenten med. Att vara dirigent är inte ett yrke, utan ett heligt kall, säger Münch, det är ibland en prästerlig gärning och nästan en feber, en sjukdom, som bara döden kan avbryta.

Efter åtta år i Leipzig begav sig Münch till Paris för att söka fullfölja sin ambition. Han fick åtskilliga anbud, men valde att sätta upp en egen orkester, Paris filharmoniker. Framgången lät inte vänta på sig och han blev snart känd för sina framföranden av avantgardistisk musik och för lysande tolkningar av traditionella orkesterstycken. Gästspel i olika europeiska huvudstäder spred hans rykte även utanför Frankrike.

Bara fem år efter sin debut som dirigent utnämndes Münch till Frankrikes främsta och mest eftertraktade dirigentpost, som ledare för Société des Concerts och professuren som orkesterledare vid Paris-konservatoriet, en befattning som han uppehöll åren 1937—45. Efter krigsslutet tog han en rad gästengagement i olika delar av världen, däribland två mycket framgångsrika i Boston, som ledde till att han senare permanent knöts till orkestern.

Om sitt liv som orkesterledare och sin uppfattning om dirigentens roll har Münch berättat i sin bok »Jag är dirigent». Han skriver: »Att dirigera en konsert innebär en oerhörd förbrukning av nervös energi. Berlioz berättar i sina memoarer att han efter ett framförande av sin overtyr Francs-Juges alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke.»

Norman Smith.

[illegible] TIDNINGEN

Konsertsäsongens upptakt

Sept. 4

blev [illegible] bländande. The Boston Symphony Orchestra gästade oss på måndagen och inledde därmed konserternas rad denna termin, och det var en inledning som det som hädanefter kommer få svårt att följa upp. Sedan länge har bostonorkestern rykte om sig att vara en av USA:s och världens främsta — den har haft dirigenter som Arthur Nikisch och Karl Muck, som hörde till grundläggarna av dess standrad, och Serge Koussevitzky, som stabiliserade den. Nu leds den av Charles Munch, en bland de största av de stora orkesterledarna, och något mera perfekt och svindlande skicklighet i orkesterspel är det bostonorkestern presterade torde inte stå att få.

Det är nästan alltför perfekt. Åtminstone blev detta intrycket av återgivandet av Beethovens Eroicasymfoni; ett väloljat, absolut störningsfritt spel, en effektfull planering av uppläggningen av verket och ett prickfritt realiserande av planen in i minsta detalj, ett spel med snudd på det övermänskliga och på det omänskliga. Det blev en uppvisning mer än en tolkning, och den patetiske, med känslor och tankar brottande Beethoven, som en gång skrev verket, var ganska långt borta.

Samma fantastiska virtuositet kännetecknade framförandet av Walter Pistons sjätte symfoni och Ravels Daphnis och Chloe, men där var det mera [illegible] där [illegible] den kolossala skickligheten [illegible]. Utan den hade det amerikanska verket blivit blekt och tämligen intetsägande [illegible] till ett strålande konststycke av [illegible] och [illegible]. Och Ravels "symfoniska fragment" blev en klangfest, en orgie, ett fyrverkeri, och man charmerades, förleddes och hypnotiserades oemotståndligt.

F. H. T.

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Socialdemokratisk
8 SEP 1956

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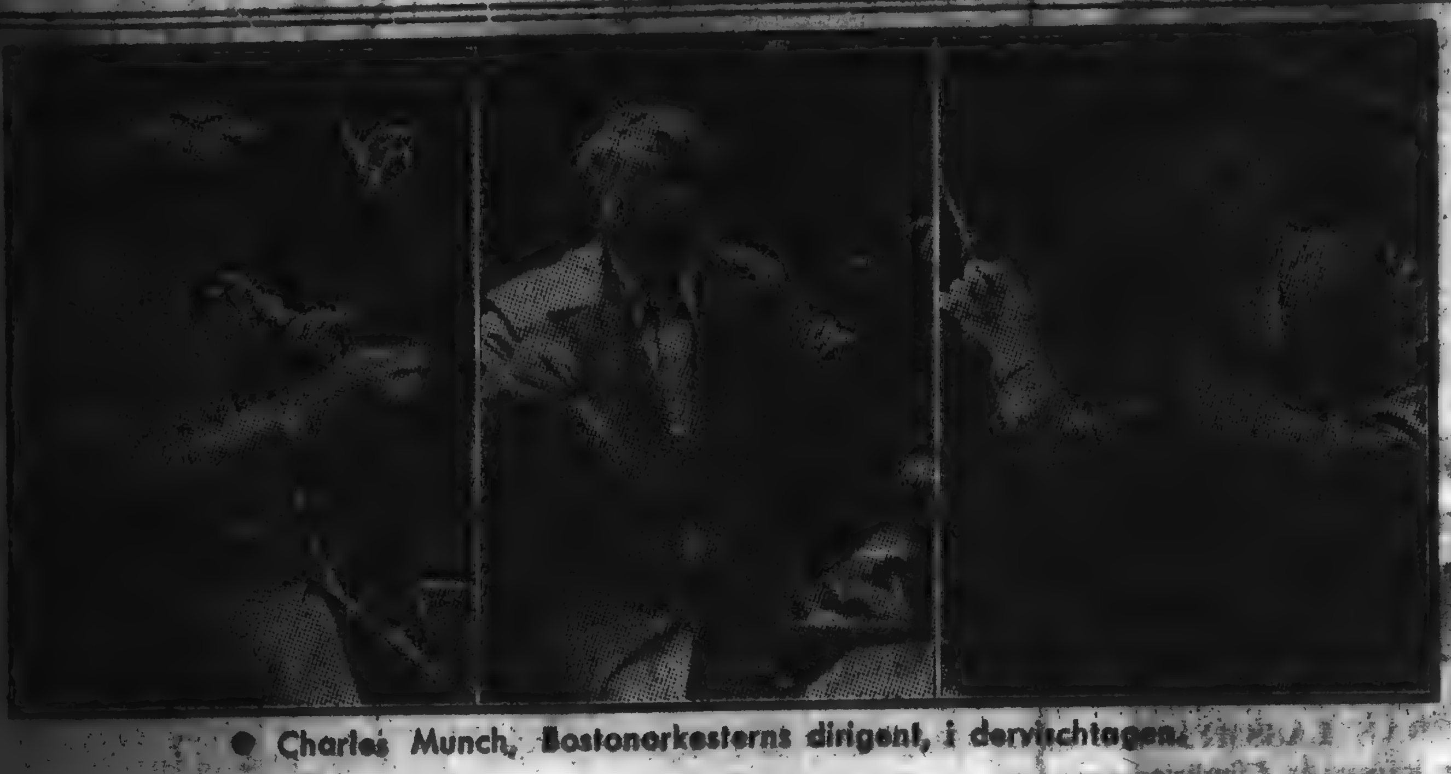
● Charles Munch, Bostonorkesterns dirigent, i dervischtagen.

Moses Pergament:

AMERIKANSKT och svenskt

DET LIGGER alltfort något i det av européer med en liten ironisk accent upprepade amerikanska uttrycket Biggest in the world. Det är inte bara ryssarna som på alla områden vill vara de främsta i världen, amerikanerna vill det också, och mer därtill. De vill först och främst att allt amerikanskt ska vara störst och främst. Det gäller t.o.m. inom konsten, fast det som bekant alltid är lättare att prestera väldigheter än värden. Vid musikfestivalen i somras i Stockholm gav ju amerikanen Session ett överväldigande belägg härpå med sin tonsatta Theokritosidyll, som företedde en orkestral elefantsjuka [illegible] framskridet sta[illegible]

Det kan f[illegible] och konst[illegible] [illegible] fiktioner. [illegible] är det dock inte, [illegible] att den bländande och [illegible] virtuositetens fanfar det moment av [illegible] tvivelaktigt värde i orkesterns och dirigentens första och enda framträdande in natura på svensk mark. Emellertid, för att inte inge mina läsare den falska [illegible]ningen av en orkester, vars [illegible] efter en närgången [illegible]skning måste nedvärderas, vill jag först erinra om programmets sista nummer — svit nr 2 ur Ravels balett Daphnis och Chloë — där orkesterns fenomenala tekniska kapacitet i förening med dirigentens strålande ingivelse (på hans mest personliga hemmaplan) åstadkom det stora bländverket.

● **Charles Munch**

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● **Charles Munchs "Eroica"**

började grovhugget, med de ledsagande åttondelarna framhamrade av andra fiolen och bratschen som om det gällt att stansa ett hårt slående rytmiskt mönster. Det står dock p (piano, svagt) hos Beethoven! Man saknade överhuvud den fina dynamiska gradation i utförandet av symfonin, som denna orkesters grammofoninspelningar tillåtit oss förutsätta. Även första satsens ovanligt snabb[illegible] och nästan mekaniskt framdr[illegible] tempo, som på ett ganska [illegible] sitt förändrade musiker[illegible], uteslöt ett oförbehållsam[illegible]ande.

Amerikan[illegible] symfoni bj[illegible] större fröjd för [illegible] I dess [illegible] sats fick [illegible] briljera [illegible] ensemble[illegible] hämtat [illegible] jär, ett gefundenes [illegible] elegant dirigent och en [illegible]gen på tekniska läckerheter. [illegible] opus låg [illegible] bättre till för Charles Munch än Beethovens heroiska symfoni. Allra bäst stämde hans musikernaturell ihop med Ravels överdådigt instrumenterade orkestrala fyrverkeri i slutbilden av Daphnis och Chloë. Denna blixtrande och sprakande klangmassa vällde in i salen med den oemotståndliga kraften hos ett genialt imiterat naturfenomen — i fransk impressionistisk anda och regi. De kunde också vara våldsamma när de ville, dessa blida franska färgdrömmare i toner. En Debussy, en Ravel. Och Charles Munch var hemma här, hemma och saligt förskriven åt Ravels daimon. Han rasade som en dervisch, orkestern spelade som besatt och publiken fick en oavbruten serie elchocker. Undra på att den skrek till slut.

● **Från vår hemmafront**

finns det ett par glädjande händelser att anteckna, båda från Kungl. teatern. [illegible] Schymberg [illegible]rudade sig förra lördagen för omväxlings skull i Konstanzes ("Enleveringen") spanska dräkt och grandezza. Fru Schymberg har inte alltid varit i nivå med sig själv den sista tiden, som det uppgivits mest beroende på ohälsa. Hon lär ha varit sjuk även nämnda kväll, men därav märktes inte ett spår. Hon sjöng och spelade som i fornstora dar, och det var en fröjd både att se och höra hennes fina tolkning av partiet och rollen.

Som Blonde trippade denna gång Margareta Hallin omkring, sprittande livlig och snabb som en sädesärla. Hon har en viss benägenhet att förväxla opera och operett. Behåll gärna humöret, fru Hallin, men tappa inte stilen! Mozart skiljer sig en aning från både Offenbach och Lehar, även när han är på sitt mest skämtsamma humör. Vid sidan av Hjördis Schymbergs mogna konst framstod den nya Blondes vokala ofullgångenhet kanske tydligare än vanligt. Men ännu en gång: Margareta Hallin är en tillgång som med åren kan bli ovärderlig.

Till sist var det Sigurd Björlings nya roll som kung Philip i Verdis Don Carlos. Det är inte lätt att ersätta en oförglömlig scenfigur som Joel Berglunds Philip, men faktum är att hr Björling klarade det på ett högst berömvärt sätt. Han klarade det, men fick oss ingalunda att glömma företrädaren. Tvärtom mindes man den förre Philip i varje situation, ja, så gott som i varje attityd, varje gest, varje tonfall. Det var mao en styv imitation av en utomordentlig förebild. Men det var ju också John Forsells Don Juan. Där hette förebilden d'Andrade.

● **Någon nyhet**

var inte Blanche Thebom framträdande som Delila efter sex års bortovaro. Hon inledde därmed sitt aktuella gästspel på Kungl. teatern och återkommer om söndag som Elisabeth i Tannhäuser. Det blir dags att skriva om henne då.

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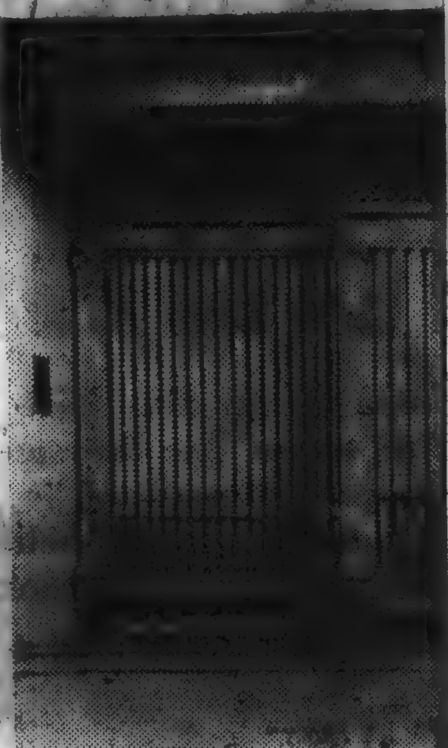
onsdag 19 sept. 1956

En livskraftig Boston Symphony

Boston Symphony Orchestra är ett namn med klang. Flera generationers musikälskare har vant sig att med välbehag och [illegible] lyssna till den orkestern — via platta oss vanliga [illegible] emellan. I år fyller orkestern 75 år, men av åldern märks platt intet. Tvärtom är den ute och firar jubileet med en stor konsertturné genom en rad länder i Europa, bl a Sverige som nyligen gästats.

Under årens lopp har en lång rad fina dirigenter varit orkesterns instruktörer. En av dem var den berömde Wagner-dirigenten Carl Muck som under förra kriget var krigsfånge i USA, samtidigt som han dirigerade Boston-musikerna. Den som nu leder orkesterns öden är fransmannen Charles [illegible] tysk, eftersom han är född i Elsass-Lothringen, men hans förtrogenhet med och inlevelse i franskt kynne gör honom lika spirituell som kunnig.


Här ses en del av Bostons s[illegible]

Hur elegant och lyhörd han är som dirigent kan man studera på några RCA-inspelningar med Charles Munch. En platta bjuder på två så utsökta saker som Beethovens femma och Schuberts ofullbordade (RCA LM 1923 A). Båda inspelningarna står på toppen. »Femmans» demoni och »ödesmättnad» framträder med klarhet och en rent musikantisk finess som gläder. Schubert-symfonins romantik och melodik, som har folkvisans omedelbarhet i varpen, är lika suveränt tolkad.

Ett annat kynne präglar Berlioz Symphonie Fantastique op 14 (RCA LM 1900 A). Här härskar högromantiken som framför allt genom Berlioz kom att introducera impressionismen. Bostonmusikerna är skickliga, och den stora formen med en mångfald tjusiga detaljer lever vackert under Charles Munchs händer. Symfonin är ett av Berlioz stora verk och särskilt värdefull i en så idealisk inspelning. Ett bra kliv fram i tiden kan man ta genom att lyssna till Ravels Daphnis et Chloe (RCA A12R 0171). Det är en koreografisk symfoni. Ursprungligen skrev Ravel denna musik som ren balettmusik och med den ryska koreografen Diaghilev som »påfösare». Den tillkom år 1912. Numera spelas den lika ofta utan dans. För RCA-inspelningens utomordentliga kvalitet svarar inte bara Charles Munch och musikerna utan minst lika mycket den framstående körledaren Robert Shaw med sångare [illegible] niskt elegant tolkning av Georges Alès, Pierre Coddée och Ruggero Gerlin.

TRE RYSSAR

med lika många särarter presenterar RCA, Metronome och Amadeo. Tjajkovskijs välkända pianokonsert nr 1, som filmen höll på att göra ett örhänge av, finns på RCA (LM-1969). Sovjetunionens just nu kanske förnämsta pianist, Emil Gilels, åstadkommer underverket att med fin poesi och perfektaste inlevelse ge nytt, sprudlande liv åt denna välkända konsert. Fritz Reiner och Chicago Symphony Orchestra ledsagar intensivt och friskt. Konserten är ju musik man särskilt gärna lyssnar till, och mer än gärna i detta utförande, som renderar hrr Gilels och Reiner högsta betyg.

Rachmaninov förbinder man med hans pianokonsert nr [illegible] — den har blivit mest omtyckt. Men han har en omfattande komposition bakom sig, och hans symfoni nr 1 bevisar att han redan som 22-åring var förvånansvärt

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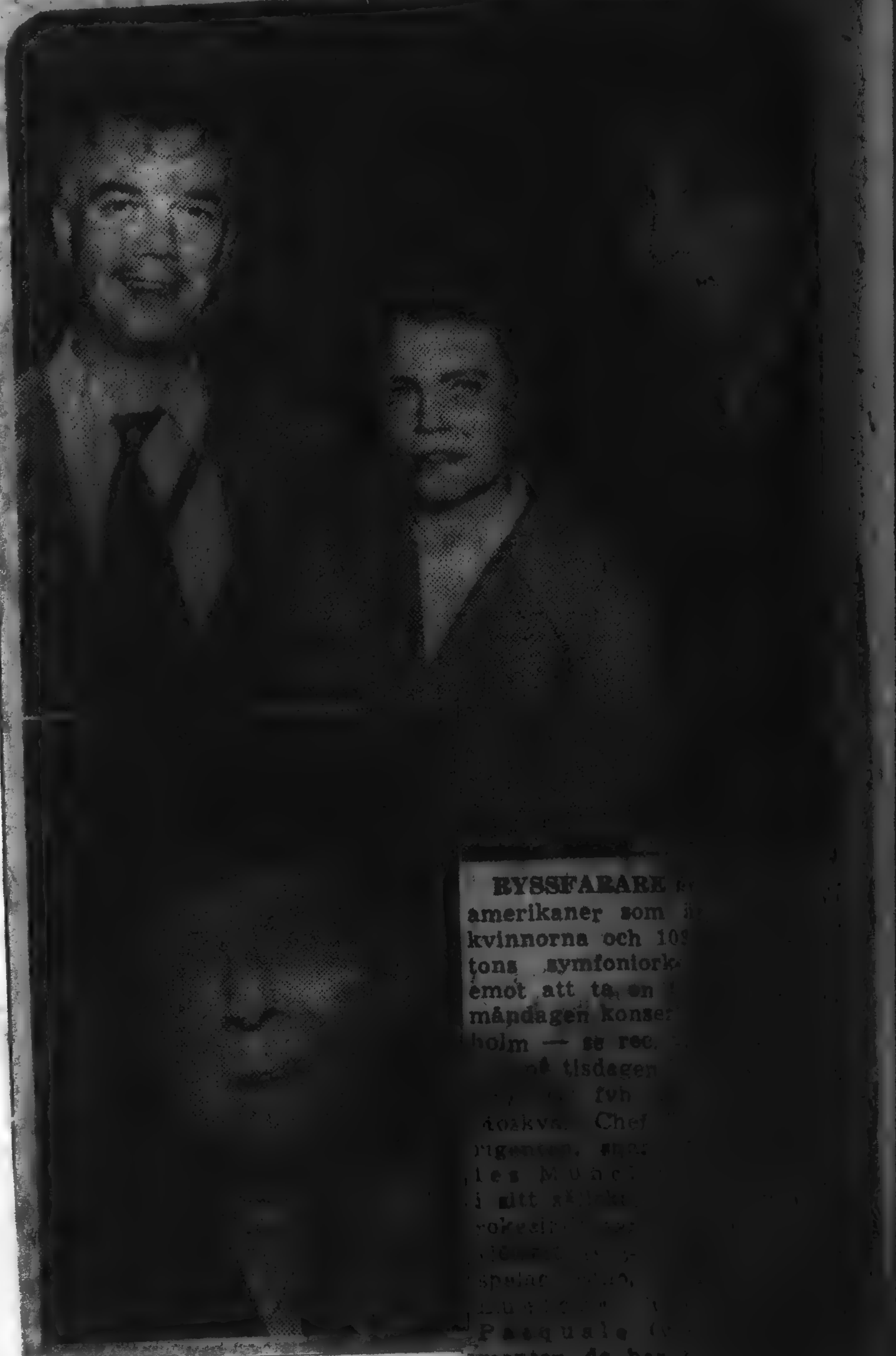
STOCKHOLMS-TIDNINGEN *Tisdagen den 4*


RYSSFARARE [illegible] amerikaner som [illegible] kvinnorna och 10[illegible] tons symfoniork[illegible] emot att ta en [illegible] måndagen konse[illegible] holm — se rec[illegible] på tisdagen [illegible] fvh [illegible] Moskva. Chef[illegible] rigenten, [illegible] les Munc[illegible] i sitt [illegible] [illegible] Pasquale [illegible] menten de har [illegible] försäkrade för en[illegible] lon dollar . . .

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Extract from
MUSIC and MUSICIANS
LONDON
See overleaf

DATE — OCT 1956

from P. E. Burke in STOCKHOLM

4767

STOCKHOLM had the honour of being one of the first hosts of the Boston Symphony Orchestra on its European Tour and was rewarded by some really superb playing by this splendid orchestra under its conductor Charles Munch. The rich liquid melody of Maurice Ravel's *Daphnis and Chloe* flowed out in the Stockholm Konserthuset and the only complaint which could possibly be made was that the first suite of this French masterwork should have been played as well. The Sixth Symphony of the American composer Walter Piston was given a precise performance enabling the Stockholm audience to judge it on its merits.

Even if the conductor's hard driving of his orchestra in the first and final movements of Beethoven's *Eroica*, which opened the Stockholm concert, did not find favour with all listeners, it did at least demonstrate the firm discipline of the Boston Orchestra, its excellent precision and perfect timing with no ragged entrances. The string sections were perfection itself, the woodwinds excellent and if the brass sounded too hard at times that could perhaps be blamed on the imperfect Konserthuset acoustics.

Stockholm Opera opened its autumn season with *The Mastersingers*, in which the leading roles were sung by Set Svanholm, who is now the artistic director of the Royal Opera, and Aase Nordmo-Lövberg, a young Norwegian soprano who has distinguished herself at the Stockholm Opera. Then came Bengt Peterson's exquisite new production of Mozart's delightful *The Seraglio*. This was its third recent performance here—the previous two came at the very end of the Stockholm Festival this summer—and there were some interesting cast changes. Margaretta Hallin appeared as Blonde, while the part of Constanze was sung by the internationally known Swedish soprano Hjordis Schymberg. Arne Henriksen was [illegible] a very pleasant Belmonte, while the [illegible] Näslund was obliged to show [illegible] skill as an actor in the non-[illegible] role of the Pasha, which he did in magnificent [illegible] Erik Sk[illegible]'s décor and costumes were a delight and once again the lighting department of the Stockholm Opera demonstrated that it is second to none.

The New York Metropolitan's [illegible] Thebom, this autumn's guest artist, made her first appearance as Delilah in *Samson and D*[illegible] opposite Set Svanholm. The part of the High Priest was taken by Sigurd Björling, a role which he had [illegible] the Metropolitan but not previously in Stockholm.

[95]

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● Charles Munch, Bostonorkesterns dirigent, i dervischtagen.

Moses Pergament:

AMERIKANSKT och svenskt

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Det kan [illegible] och konstig[illegible] ning av Bost[illegible] orkesterns pre[illegible] med ovanstående [illegible] flektioner. Men [illegible] är det dock inte, för [illegible] sidan om all den bländande och hänryckande virtuositeten fanns det [illegible] av synnerligen tvivelaktigt värde i orkesterns och dirigentens första och enda framträdande in natura på svensk mark. Emellertid, för att inte inge mina läsare den falska föreställningen av en orkester, vars världsberömmelse efter en närgående granskning måste nedvärderas åtskilligt, vill jag först erinra om programmets sista nummer — sviten nr 2 ur Ravels balett Daphnis och Chloë — där orkesterns fenomenala tekniska kapacitet i förening med dirigentens strålande insats (på hans mest personliga hemmaplan) åstadkom det stora bländverket.

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Det är möjligt att de väldiga salarna i USA betingar sådana åtgärder. På mig verkar det uteslutande som en förgrovning av klangen, och det intrycket fick jag också när Bostonorkestern framförde Beethovens "Eroica" här i Konserthuset. Denna orkester som gjort de finaste inspelningar även av klassisk litteratur, inspelningar med idealisk akustisk balans och förnäm, genomkultiverad tongivning — hur kan den plötsligt klinga lite grov? Ja, det beror naturligtvis på två omständigheter. Dels finns det i en vanlig konsertsal inga akustiska regleringsmöjligheter av samma art som i en inspelningsstudio. Dels kan en dirigent ha vaknare öron för stil och klangfinesser hos en tonsättare än hos en annan.

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Amerikanen Walter Pistons sjätte symfoni bjöd inte på någon större fröjd för [illegible] örat eller själen. I dess snabba och lekfulla andra sats fick orkestern dock tillfälle briljera med sin sagolika spel- och ensembleteknik, [illegible] var som hämtat ur en symfonisk bonbonjär, ett gefundenes Fressen för en elegant dirigent och en orkester sugen på tekniska läckerheter. Pistons opus låg tydligen bättre till för Charles Munch än Beethovens heroiska symfoni. Allra bäst stämde hans musikernaturell ihop med Ravels överdådigt instrumenterade orkestrala fyrverkeri i slutbilden av Daphnis och Chloë. Denna blixtrande och sprakande klangmassa vällde in i salen med den oemotståndliga kraften hos ett genialt imiterat naturfenomen — i fransk impressionistisk anda och regi. De kunde också vara våldsamma när de ville, dessa blida franska färgdrömmare i toner. En Debussy, en Ravel. Och Charles Munch var hemma här, hemma och saligt förskriven åt Ravels daimon. Han rasade som en dervisch, orkestern spelade som besatt och publiken fick en oavbruten serie elchocker. Undra på att den skrek till slut.

● Från vår hemmafront

finns det ett par glädjande händelser att anteckna, båda från Kungl. teatern. Hjördis Schymberg

Forts. [illegible]

skrudade sig förra lördagen för omväxlings skull i Konstanzes ("Enleveringen") spanska dräkt och grandezza. Fru Schymberg har inte alltid varit i nivå med sig själv den sista tiden, som det uppgivits mest beroende på ohälsa. Hon lär ha varit sjuk även nämnda kväll, men därav märktes inte ett spår. Hon sjöng och spelade som i fornstora dar, och det var en fröjd både att se och höra hennes fina tolkning av partiet och rollen.

Som Blonde trippade denna gång Margareta Hallin omkring, sprittande livlig och snabb som en sädesärla. Hon har en viss benägenhet att förväxla opera och operett. Behåll gärna humöret, fru Hallin, men tappa inte stilen! Mozart skiljer sig en aning från både Offenbach och Lehar, även när han är på sitt mest skämtsamma humör. Vid sidan av Hjördis Schymbergs mogna konst framstod den nya Blondes vokala ofullgångenhet kanske tydligare än vanligt. Men ännu en gång: Margareta Hallin är en tillgång som med åren kan bli ovärderlig.

Till sist var det Sigurd Björlings nya roll som kung Philip i Verdis Don Carlos. Det är inte lätt att ersätta en oförglömlig scenfigur som Joel Berglunds Philip, men faktum är att hr Björling klarade det på ett högst berömvärt sätt. Han klarade det, men fick oss ingalunda att glömma föregångaren. Tvärtom mindes man den förre Philip i varje situation, ja, så gott som i varje attityd, varje gest, varje tonfall. Det var mao en styv imitation av en utomordentlig förebild. Men det var ju också John Forsells Don Juan. Där hette förebilden d'Andrade.

● Någon nyhet

var inte Blanche Theboms framträdande som Delila efter sex års bortovaro. Hon inledde därmed sitt aktuella gästspel på Kungl. teatern och återkommer om söndag som Elisabeth i Tannhäuser. Det blir dags att skriva om henne då.

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onsdag 19 sept. 1956

En livskraftig Boston Symphony

Här ses en del av Bostons s

Boston Symphony Orchestra är ett namn med klang. Flera generationers musikälskare har vant sig att med välbehag och instämmande lyssna till den orkestern — via platta oss vanliga dödliga emellan. I år fyller orkestern 75 år, men av åldern märks platt intet. Tvärtom är den ute och firar jubileet med en stor konsertturné genom en rad länder i Europa, bl a Sverige som nyligen gästats.

Under årens lopp har en lång rad fina dirigenter varit orkesterns instruktörer. En av dem var den berömde Wagner-dirigenten Carl Muck som under förra kriget var krigsfånge i USA, samtidigt som han dirigerade Boston-musikerna. Den som nu leder orkesterns öden är fransmannen Charles Munch. Till börden är han tysk, eftersom han är född i Elsass-Lothringen, men hans förtrogenhet med och inlevelse i franskt kynne gör honom lika spirituell som kunnig.

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niskt elegant tolkning av Georges Alés, Pierre Coddée och Ruggero Gerlin.

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STOCKHOLMS-TIDNINGEN *Tisdagen den 4 Sept. 1956*

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INTERNATIONAL PRESS-CUTTING BUREAU
184 Strand, London, W.C.2

Extract from
MUSIC and MUSICIANS
See overleaf LONDON

DATE — OCT 1956

from P. E. Burke *in* STOCKHOLM

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Even if the conductor's hard driving of his orchestra in the first and final movements of Beethoven's *Eroica*, which opened the Stockholm concert, did not find favour with all listeners, it did at least demonstrate the firm discipline of the Boston Orchestra, its excellent precision and perfect timing with no ragged entrances. The string sections were perfection itself, the woodwinds excellent and if the brass sounded too hard at times that could perhaps be blamed on the imperfect Konserthuset acoustics.

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Presentation of Boston Symphony Orchestra medal,

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Presentation of Boston Symphony Orchestra medal
October 18, 1956

Telefon 23 88 40 (Rikss. 23 89 40)

Aftontidningen
Stockholm
7167
Socialdemokratisk
8 SEP 1956

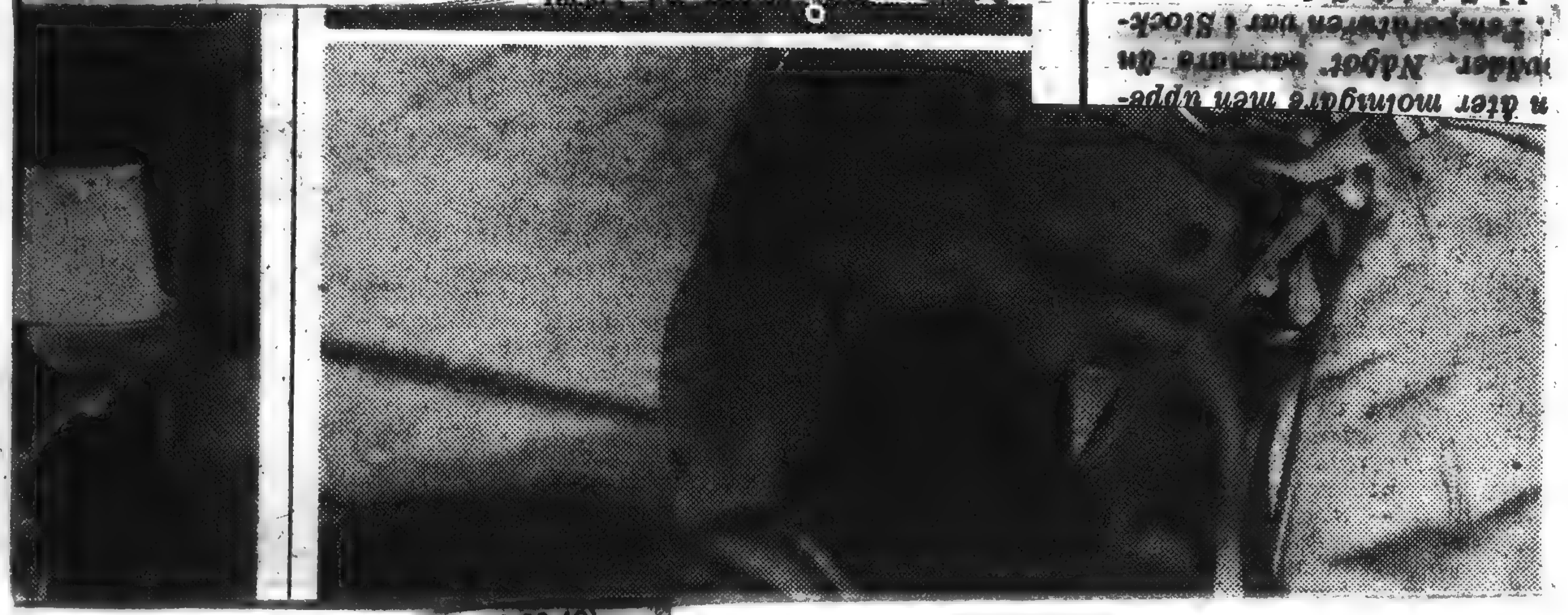
● Charles Munch, Bostonorkesterns dirigent, i d

DET LIGGER alltfort något i det av européer med en liten ironisk accent upprepade amerikanska uttrycket Biggest in the world. Det är inte bara ryssarna som på alla områden vill vara de främsta i världen, amerikanerna vill det också, och mer därtill. De vill först och främst att allt amerikanskt ska vara störst och främst. Det gäller t. o. m. inom konsten, där det som bekant alltid är lättare att prestera väldigheter än värden. Vid musikfestiva-

Moses Pergament:

AMERIK och s

1948 blev ledare för Bostons symfoniorkester. En lysande rad föregångare hade under årens lopp svetsat ihop ensemblen och skapat både tradition och disciplin. Det räcker att nämna Nikisch, Muck



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n åter molnigare men uppe- väder. Något varmare än . Temperaturen var i Stock- i kl. 7 +11°. Solen opp 5.00, 18.30.

VI TRE
på baksidan

En ny lag skall göra det svårare för kvackare att bedriva sin verksamhet. Det blir behandlingsförbud bl. a. för sockersjuka, epilepsi och sjukdom i samband med havandeskap. Cancer, tuberkulos, könssjukdomar har redan tidigare varit förbjudna för kvackarna.

Vi frågade i dag:

Tror ni på homeopater?

● **KARL GÄDD,** bilmontör: — Vet inte. Har aldrig träffat någon. Vet inte om jag tror på läkare heller. Man kanske blir frisk ändå. Det är ingen som har botat mej när jag varit sjuk. Det har gått över själv. Tror inte att jag skulle gå till en homeopat hur sjuk jag än blev.

● **HENRY WIK,** flottist — i det civila montör: — Nej, inte alls. Ingenting skulle få mej att söka en kvackare om jag blev sjuk. Hittills har jag klarat mej bra — det har inte blivit många besök hos riktiga läkare heller.

● **RUNE SVART,** lagerbiträde:

STOCKHOLMS-TIDNINGEN *Tisdagen den 4 Sept 1956*

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Telefon 23 88 40 (Rikss. 23 89 40)

Västerbottens Folkblad
Umeå
7167
Socialdemokratisk
19 SEP 1956

onsdag 19 sept. 1956

En livskraftig 75-åring
Boston Symphony Orchestra

Boston Symphony Orchestra är ett namn med klang. Flera generationers musikälskare har vant sig att med välbehag och bestämmande lyssna till den orkestern — via platta oss vanliga dödliga emellan. I år fyller orkestern 75 år, men av åldern märks platt intet. Tvärtom är den ute och firar jubileet med en stor konsertturné genom en rad länder i Europa, bl a Sverige som nyligen gästats.

Under årens lopp har en lång rad fina dirigenter varit orkesterns instruktörer. En av dem var den berömde Wagner-dirigenten Carl Muck som under förra kriget var krigsfånge i USA, samtidigt som han dirigerade Boston-musikerna. Den som nu leder orkesterns öden är fransmannen Charles Munch. Till börden är han tysk, eftersom han är född i Elsass-Lothringen, men hans förtrogenhet med och inlevelse i franskt kynne gör honom lika spirituell som kunnig.

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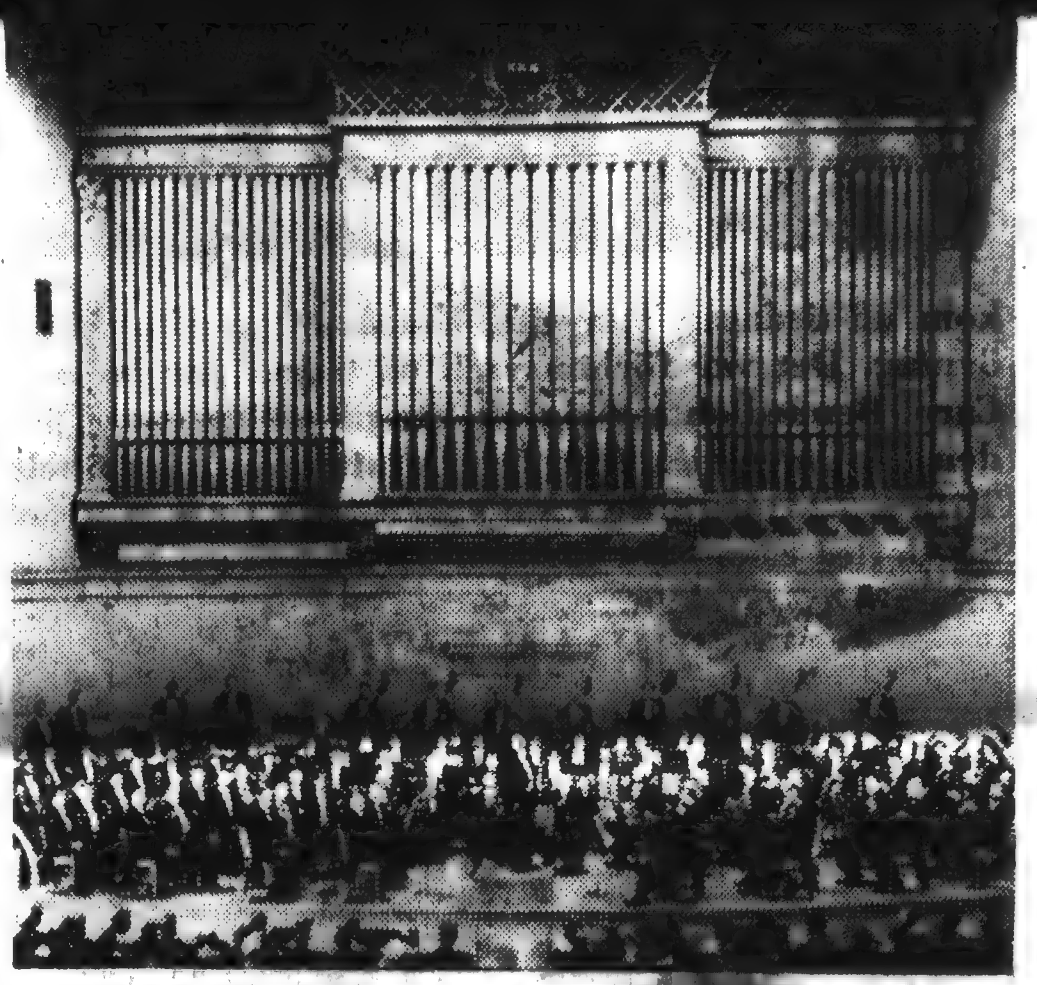

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BUXTEHUDE OCH LOEILLET

Alf Linder är ingalunda obekant i Umeå. För något år sen invigningsspelade han i Backens kyrka och prisade dess orgel, den största helmekaniska i vårt land. Vi kan återknyta bekantskapen med honom via en Westminsterplatta (WN 18117), där han inleder en serie av **Dietrich Buxtehudes** orgelverk. Den första volymen upptar två chaconner, en passacagliga samt tre koralfantasier, bl a »Wie schön leuchtet der Morgenstern» och »Ich rufe zu dir». Alf Linder spelar på Vårfrukyrkans orgel i Skänninge, ett härligt instrument som passar Buxtehude som hand i handske. Man kan beundra den tekniskt och musikaliskt förstklassiga plattan, som lovar jättestort för fortsättningen.

Jean Baptiste Loeillet var ungefär samtida med Buxtehude, styvt ett årtionde yngre, och nederländare. För det stora flertalet musikälskare är han ett oskrivet blad, varför presentationen av honom på L'Oiseau-Lyre-London (OL 50018) är en intressant sak. Den visar en kompositör, kunnig och melodirik och livfull, som ger mersmak. Två triosonater, en violinsonat och en violincellsonat med cembalo får en eggande och tekniskt elegant tolkning av **Georges Alés, Pierre Coddée** och **Ruggero Gerlin.**

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Ett relativt nytt märke på marknaden är österrikiska Amadeo. Man blir imponerad av Amadeos intentioner då man lyssnar till dess version av **Prokofievs** profankantat Alexander Nevskij (AVRS 6017). Italienaren **Mario Rossi** med Wiens statsoperas kör och orkester samt den spanska mezzosopranen **Ana Maria Iriarte** åstadkommer nämligen tillsammans någonting som inte undgår göra ett djupt intryck på musikvännen. I kantaten finns också märkliga tonmålningar, effektfulla körer, ålderdomliga pentatoniska fanfarer, »motoriska» rytmer, sjätte satsens klagosång, en pärla i Prokofievs produktion, och slutsatsens färggranna intåg i Pskov. Den omsorgsfulla Amadeo-inspelningen gör Prokofiev full rättvisa.

BRITTISK MUSIK

har egentligen för liten resonans i vårt land. Lyssna t ex på hur **Eric Coates** dirigerar sina London Suite [illegible] Again Suite [illegible] Par[illegible] ([illegible] 1004). [illegible] Philharmonic Promenade Orchestra [illegible] sid. 7)

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esting [illegible] Blonde, while the part of Constanze [illegible] internationally known Swedish soprano Hjordis Schymberg. Arne Henriksen was again a very pleasant Belmonte, while the excellent young baritone Anders Näslund was obliged to show his skill as an actor in the non-singing role of the Pasha, which he did in magnificent style. Sven Erik Skawonius's décor and costumes were a delight and once again the lighting department of the Stockholm Opera demonstrated that it is second to none.

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[93]

och både sviterna är kul och sund musik, värd att lyssna till när som helst. Kul har också unge Benjamin Britten haft när han komponerade Soirées Musicales och Matinées Musicales. De både sviterna skrevs som balettmusik och musiken i dom går tillbaka till Rossini. Dennes teman har Benjamin Britten vävt kring med sina arabesker och lekfulla infall. Warwick Braithwaite leder en ensemble från Covent Garden-operan på Parlophone (PMD 1020) och det hela är småtrevligt och fräscht.

Tillbaka itll den engelska visans gröna marker leder oss Father Sydney Mac Ewan i en Columbia-platta (33S 1073). Tillsammans med en orkester under Philip Green gör han en sympatiskt chosfri presentation av skotska och irländska folkvisor under titeln »Songs of Scotland and Ireland». Man lyssnar med glädje till Scotland the Brave, My Ain Folk, Loch Lamond, Mother Machree, Rose of Killarney och alla de andra.

ANTONIN DVORAK

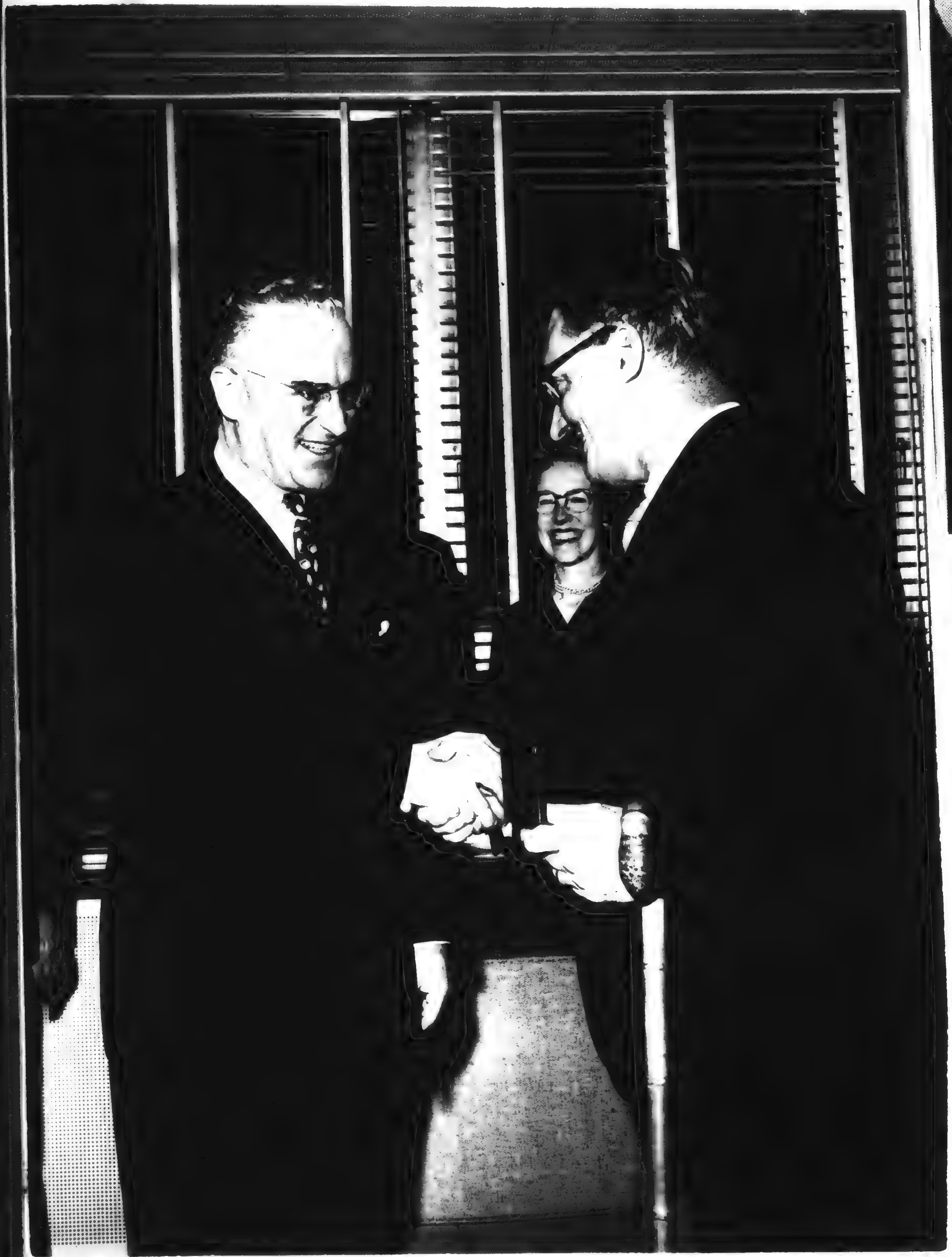
har tillsammans med Smetana blivit tjeckernas nationalkompositör. Hans musik är alltid — eller nästan alltid — nationellt betingad. Och alla gånger är den romantiskt konstnärlig, problemfri och lätt i örat. Hans violinkonsert a-moll är en typisk exponent på hans stil. Där finns intensiv melodi, flödande välljud och musikglädje. På Telefunken (LSK 7004) spelar Georg Kulenkampff m. härlig ton och briljant teknik violinstämman, medan Berlin-symfonikerna svarar för resten. Eugen Jochum är bas för det vältrimmade basset. Den plattan går in direkt.

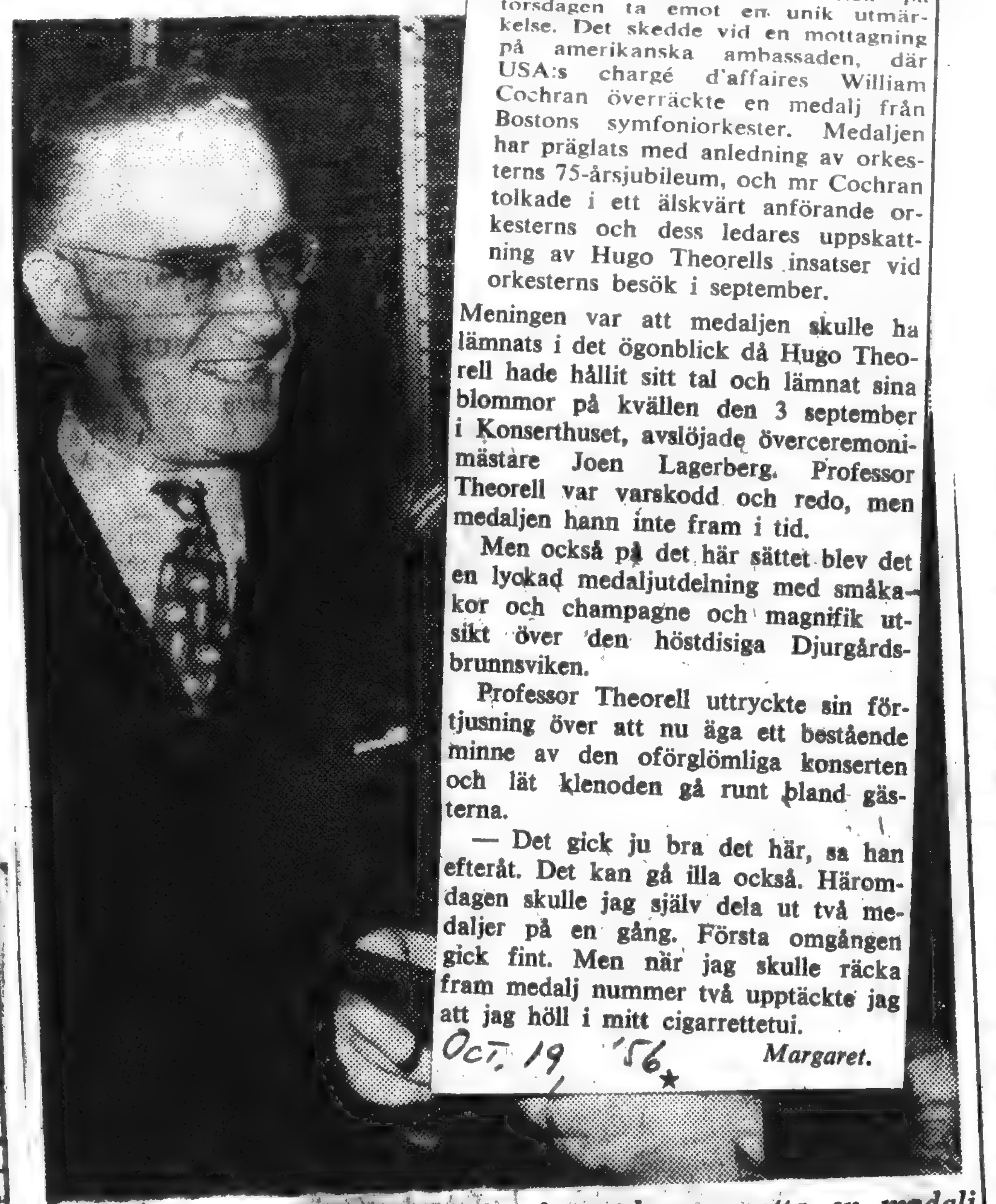
Den typiskt slaviska rytmen, som vi är vana vid från Dvoraks slaviska danser återfinner vi i hans Slaviska rapsodier. Han skrev tre — två av dem har Deutsche Grammophon spelat in med Bamberg-symfonikerna, under Fritz Lehmann, som exekutörer. Det är färg och glädje och ljudteknisk höjd på inspelningen (16037 LP). Vill man bli Dvorak-frälst. kan man fortsätta med hans stråkkvartett nr 3, som finns på Telefunken (LB 6061). Här finner man samma kompositörglädje åt att skriva musik för hjärtat. Philharmonia-kvartetten i Wien, bestående av hrr Gustav Swoboda, Siegfrid Rumpold, August Pioro och Richard Harand, förenar precision med god smak.

PARLÉ

Presentation of Boston Symphony Orchestra medal
October 18, 1956

(Left: Chargé d'Affaires M. W. P. Cochran
(Rt. : Professor [illegible]





Bostonsymfoniker hyllade Theorell

Professor Hugo Theorell fick på torsdagen ta emot en unik utmärkelse. Det skedde vid en mottagning på amerikanska ambassaden, där USA:s chargé d'affaires William Cochran överräckte en medalj från Bostons symfoniorkester. Medaljen har präglats med anledning av orkesterns 75-årsjubileum, och mr Cochran tolkade i ett älskvärt anförande orkesterns och dess ledares uppskattning av Hugo Theorells insatser vid orkesterns besök i september.

Meningen var att medaljen skulle ha lämnats i det ögonblick då Hugo Theorell hade hållit sitt tal och lämnat sina blommor på kvällen den 3 september i Konserthuset, avslöjade överceremonimästare Joen Lagerberg. Professor Theorell var varskodd och redo, men medaljen hann inte fram i tid.

Men också på det här sättet blev det en lyckad medaljutdelning med småkakor och champagne och magnifik utsikt över den höstdisiga Djurgårdsbrunnsviken.

Professor Theorell uttryckte sin förtjusning över att nu äga ett bestående minne av den oförglömliga konserten och lät klenoden gå runt bland gästerna.

— Det gick ju bra det här, sa han efteråt. Det kan gå illa också. Häromdagen skulle jag själv dela ut två medaljer på en gång. Första omgången gick fint. Men när jag skulle räcka fram medalj nummer två upptäckte jag att jag höll i mitt cigarrettetui.

Oct. 19 '56 ★ *Margaret.*

Professor Hugo Theorell fick på torsdagen motta en medalj från Bostons symfoniorkester. Medaljen är präglad med anledning av orkesterns 75-årsjubileum och den överlämnades vid en mottagning på amerikanska ambassaden. Bilden visar Förenta staternas chargé d'affaires William P. Cochran och professor Hugo Theorell. Se artikel på sidan 13.

★

Musikalisk medalj till Theorell.

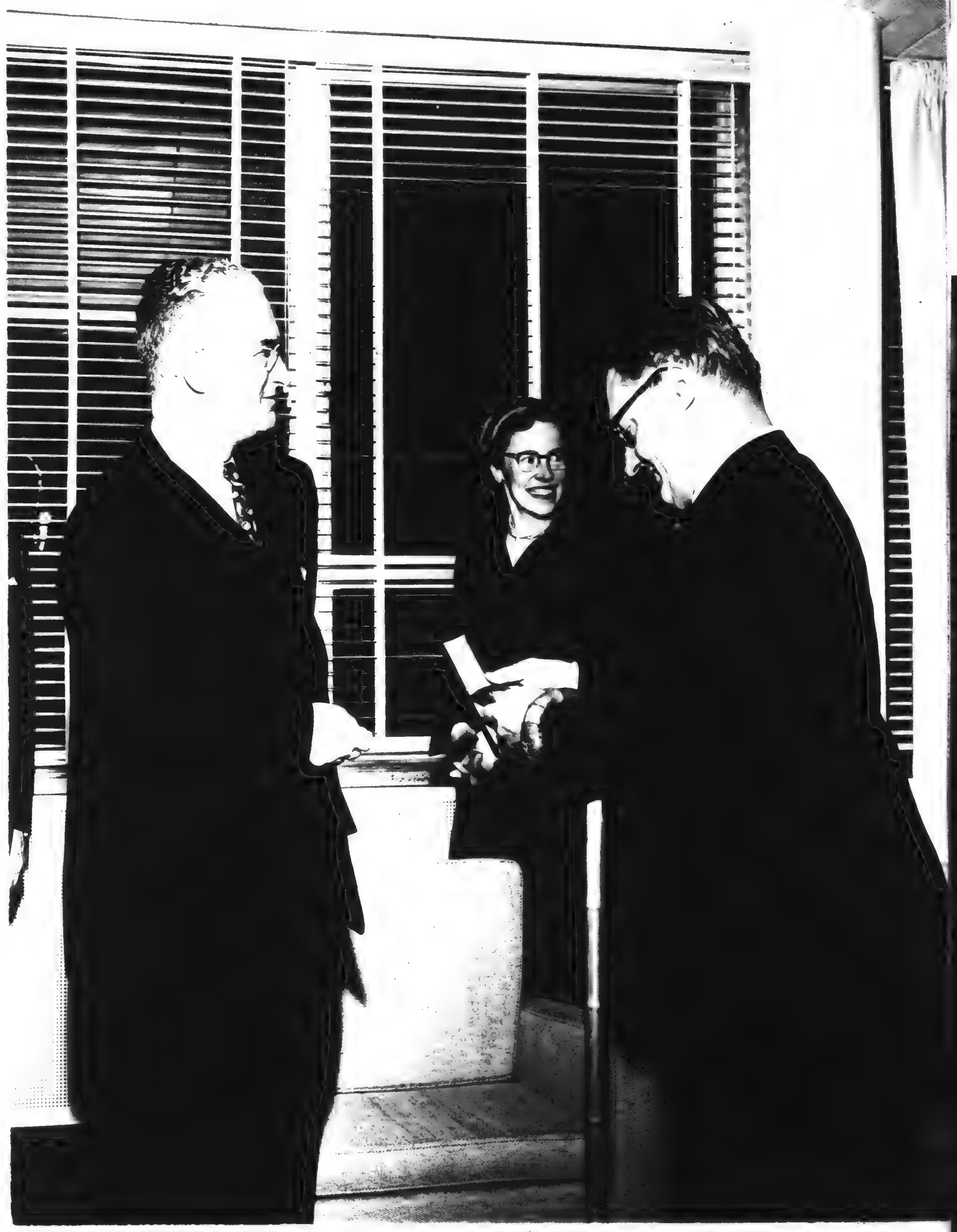
MT Oct. 19 '56

Till sitt Nobelpris i medicin kan professor Hugo Theorell nu också foga en mycket fin utmärkelse på sitt andra specialområde — musiken. På torsdagen överlämnade USA:s chargé d'affaires William Cochran Bostons Symfoniorkesters 75-årsmedalj till professor Theorell i hans egenskap av Konsertföreningens ordförande och förgrundsfigur inom svenskt musikliv. Orkestern har i år med anledning av sitt 75-årsjubileum genomfört en stor europeisk turné; Stockholm besöktes i september. I några av de besökta länderna har man också delat ut medaljen.

Här ses professorn — till höger — förtjust ta en titt på utmärkelsetecknet.

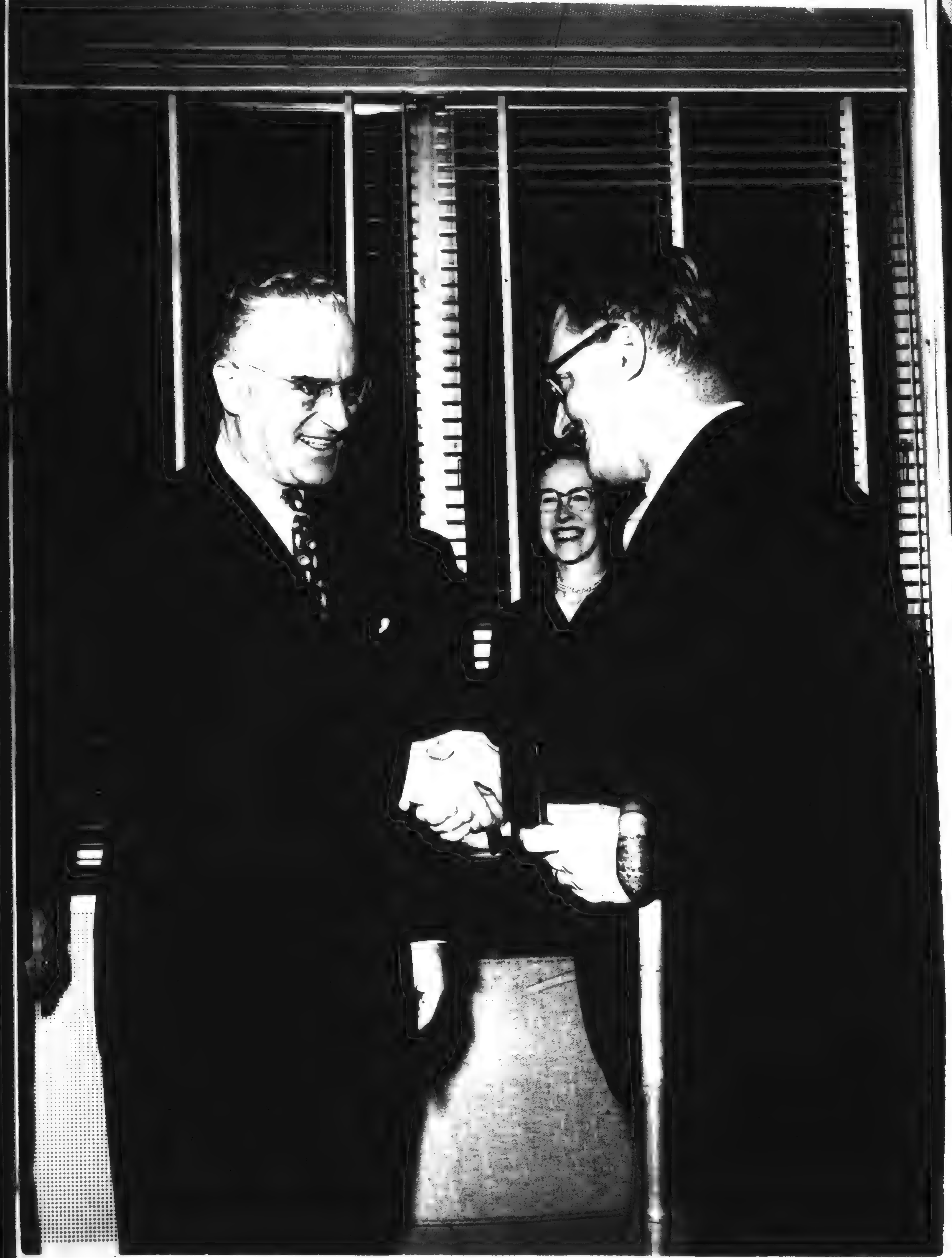
Presentation of Boston Symphony Orchestra medal,
October 18, 1956

(Left: Chargé d'Affaires [illegible] Cochran
(Rt. Profes



- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

Presentation of Boston Symphony Orchestra medal
October 18, 1956
(Left: Chargé d'Affaires, Mr.W.P.Cochran
(Rt. : Professor Hugo T



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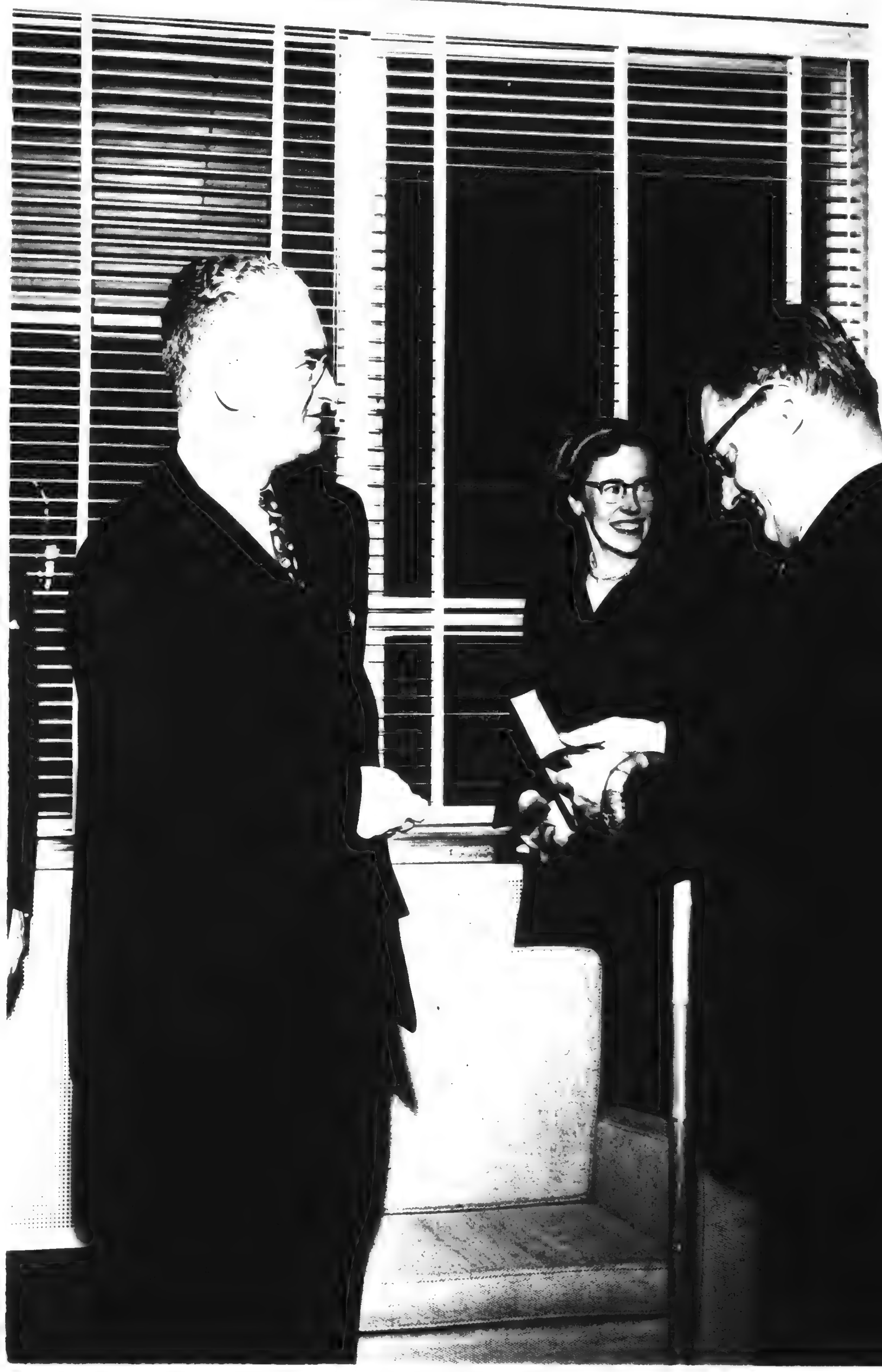


TIGHT BINDING

see also vol. II

Fin medalj till Theorell

Professor Hugo Theorell fick en förnämlig utmärkelse på amerikanska ambassaden på torsdagen: Bostons symfoniorkesters 75-årsmedalj, som bara delas ut i ett enda exemplar i varje land.

Det var inte nobelpristagaren och molekyl- och enzymprofessorn utan musikern Hugo Theorell, som hyllades med den unika medaljen. Främst fick han utmärkelsen som tack för sina insatser vid Bostonsymfonikernas gästspel hos Konsertföreningen, där han är ordförande.

För att fira 75-årsjubileet av sin tillblivelse har orkestern turnerat i en rad länder; förutom Sverige bl. a. i Norge, Danmark, Finland, England, Irland och Ryssland. Ett fåtal musikaliskt förtjänta personer — inte mer än en i varje land — har i samband med jubileumsgästspelen begåvats med medaljen, som på framsidan pryds av en knäböjande yngling med en harpa.

Utmärkelsen överlämnades till professorn av USA;s chargé d'affaires, William Cochran — se bilden — vid en mottagning på amerikanska ambassaden på torsdagseftermiddagen.

Stockholms-Tidningen
Oct. 18, 1956

Dagens Nyheter
Oct. 19 1956

Bostonorkestern tackar för sist

Professor Hugo Theorell fick i sin egenskap av Konsertföreningens ordförande en fin medalj på amerikanska ambassaden på torsdagen. USA:s chargé d'affaires, William P Cochran, överlämnade då — i närvaro av överceremonimästare Joen Lagerberg och byråchefen Backlund från UD — en bronsplakett som Bostons symfoniorkester låtit prägla för att fira sitt 75-årsjubileum. Mr Cochran hyllade professor Theorell både för att han är en så fin musiker och för att han nedlade stor möda i samband med orkesterns Sverigebesök för någon månad sedan.

— Fast det var inte jag som tog hit musikerna, utan Helmer Envall i Konsertbolaget, påpekar professor Theorell. Det var ju mycket roligt att få lyssna till denna utomordentliga orkester, som tävlar med Philadelphias — som var här i fjol — om att vara Amerikas förnämsta,

Professor Theorell tar emot Bostonorkesterns medalj av USA:s chargé d'affaires, mr Cochran.

Jag har hört Bostonorkestern i Amerika flera gånger, men vill man göra en jämförelse med våra svenska orkestermedlemmar är det naturligtvis här i vårt eget konserthus som man skall lyssna till dem. Jag tycker inte att de låt sämre här än i sina lokaler i Boston, som dock är kända för sin fina akustik!

STOCKHOLMS-TIDNINGEN Sept. 2, 1956

KJELL STENSSON

Besök av BOSTONS SYMFONIKER

Efter New Yorkfilharmonien är Bostonorkestern den äldsta symfoniorkestern i Amerika. Den kan i år med välbehag och stolthet se tillbaka på en sjuttiofemårig tillvaro och firar tilldragelsen med en Europa-turné med konserter bl. a. vid Edinburgh-festspelen, i Skandinavien (Stockholm gästas den 3 september) och — som första amerikanska orkester — i Sovjetunionen.

Den grundades av en musikälskande miljonär Henry Lee Higginson, som hade den goda vanan att täcka den brist som uppstod i verksamheten ur egen ficka. Orkesterns grundare var originell också i det avseendet att han aldrig lade sig i konstnärliga frågor: orkesterns repertoar, gästdirigenter och personalproblem har alltid varit och är fortfarande en angelägenhet enbart för dess konstnärliga ledare och dirigent.

Europeiska dirigenter

Folk som inte bekänner sig till den materialistiska historieuppfattningen brukar hylla åsikten att Sveriges historia är dess konungars. Med större rätt kan man påstå att Bostonorkesterns historia är dess dirigenters. Mr. Higginson hade från början ett öppet sinne för vad goda och rutinerade dirigenter kan betyda för en ung orkesters växt och ans och införskrev från Europa sådana goda namn som stod att få. I början av 90-talet ledde sålunda den legendariske Artur Nikisch orkestern under några år. Han förde den i kontakt med den stora europeiska traditionen; själv lärde han sig i utbyte spela poker. Ett stycke in på det nya seklet var kejserlige operakapellmästaren Karl Muck dess dirigent.

Under hans tid framfördes det enda svenska opus som förekommer i orkesterns nära 600 nummer långa förteckning över framförda verk: Hugo Alfvéns tredje symfoni. Muck gjorde också 1917 de första grammofoninspelningarna med orkestern, bl. a. av Tjajkovskijs fjärde symfoni, och föregicks av en annan tysk dirigent Max Fiedler, under sin ålders höst bosatt i Stockholm. Fransmannen Pierre Monteux, som medföljer på Europa-turnén som samdirigent med orkesterns nuvarande konstnärlige ledare Charles Münch, ledde orkestern under en femårsperiod innan Serge Koussevitzky kom 1924 för att stanna i ett kvarts sekel.

Koussevitzky-epoken

Under Koussevitzkys autokratiska regim utvecklades orkestern till ett virtuosinstrument av högsta klass, i sitt hemland endast jämförbart med Philadelphiaorkestern under Stokowski och New Yorkfilharmonien under Toscanini. Koussevitzky visade sig inte bara vara en orkesteruppfostra och ensemblesammansvetare rang, han var därjämte en pi jär för modern musik, inte den amerikanska. Förteckn över hans uruppföranden Bostonorkestern är lång som lista över [illegible] i pagandan: Gershwins andra norapsodi med tonsättaren som solist, Barbers andra sym och cellokonsert, flertalet av ward Hansons och Ray Har symfonier och inte minst Bart Konsert för orkester hör till verk som för första gången klingande gestalt i Bostons phony Hall med dess magni akustik. Bartokkompositionen ställdes speciellt för Bostonork tern liksom tidigare ett annat römt verk: Stravinskijs Psalmsy foni. Till 75-årsjubileet har gått vidare på denna väg och ställt inte mindre än 15 verk 2.000 dollar stycket) av samti tonsättare, bland dem Milhau Ibert, Petrassi, Copland och V Lobos.

Boston Pops

Bostonorkestern förekom även i en något lättsinnigare klädnad som kallas Bostons menadorkester eller kortare P Denna form av konsertverk het startade redan 1895, 1930 har den med mycken och lagom mått av djupsinne av Arthur Fiedler (deras in ning av Jacob Gades Tango Ja sie var den första symfonior terinspelning som i försälj passerade miljonstrecket). dessa konserter äger rum i phony Hall: när den klassiska songen är till ända får de sittplatserna maka åt sig för möjliggöra salens omvandling ett jättekafé, där symfonike ternas högtidliga allvar ersätts en uppsluppen glättighet, rad av det populära program och stundtals möjligen ocks den förekommande vinserveri en. Under juli månad flyttar Po orkestern utomhus och ger rie konserter för tiotusentals tislyssnare på stranden av Ch les River.

Amerikas flitigaste

Säsongen är emellertid i ifrån slut med utomhuskonser na. Under senare delen av och hela augusti verkar orkest på sitt sommarställe Tanglew beläget 17 mil väster om Bo där det årligen anordnas mu festspel och där en betydande dagogisk verksamhet utövas det *anslutna Berkshire* Mu Center. I oktober börjar säso på nytt: av årets 52 veckor orkestern i verksamhet 46 medeltal fyra konserter per v med tillhörande repetitioner der högsäsongen spelar orke regelbundet en vecka per m utanför Boston, i New York Harvard- och Yaleuniversiteten

För denna imponerande ar prestation uppbär ingen av de orkestermedlemmarna (med medelålder som ligger under en årslön som understiger dollar. Pensionsförhållanden liberala, åtminstone efter kansk måttstock: orkesterns sionärer får hälften av den som tillkommit dem om de farande varit aktiva. Det minst anmärkningsvärda me ta arrangemang är att pens följer levnadskostnaderna: genialt enkel lösning av ett blem som även länder med cerad sociallagstiftning tyc svårt att komma till rätta

Orkesterns ledning (sedan existerar Bostonorkestern på lagsbasis) betraktar själv tern som demokratisk kult tor. Man håller sålunda fort de fast vid traditionen att 251 av platserna i Symphony till det facila priset av 60 cen följer i fråga om biljettpri ytterst motvilligt med i ningen uppåt. En vanlig ork konsert tar i omkostnader dollar i genomsnitt. Ett hus ger i intäkter 7.100 d Skillnaden multiplicerad 220 som är det årliga konse talet, ger ett imponerande u skott på drygt 300.000 dollar detta täcks ungefär hälften en stödorganisation Bostons Symfonikers Vänner, med frivilliga bidrag, varierande mellan 1 och 15.000 dollar, och resten genom bidrag från affärsdonationer, royalties på världen i Boston, grammofoninspelningar, honorar för radiomedverkan och liknande.

Grammofonskivor

Till 75-årsjubileet har RCA-Victor, som Bostonorkestern varit knuten till sedan 1917, ställt i ordning en LP-skiva, som på ena sidan upptar en summarisk genomgång av symfoniorkesterns och på andra av Pops-orkesterns historia. Den är nöjsam att lyssna till, inte minst genom de insprängda musikillustrationerna från 1917 och fram till 1956. Annars har Bostonorkestern förekommit sparsamt på grammofon i LP-tidevarvet, sannolikt beroende på att RCA-Victor ville ta ut vad som erbjöd sig av Toscanini och NBC-orkestern medan de båda var aktiva.

Koussevitzky-epoken i orkesterns historia är bättre bevarad på grammofon. Hans och orkesterns inspelningar av Prokofjevs Klassiska symfoni, av Debussys Havet, av Mendelssohns Italienska symfoni hör till det som får vara kvar i arkivet, även om det numera upptar en otidsenligt stor plats. Och deras version av Sibelius andra och femte symfonier lyser alltjämt i minnet som musikupplevelser av unikt slag.

Skall jag med ledning av grammofonskivor — jag har aldrig hört orkestern i annan form — söka summera ett totalintryck av Bostonorkestern är det ingen mening att tala om precision, den fulländade ensemblespelet, den raffinerade klangfärgrikedomen och annat mera i den stilen. Sådana epitet kan förbindas med många orkestrar, inte minst med dess ende jämbördiga konkurrent på hemmaplan, Philadelphiaorkestern.

Det som för mig i första hand skiljer Bostonorkestern från andra stora orkestrar är att det låter så påfallande vackert om dess prestationer. Det finns en noblesse i dess spel, en värme och inlevelse i dess föredrag som är [illegible] adelsmärke.

På måndag framträder den världsberömda Bostonorkestern i Stockholm. Som dirigenter på europaturnén medföljer Pierre Monteux (t. v. på bilden) och Charles Münch (t. h.). I mitten står Serge Koussevitzky, ledare av Bostonsymfonikerna under ett kvartssekel.

Sept 7

With the BSO Abroad

Berkshire Eagle Sept. 7

Hedge-Hopping in Scandinavia

By Margo Miller

This is the seventh of a series of airmailed articles from this newspaper's correspondent with the Russia-bound BSO orchestra, which played the first of its five Russian concerts in Leningrad last night.

STOCKHOLM.

ANOTHER DAY, another dollar. Another king, another korna, as the Boston Symphony rips through Scandinavia.

The big silver SAS planes set us down in Copenhagen or Olso or Stockholm, and before the propellers are still the line at the air terminal bank is ten-deep. How many kronor to the dollar? The first customer cashes traveler's checks. The second tries to convert all odd coins, from Ireland to Norway, plus six Lincoln pennies he threw in. The third never gets in line. He's that expert who bought Swedish notes back in March. If he looks puzzled instead of complacent he is just wondering whether it wouldn't have been smarter to buy them in England. Oh, well, let x equal . . .

After the bank, it's the long bus ride into the city with the buses dropping us — all six or seven score — at the official hotel. Many then are left to the mercy of whatever vehicle happens along. Those with pretty legs sit on their suitcases. Those without pretty legs sit on their suitcases. In any case, your best bet is the nearest bar where for a modest tariff, you can be assured of your bearings by multilingual waiters and plot a course to your own hotel five blocks away.

* * *

WE HAD a free day in Oslo on Sunday. Assuredly it was welcome. Since the opening concert in Cork on Aug. 24, the BSO has played eight concerts in eight successive days — two in Ireland, five in Scotland, and one in Copenhagen. And despite the fact that musicians are the world's greatest rubbernecks we were hardly noticed in the Norwegian capital. Just because we weren't wearing black hats with silk tassels hanging to the shoulders. The city was afloat with alumni of the university from the "aughty-aughts" to last year's class back to welcome the incoming plebes.

And that wasn't all. The Brazilian navy was in. The French navy was in. The Swiss navy comes tomorrow followed by Popeye.

They say Americans are the worst tourists, but not an eye bats when a member of the BSO lies down on his stomach to take a picture of Kon-Tiki's underpinnings. He may have two cameras, a light meter, and a case of film, but because he hasn't got a hat on he's a nobody. I guess if you want to be a successful hat-less tourist, be the English lady at the Café Grand. She sent her tea back to the kitchen because it was made in a bag. Mr. Tetley ain't her cup of, etc.

* * *

WELL, WE'RE doing better in the concert hall. The King of Denmark, Frederick, came to hear us at Copenhagen and followed a score during each piece. We learned protocol the hard way. Monteux bounced on stage and bowed and bowed and bowed. He couldn't find the Royal Box which gets the first obeissance, until simply by boxing the compass he hit it. The Danes thought we were an ear-splitting success, or so the paper said. And by the way, have you ever heard a Scandinavian audience in good humor? They set up a rhythmical applause that shakes the house. Monteux had to tell the men to leave the stage, finally.

In Oslo and Stockholm Munch got the flower treatment. This little ceremony has but three requisites: A forest of gladiolas and ferns strung up with satin ribbon; two speeches both in formal English, both repetitive, both halting, and lastly, a pretty girl to give the flowers to. Doriot Anthony Dwyer, first flute, is Munch's *aide de campe* in this battle of the roses. You know, I even snitched a bit of fern as a souvenir.

* * *

SCANDINAVIA is a silver mine for souvenir-hunters, and its the men who buy. We left Ireland tweedy and Scotland betartaned. Each airport we leave advises us to rid ourselves of change by buying something. If the Dublin and Edinburgh shops didn't get you the air terminals did. Prestwick Airport in Scotland created Samuel MacDiamond by virtue of Stuart plaid cuff links.

Then the buying starts all over again in the airplane. Cigarettes, about 50 cents a pack on earth, are $2.40 a carton aloft. And there's the wine cellar to replenish. "Scotch whisky, yes? Cognac, yes?" coos the purser as he makes his rounds, while underneath in the city where our first-flight plane has already landed a shopkeeper will whisper "a silver necklace, yes?"

The Norwegians and Swedes do wonders with baked enamel on silver. It's really delicious these bracelets and spoons and vases and I'm convinced if you wanted a yellow refrigerator a la mode you could probably have it made. Of course, not all like silver. There are Norwegian sweaters, Danish and Swedish crystal and all manner of wood carvings. But I wish the man who bought six matched penguins would take his affectionate little monsters off my lap. This is a small plane that we're in, and unless we give the purser a break he may never get the Scotch through.

KONSERTTITOIMISTO **FAZER** KONSERTDIREKTION

The

BOSTON SYMPHONY ORCHESTRA

Sinfoniakonsertti
A-Messuhallissa

Symfonikonsert
i A-Mässhallen

4. 9. 1956
klo 20

Johtaja — Dirigent

CHARLES MUNCH

Presented in cooperation with
The AMERICAN NATIONAL THEATRE AND ACADEMY

KONSERTTITOIMISTO **FAZER** KONSERTDIREKTION

Ohjelma

LUDWIG van BEETHOVEN .... **Sinfonia III, Es-duuri op. 55 (Eroica)**
(1770—1827)
I. Allegro con brio
II. Marcia funebre (Adagio assai)
III. Scherzo (Allegro vivace)
IV. Finale (Allegro molto)

VÄLIAIKA

WALTER PISTON .... **Sinfonia VI**
(* 1894)
I. Fluendo espressivo
II. Leggerissimo Vivace
III. Adagio Sereno
IV. Allegro energico

MAURICE RAVEL .... **Musiikkia baletista Daphnis ja Chloë, sarja N:o 2**
(1875—1937)
I. Päivän koitto
II. Pantomiimi
III. Tanssi

KONSERTTITOIMISTO **FAZER** KONSERTDIREKTION

Program

LUDWIG van BEETHOVEN .... **Symfoni III, Ess-dur op. 55 (Eroica)**
(1770—1827)
I. Allegro con brio
II. Marcia funebre (Adagio assai)
III. Scherzo (Allegro vivace)
IV. Finale (Allegro molto)

PAUS

WALTER PISTON .... **Symfoni VI**
(* 1894)
I. Fluendo espressivo
II. Leggerissimo Vivace
III. Adagio Sereno
IV. Allegro energico

MAURICE RAVEL .... **Musik ur baletten Daphnis och Chloë, svit nr 2**
(1875—1937)
I. Daggryning
II. Pantomim
III. Dans

CHARLES MUNCH
ja
BOSTONIN SINFONIAORKESTERI

RCA-levyillä

CHARLES MUNCH
och
BOSTONS SYMFONIORKESTER

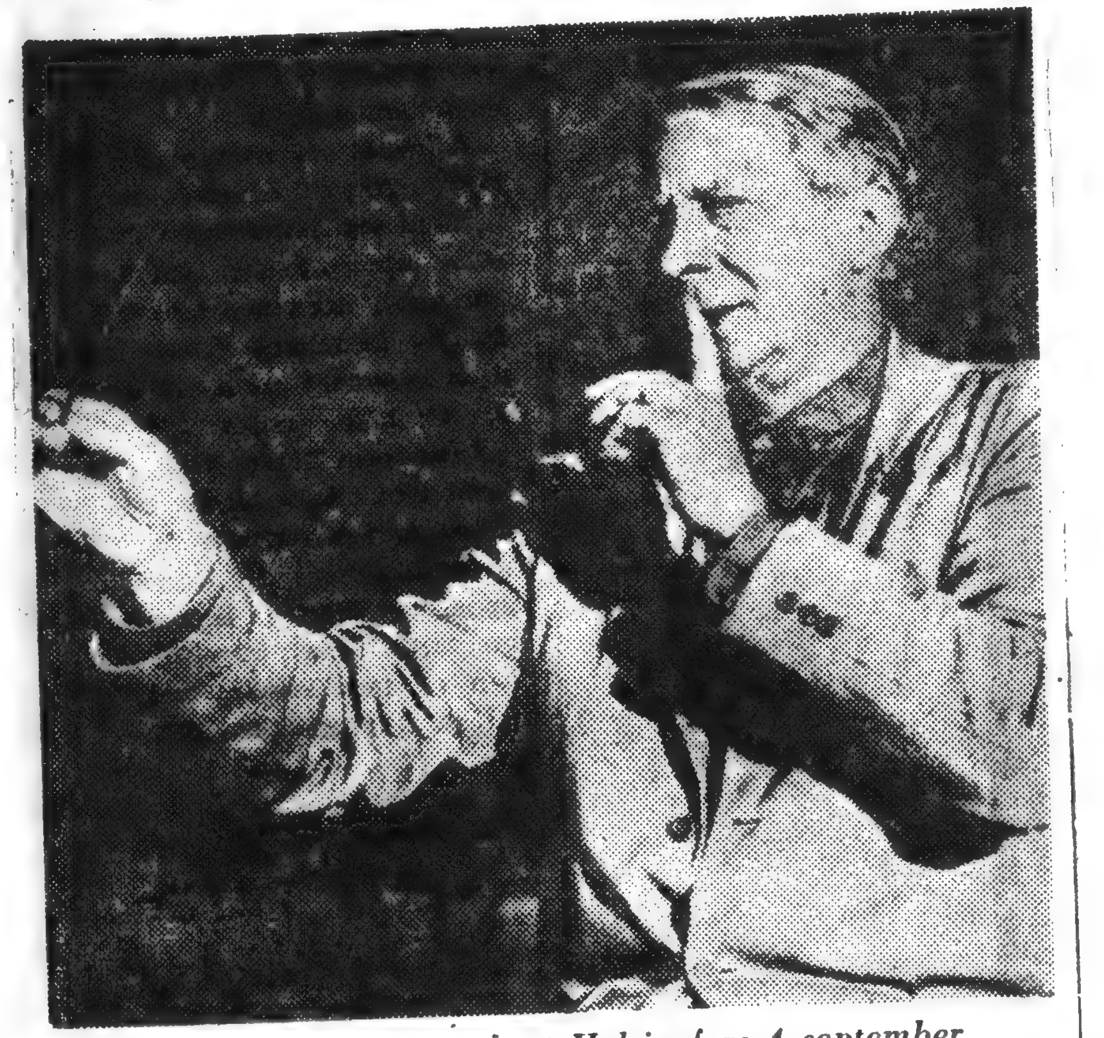
på **RCA**-skivor

Musiikki — FAZER — Musik
LEVYAULA SKIVAULAN
Aleksanterink. 11 Alexandersg.

MERCATORIN KIRJAPAINO

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hbl.
Pvm 17/8 1956
Kirjoittaja:

Bostons symfoniker spelar här 4 sept.



Charles Münch dirigerar i Helsingfors 4 september.

Åter ett filharmoniskt storevenemang väntar Helsingfors: Bostons symfoniorkester med Charles Münch som dirigent spelar i Mässhallen den 4 september, på väg till konserter i Leningrad och Moskva.

Med orkestern kommer också fru Olga Koussevitzky på ett första finlandsbesök. Hon är änka efter Boston Symphony Orchestra's dirigent under en lång följd av år Serge Koussevitzky, och har i egenskap av ordförande i kommittén för Sibelius-året nedlagt ett betydande arbete på att göra Sibelius' musik hörd över hela världen. Välkänd är Koussevitzkys Musikstiftelse, som bl. a. i fjol tilldelade den unge kompositen Eino Rautavaara ett stipendium för studier i Tanglewood, vid en sommarskola för musik som upprätthålls av Bostons symfoniorkester och Berkshirefestivalen.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hels. San.
Pvm 19/8 1956
Kirjoittaja:

Charles Munch ja Bostonin sinfonikot saapuvat

Charles Munch

Ulkolaisia sinfoniaorkestereitten parhaita on viime vuosina vieraillut maassamme jotakuinkin tasaisin väliajoin, näistä useimpien matkat leveysasteillemme ovat liittyneet Sibeliusviikon runsaaseen ohjelmaan. Aivan erikoisella ilolla on tervehdittävä uutista Bostonin Sinfoniaorkesterin saapumisesta pääkaupunkiin alkavan syksyn ensimmäisenä musiikkitapahtumana, ajankohtana, jolloin kesän jälkeen musiikinnälkä taas on ehkä suurimmillaan.

Boston Symphony Orchestran syntysanojen lausuja oli nuori bostonilainen vannoutunut musiikin ystävä ja muusikko Henry L. Higginson, porvarilliselta ammatiltaan pankkiiri. Musiikkiopintojensa aikana Wienissä v. 1860 hän oivalsi mikä merkitys kaupungin omalla sinfoniaorkesterilla saattaa olla — ja mitä puuttui hänen omasta kotikaupungistaan. V. 1881 hän ryhtyi toteuttamaan aatettaan vakinaisen orkesterin perustamiseksi Bostoniin "toimimaan klassillisten musiikkiteosten, lähinnä sinfonioitten esittämistä varten".

Alku oli pakostakin vaatimaton. Higginson palkkasi parhaat Euroopasta saatavat muusikot ja johtajaksi kiinnitettiin nuori lahjakas Georg Henschel. Bostonin kaupunki, jota tähän asti kirjallisuus oli kiinnostanut enemmän kuin musiikki, antoi nyt sinfoniaorkesterin pyrinnöille täyden tukensa. Itävaltalainen kapellimestari Wilhelm Gericke, joka v. 1884 muutti Bostoniin, vaikutti uupumattomalla tarmollaan orkesterin soittotaidon paranemiseen ja hioutumiseen. Hänen seuraajansa Arthur Nikisch kohotti yhä esitysten tulkinnallista puolta huomattavasti, samoin hänen jälkeensä Emil Paur. Gericke palasi jälleen v. 1898 orkesterin johtajaksi, ja soittajiston suorituskyky kehittyi vähitellen kohti yhä suurempaa kypsyyttä. Vuosi 1900 on merkittävä vaihe: tällöin orkesteri pääsi muuttamaan omaan konserttisaliin, uuden uutukaiseen Symphony Hall'iin.

Taipaleella kohti suuria päämääriä oltiin nyt päästy lopullisesti avoveteen, ja tavoitteet asetettiin yhä korkeammalle. Kun uuden kapellimestarin valinta jälleen tuli ajankohtaiseksi Higginson käsitti, että orkesterin taso jo edellytti varsin huomattavaa johtajaa. Pitkän valinnan jälkeen päädyttiin Karl Muckiin, kauttaaltaan hienostuneeseen, ansioituneeseen ja musikaaliseen kapellimestariin, joka sitten paria taukoa lukuunottamatta (vv. 1908 ja 1912, jolloin Max Fiedler oli hänen sijaisenaan) yhtämittaisesti pysyi tehtävässään aina v. 1918 asti. Tällöin hän sotatilan vuoksi oli pakoitettu luopumaan uuden maailman sen ajan huomattavimman ja erittäin elegantin sinfoniaorkesterin johdosta.

Näihin aikoihin myös Higginson jätti vastuunalaisen tehtävänsä ja orkesterin hallintoa varten perustettiin johtokunta. Kapellimestariksi valittiin pariisilainen Henri Rabaud. Hänen seuraajanaan oli seuraavan viiden vuoden ajan Pierre Monteux, intomielinen ja väsymätön tulisielu, jonka ansiosta ohjelmisto laajentui ja rikastui huomattavasti samalla kun orkesterisointikin kypsyi ja avartui. Monteux'in jälkeen alkoi orkesterin historiassa aikakausi, joka nykypolvellekin on varsin tuttu: ohjakset otti käsiinsä Serge Koussevitzky. Puuttumatta lähemmin hänen henkilöönsä ja kajoamatta tarkemmin hänen elämäntyöhönsä voidaan sanoa, että hänen toimintansa neljännesvuosisadan ajan orkesterimusiikin kohottamiseksi sinfoniataiteen kaikkein korkeimmille huipuille liitti hänen nimensä kiinteästi Bostonin Sinfoniaorkesterin suursaavutuksiin.

Charles Munchin johtajakausi alkoi v. 1949. Hän tuli tähän tehtävään ollessaan kunniansa huipulla, takanaan merkittävä ura Euroopassa. Munch on syntynyt Strassburgissa. Isä oli elsassilainen urkuri, äiti ranskatar, ja suuri sisarusparvi varsin musikaalinen. Nuori viuluniekka Charles oli syntymäkaupunkinsa konservatoriossa ensin oppilaana ja sitten opettajana, soittaen samalla myös orkesterin konserttimestarina. Pariisissa hän sittemmin johti Pariisin Sinfoniaorkesteria, Lamoureux- ja Straram-orkestereita, oli monet vuodet Pariisin Konservatorion orkesterin vakinaisena johtajana, ja perusti vihdoin Pariisin Filharmonikot. Vuonna 1948 hän johti Orchestre National de la Radiodiffusion Francaise'a sen Amerikan-kiertueella.

Ryhdyttyään Bostonin Sinfonikkojen johtajaksi hän jo ensimmäisten viikkojen aikana vei orkesteria kohti uutta kulta-aikaa. Hänen johtajakautensa onkin muodostunut varsin voimakkaaksi nousuksi orkesterille, joka vuosikymmenien aikana on ollut kenties parhain välikappale tekemään Bostonin tunnetuksi ympäri maailmaa.

Nykyisin orkesteri konsertoi enemmän kuin mikään muu vastaava "valtojen" orkesteri. Toimintavuosi käsittää 46 viikkoa, josta talvikautena 30 viikon aikana annetaan 63 konserttia Bostonissa ja vierailukiertue vie kuusi viikkoa. Vuosittaiset Berkshire-musiikkijuhlat Tanglewoodissa sitovat orkesterin kuuden viikon ajaksi heinä-elokuussa ulkoilmakonsertteja varten. Arthur Fiedlerin johtama "The Boston Pops"-viihdeorkesteri on osa normaalitoimintaa, sen konsertit ovat joka ilta touko-kesäkuussa. Fiedler johtaa niinikään ilmaiset kävelykonsertit Charles River'illä. Tämän lisäksi työsaralla on vielä runsaasti radioesiintymisiä ja levytyksiä.

Orkesteri kävi ensi vierailulla Euroopassa v 1952, mutta saapuu nyt ensi kerran Suomeen, todella tervetulleena syyskonserttikauden lähtölaukauksena.

Bostonin sinfonikkojen mukana saapuu maahamme myös kuuluisan Serge Koussevitzkyn vaimo. Mrs. Serge Koussevitzky on USA:n Sibelius-komitean puheenjohtaja ja hän on jatkanut suurenmoisesti puolisonsa työtä Sibeliuksen musiikin hyväksi USA:ssa.

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Kuva-Posti
Chief editor: Olli Ohtomies
Circulation: 56.500
Picture magazine ( popular style, foreign
and domestic items
Once a week
Nº 35, August 30, 1956
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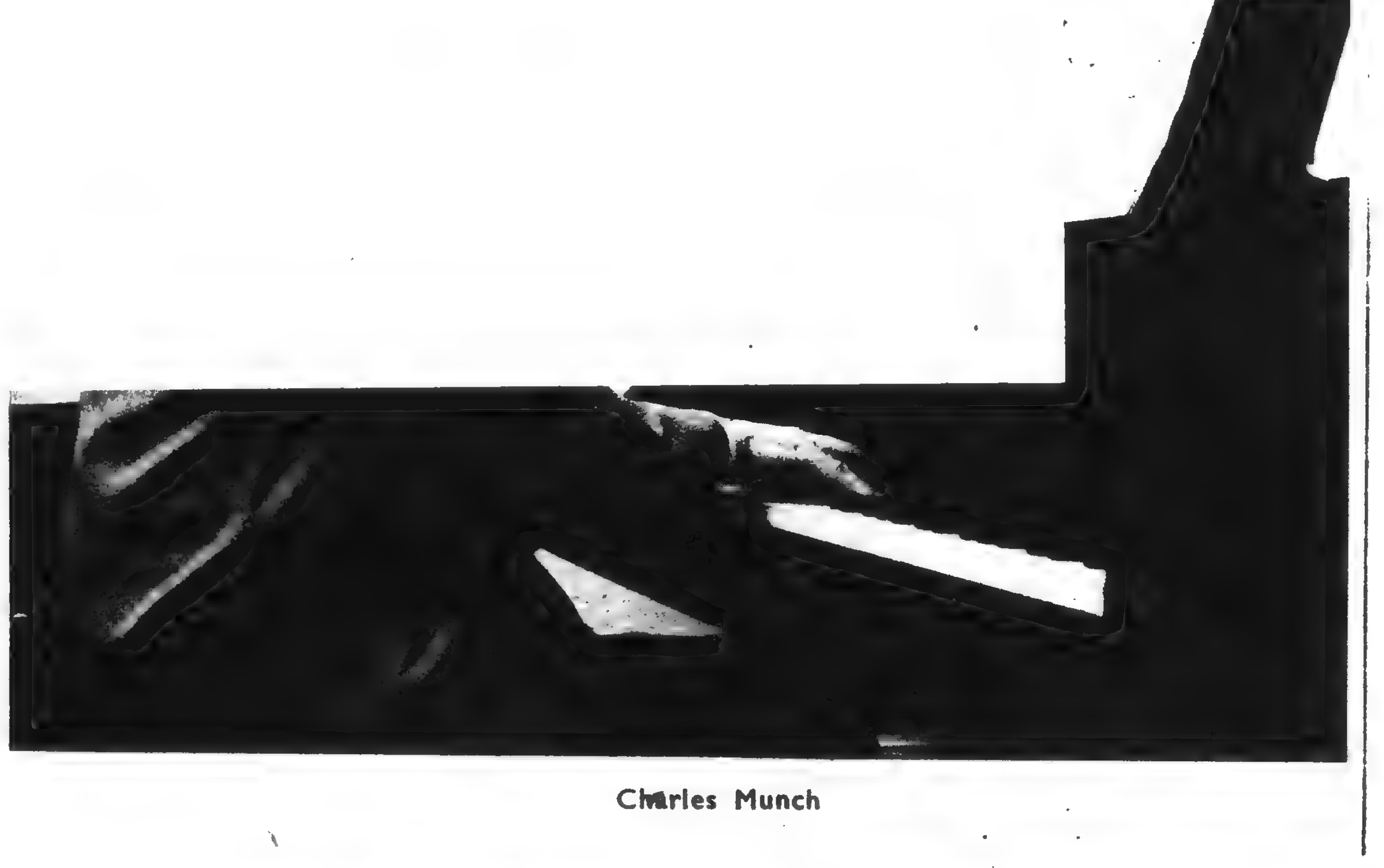

Charles Munch

ENSI VIERAILULLE SUOMEEN

Syksyn huomattava musiikkitapahtuma, Bostonin sinfonikkojen vierailu on ovella. Syyskuun 4. päivänä tuodaan Helsinkiin musiikkia 125 henkilön ja kokonaisen instrumenttikuormallisen voimalla. Ja saman päivän iltana saa Messuhallillinen suomalaista konserttiyleisöä ainutlaatuisen tilaisuuden olla henkilökohtaisesti läsnä maailmankuulun Boston Sinfony Orchestran esityksessä, joka on kyseisen orkesterin ensimmäinen Suomessa.

Orkesteri saapuu Tukholmasta ja jatkaa jo heti konsertin jälkeisenä aamuna matkansa Leningradiin. Vierailu ei siis muodostu pitkäksi. Mutta sitä antoisammaksi ja arvokkaammaksi, arvaamme. Ohjelmassa on Beethovenin Eroica-sinfonia, Ravelin sarja Daphnis & Chloë sekä ensiesityksenä Suomessa Walter Pistonin tänä vuonna valmistunut 6. sinfonia.

Bostonin sinfoniaorkesteri on Yhdysvaltain sinfoniaorkestereista suosituin ja ahkerin — se konsertoikin enemmän kuin yksikään toinen: yksistään Bostonissa normaalin 30-viikkoisen talvisesongin aikana 63 konserttia! Tähän suurponnistukseen harjoittaa ja johtaa Bostonin sinfonikkoja strassburgilaissyntyinen Charles Munch, loistavaurainen taitaja ja kuuluisuus jo ennen Amerikkaan siirtymistään 1949. Hänen johtajakautensa on alusta lähtien muodostunut varsin kunniakkaaksi orkesterille — ja levytysten välityksellä suuriarvoiseksi, maailmanlaajaksi mainokseksi koko Bostonin kaupungille.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hels. San.
Pvm 30 8 1956
Kirjoittaja:

KIRJALLISUUS JA TAIDE

Charles Münch

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myos Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtaja neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaistus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut suorastaan elimelliseksi osaksi kaupunkia, yhtä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bostonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi, että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-vuotisjuhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttorina. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan *johtajaa*. *Orkesterin johtaminen ei ole ammatti*, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle, Sosiété des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I Am A Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että hän "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tälläiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia."

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hbl.
Pvm 17/8 1956
Kirjoittaja:

Bostons symfoniker spelar här 4 sept.

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LEIKELMÄPALVELU
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Lehti: Hels. San.
Pvm 19/8 1956
Kirjoittaja:

Charles Munc
sinfonikot

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konferenssin istunnossa tukevansa Dullesin suunnitelmaa ja pysytelleet miltei kokonaan erillään virallisten istuntojen ulkopuolisista neuvotteluista.

Erään Skandinaavian maan edustaja sanoi, ettei niillä ole mitään syytä sekaantua neuvotteluihin istuntojen ulkopuolella asian tässä vaiheess.., mutta myöhemmin se voi tulla ajankohtaiseksi riippuen siitä, miten konferenssi kehittyy.

Kairo suosii Espanjan välittävää kantaa

★1 Kairo, 18. 8. (UP) Hallitusta lähellä olevat piirit

Kiistan yksityiskohdat eivät merkitse niin paljoa kuin se tosiasia, että luotsit voivat keskeyttää koko kanavaliikenteen. Tietoja liikkuu jo joidenkin luotsien "sairastumisesta", jotka ovat vain verukkeita haluttomuudelle työskennellä egyptiläisten johdolla.

Jos tilannetta vielä jatkuu, lomaa kaipaavat ja siihen oikeutetut ylirasitetut luotsit voivat vässyä odottamiseen. Silloin on edessä mielenkiintoinen tilanne, koska kanavaliikenne keskeytyy ilman, että Egyptiä voidaan suoranaisesti syyttää tästä. Toisaalta ei voida myöskään syyttää länsivaltoja, jos luotsit eivät halua tehdä työtä. Egypti tosin on uhannut vankeusrangaistuksella eroavia, mutta jos tällaisia todetaan, länsivallat saavat heti käteensä valtin, sillä luotsit ovat pääasiallisesti ulkomaalaisia. Yhteensä heitä on parisataa,

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Charles Munch

ENSI VIERAILULLE SUOMEEN

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NYA PRESSEN
Ap: 24, 1956

På progra

BOSTONS symfoniker inleder konsertsäsongen

HÖSTENS KONSERTPROGRAM är i huvudsak klart så när som på Stadsorkesterns detaljprogram, som i början av nästa vecka slås fast av stadens musiknämnd och först därefter kan ges publicitet. Vissa jubileumskonserter, som stadsorkestern håller, känner man dock till nu redan. Upptakten för höstsäsongen blir verkligt förnämlig genom Boston-symfonikernas första besök i vårt land på genomresa till Sovjetunionen. Med Bostons symfoniorkester kommer i september dirigenterna Charles **Munch** och Pierre **Monteux**, den sistnämnde framträder dock inte här, Natalie **Koussewitsky** och konsertmästaren Richard **Burg**, tidigare verksam vid vår stadsorkester.

SUOMEN KULTTUURIRA
LEIKELMÄPALVE
Tilaaja: Usis
Lehti: Etelä-Suom
Pvm 31/8 1956
Kirjoittaja:

Kirja

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etjussa vih. Kaario Hämäläinen ekä KPT:stä molemmat välihyökkääjät Asko Korhonen ja Veijo Taskinen.

Pallo-Pojat—TuTo 5—2

Turussa löi Pallo-Pojat cup-ottelussa Turun Toverit maalein 5—2 (4—0).

KPV:lle voitto Kokkolassa

Suomen-sarjan länsilohkon ottelussa KPV voitti GBK:n 2—1 (1—0).

ja Koiviston 16,18
et Tampereella

Urh. 1.56,2, 2) S. Ranta, TP 1.58,2, 3) A. Werhtmann, Saksa 1.59,2. — Nuorten 800 m: 1) O. Joensuu, Haka 2.02,8. — 17-v. 1000 m: 1) A. Müchler, Saksa 2.43,4, 2) J. Raittila, TU-38 2.43,4. — 3000 m: 1) R. Hankia, KouU 8.39,0, 2) N. Sorrela, Tikkurilan Kaj. 8.41,5, 3) R. Järvinen, TU-38 8.42,6. — Kuula: 1) R. Koivisto, Loimaan Jankko 16,18, 2) E. Mäkinen, TP 14,45. — Kiekko: 1) K. Jouppila, SeiU 47,22, 2) A. Repo, Anjalan Liitto 46,40, 3) P. Kylliäinen, OU 45,29. — Moukari: 1) Bob Backus, USA 59,04, 2) V. Hoffren, PoPy 54,85, 3) L. Heiniö, TU-38 46,10. — Korkeus: 1) Albert Koskinen, Nokian Pyry 190, 2) K. af Ursin, TP ja K. Tiikkaja, Tampereen Yritys 185 — Nuorten korkeus: 1) R. Toivonen, Sysmän Sisu 180 — Pituus 1) M. Järvinen, T:reen Yritys 674 — 4x100 m 1) TKT 44,6, 2) TP 44,8, 3) Eiringhaus 45,7. — Naisten 80 mn aidat 1) Anna-Liisa Soilammi, Haka 13,4, 2) Sirkka Hytönen, TU-38 13,6.

Hellsten Hesperiassa TMP–LMV ottelussa

Tänään eletään Hesperiassa herkullisia hetkiä Lahden ja TMP:n kohdatessa toisensa. Lahti on vielä — huonon juoksutilinsä vuoksi — putoamispeikon hyppysissä, TMP puolestaan hypistelee mailoja "kullankiilto" silmissään. Pisteet ovat molemmille osapuolille tärkeitä. — Ehkäpä ottelusta löytyisi viitteitä vielä Itä—Länsi-ottelun valitsijaherroillekin — liian myöhäänkö? — Mutta ei tässä vielä kaikki: 15 minuuttia ennen ottelua siis klo 16.45 juostaan Hesperiassa kunnari nopeamminkin kuin ehkä koskaan aikaisemmin. Kirkkain yleisurheilutähtemme Voitto Hellsten on nimittäin luvannut järjestäjille tulevansa kokeilemaan kunnarinjuoksua, joka saadaan ehkä kelloista lukea "Suomen ennätykseksi". Vauhdikas ottelu vauhdikkaine alkuineen alkaa Hesperiassa siis klo 16.45.

URIRAHASTO
PALVELU
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Aug. 30, 1956

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Charles Münch kommer med Bostonsymfonin

BOSTONS SYMFONIORKES-
TER konserterar i Helsingfors
en 4 september. Orkestern be-
nner sig på en Europaturné
om anordna's i samband med
ess 75-årsjubileum. Den skall
edverka bl. a. vid festspelen i
Edinburgh och ge konserter även
Oslo, Köpenhamn och Stock-
holm. Två konserter vardera i
Moskva och Leningrad står
ocksä på programmet. Boston-
symfonins ledare är sedan 1949
Charles Münch.

DEN KÄNDE AMERIKANSKE
OMPOSITÖREN och kritikern Vir-
l Thompson skrev 1934, efter en
undresa i Europa, att han i Paris
de funnit en orkesterledare som
n dag borde kunna efterträda Ser-
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Bostons symfoniorkester. Det tog 15
r innan Thompsons spådom gick i
uppfyllelse, men då Koussevitskij
1949 steg ner från dirigentpallen blev
Charles Münch hans efterträdare.

TROTS ATT MÜNCH bara två år
tidigare hade bytt ut konsertmästa-
rens violin i den berömda Gewand-
haus orkestern i Leipzig mot takt-
pinnen i Paris visade han alltså re-
dan 1934 att han besatt många av
de egenskaper som hade givit Kous-
sevitskij hans världsrykte. Han var
väl förtrogen med hela den traditio-
nella repertoaren, gick i bräschen
för den moderna musiken och ut-
strålade den odefinierbara person-
liga magnetism som skiljer en stor
dirigent från en medelmåtta.

MÜNCHS UPPGIFT i Boston var
långtifrån lätt. Visserligen skulle
han överta en orkester som enligt
samstämmiga vittnesmål var bland de yppersta i världen, men Koussevitskij hade varit ledare för Bostonsymfonin i ett kvartsekel och den var i så hög grad hans verk att identifikationen nästan var fullständig. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

MEN OCKSÅ musiktraditionerna i Boston har djupa rötter. En av traditionerna är att på allt sätt bistå symfoniorkesterns ledare i hans arbete och att ge honom största möjliga frihet.

Ny dirigent, ny ton

UNDER DE SEX ÅR Münch lett orkestern har han visat sig vara en värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch än under företrädaren, men skillnaden är som mellan en målning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

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MÜNCH, som fyller 65 år den 26 sept., är född i Strasbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i stadens orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhaus-orkestern under Wilhelm Furtwängler.

Forts. på sid. 11

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OM SITT LIV som orkesterledare och sin uppfattning om dirigentens roll har Münch berättat i sin bok "Jag är dirigent". Han skriver: "Att dirigera en konsert innebär en oerhörd förbrukning av nervös energi. Berlioz berättar att han efter ett framförande av sin uvertyr "Francs-Juges" alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke."

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursa
Lehti: Etelä-Suomen St.
Pvm 31/8 1956
Kirjoittaja:

Kirjallisuus ja taide

CHARLES MÜNCHIN TIE BOSTONIN SINFONIAORKESTERIN JOHTAJAKSI

Bostonin sinfoniaorkesteri on parhaillaan Euroopankiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa, Tukholmassa ja Helsingissä, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. V:sta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musiikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennenkuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtaja neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaistus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut suorastaan elimelliseksi osaksi kaupunkia, yhtä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bostonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. p:nä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Societe des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tehtävästä Münch on kertonut kirjassaan »I Am A Conductor» (Olen orkesterinjohtaja). Hän kirjoittaa: »Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta Berlioz kertoo, että hän 'Francs-Juges' alkusoittonsa esityksen jälkeen täysin uupuneena heittätyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen rippittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia.»

Uusi Kuvalehti
Chief editor: Ilmari Turja
Circulation: 51.600
Predominantly domestic a fairs, neutral
but anti-swedish
Once a week
№ 35, August 31, 1956

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursa
Lehti: Hels. San.
Pvm 31/8 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä. on Amerikan monista suurista singoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia, Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko

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KULTTUURIRAHASTO
LMÄPALVELU
ls. San.
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rles Münch

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aug. 30, 1956

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Charles Münch kommer med Bostonsymfonin

BOSTONS SYMFONIORKES-ER konserterar i Helsingfors n 4 september. Orkestern be-ner sig på en Europaturné m anordnas i samband med s 75-årsjubileum. Den skall dverka bl. a. vid festspelen i inburgh och ge konserter även Oslo, Köpenhamn och Stock-lm. Två konserter vardera i oskva och Leningrad står eksa på programmet. Boston-ymfonins ledare är sedan 1949 Charles Münch.

DEN KÄNDE AMERIKANSKE OMPOSITÖREN och kritikern Vir-il Thompson skrev 1934, efter en undresa i Europa, att han i Paris hade funnit en orkesterledare som en dag borde kunna efterträda Serge Koussevitskij som ledare för Bostons symfoniorkester. Det tog 15 år innan Thompsons spådom gick i uppfyllelse, men då Koussevitskij 1949 steg ner från dirigentpallen blev Charles Münch hans efterträdare.

TROTS ATT MÜNCH bara två år tidigare hade bytt ut konsertmästa-rens violin i den berömda Gewand-haus orkestern i Leipzig mot takt-pinnen i Paris visade han alltså re-dan 1934 att han besatt många av de egenskaper som hade givit Kous-sevitskij hans världsrykte. Han var väl förtrogen med hela den traditio-nella repertoaren, gick i bräschen för den moderna musiken och ut-strålade den odefinierbara person-liga magnetism som skiljer en stor dirigent från en medelmåtta.

MÜNCHS UPPGIFT i Boston var ingalunda lätt. Visserligen skulle han överta en orkester som enligt samstämmiga vittnesmål var bland de yppersta i världen, men Koussevitskij hade varit ledare för Bostonsymfonin i ett kvartsekel och den var i så hög grad hans verk att identifikationen nästan var fullständig. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

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Lehti: Etelä-Suomen Sl.
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CHARLES MÜNCHIN TIE BOSTONIN SINFONIAORKESTERIN JOHTAJAKSI

Bostonin sinfoniaorkesteri on parhaillaan Euroopankiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa, Tukholmassa ja Helsingissä, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. V:sta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musiikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennenkuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtaja neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaistus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut suorastaan elimelliseksi osaksi kaupunkia, yhtä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bostonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. p:nä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Societe des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tehtävästä Münch on kertonut kirjassaan »I Am A Conductor» (Olen orkesterinjohtaja). Hän kirjoittaa: »Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta Berlioz kertoo, että hän 'Francs-Juges' alkusoittonsa esityksen jälkeen täysin uupuneena heittätyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen rippitäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia.»

[100]

...kuun 4. päivänä saapuu ...amme Bostonin Filharmoninen orkesteri, joka käsittää yli 100 soittajaa. Orkesteri vierailee ensi kertaa maassamme. Tämä on ensimmäinen suuri tapaus, josta saamme oikeastaan kiittää taiteilijavaihdon lisääntymistä Neuvostoliiton ja länsimaiden välillä, sillä Helsinki tulee lähivuosina saavuttamaan vanhan otollisen asemansa 'puolimatkan krouvina'. Orkesteria johtaa kuuluisa kapellimestari Charles Munch (alla). — Konsertti radioidaan 16. 9., jolloin kuullaan Beethovenin 'Eroica'.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulrs
Lehti: Hels. San.
Pvm 31/8 1956
Kirjoittaja:

Jurkka ja Sakari Jurkka sekä Vi-armariauto, Teatteri Jurkan uusi , koska teatteri ei näyttele ainoas-e ahkeraan myös maaseudulla.

ui uudelleen tutkimusaiheeseen-a. Roomassa hän syventyi koko iihen valtavaan aineistoon, joka äsitteli tätä nuorta runoilijatarta austana värikäs renessanssiaika a tutkimustensa tulokset hän nyt ulkaisee viime vuonna ilmesty-eessä teoksessaan, jossa hän tais-elee Gaspara Stampan maineen uhdistamiseksi, erittäin ansiok-aasti valottaen tämän naissielun unnelmia sonettien kehyksissä ja änen rakkautensa aaltoliikkeitä nnesta syvimpään tuskaan ja uurtumista maallisesta rakkaudes-a puhtaampiin ilmapiireihin. Hän äsittelee teoksessaan asiallisesti yös vastakkaisten tutkimusten uloksia, erittäin mielenkiintoinen n mm. Rainer Maria Rilken yönteinen suhtautuminen Gaspa-a Stampan runouteen sekä hä-een henkilökohtaisestikin.

Greta von Frenckell-Thesleffin eos on perussävyltään elämäker-allinen, mutta runojen runsas äännösvalikoima — kaikki liene-ät hänen omia käännöksiään — settaa sen huomattavasti tavan-maisen elämäkertakerronnan ylä-uolelle, olkoonkin, että teosta ... sävyttää ehkä liian

TEATTERIT

KANSALLISTEATTERI: Suurella näyttämöllä huomenna klo 19.30 näytäntökauden ensimmäisenä näytäntönä Aleksis Kiven "Seitsemän veljestä"; sunnuntaina klo 19.30 Williamsin "Kissa kuumalla katolla". — Pienellä näyttämöllä näytäntökauden ensimmäisinä näytäntöinä huomenna klo 19.30 van Drutenin "Kyyhkysen ääni" (20. kerran) ja sunnuntaina klo 19.30 Rislakin "Tapahtui kaukana".

KANSANTEATTERI-TYÖVÄENTEATTERI: Ylioppilastalossa tänään klo 19.30 John Patrickin komedia "Elokuun teehuone". Ossi Korhosen ohjaaman esityksen keskeisissä tehtävissä Marjatta Kallio, Sakari Halonen, Kunto Karapää, Artturi Laakso ja Toivo Mäkelä huomenna klo 19.30 "Elokuun teehuone".

INTIMITEATTERI: huomenna ja sunnuntaina klo 19.30 komedia "Sateentekijä" nimiosassa vierailee Kurt Ingvall, naispääosassa Mirjam Himberg, ohjaus Kerstin Nylander.

TEATTERI JURKKA: tänään ja huomenna klo 19.30 "Viattomuus kadulta", mukana Sakari Jurkka, Anu Kilpiö, Pehr-Olof Sirén ja Emmi Jurkka.

KESÄTEATTERI KONSERVATORIOSSA: tänään klo 19.30 esittävät Ella Eronen, Ritva Arvelo, Heikki Savolainen ja Mauno Hyvönen Noel Cowardin huvinäytelmän "Häämatka" viimeisen kerran.

LINNANMÄEN HUVITEATTE-

NL aug. 24. 56

Bostonin sinfonia-orkesteri vierailee

ensi kertaa maassamme. Tämä vierailu on ensimmäinen suuri tapaus, josta saamme tavallaan kiittää taiteilijavaihdon lisääntymistä Neuvostoliiton ja länsimaiden välillä. Helsinki tullee lähivuosina jälleen saavuttamaan vanhan otollisen asemansa "puolmatkan krouvina", jossa matkustavat taiteilijat pysähtyvät konsertoimaan. Luonnollisesti tämä tilanne lisää entisestäänkin konserttikautemme värikkyyttä.

Bostonin sinfoniaorkesterin mukana saapuu, paitsi Charles **Munch**, myös toinen kuuluisa johtaja Pierre **Monteux**, joka tosin ei täällä johda orkesteria. Vielä on mukana rva Natalie **Koussevitzky** ja orkesterin konserttimestari Richard **Burgin**, jonka monet maassamme tuntevat, sillä hän toimi Helsingin Kaupunginorkesterinkin konserttimestarina menneinä vuosina. Bostonin orkesterin soittajien joukossa on yksi amerikansuomalainenkin, pasunisti Kauko **Kahila**.

Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa jaollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Uusi Suomi
Pvm 31 8 1956.
Kirjoittaja:

Tenorikilpailuihin ilmoittautunut 22 osanottajaa

Tämän vuoden tenorikilpailut ovat herättäneet poikkeuksellista huomiota, koska tähän mennessä on osanottajia ilmoittautunut eri puolilta maata yhteensä 22. Lauantaina 15. 9. klo 18.30 alkavat Suomalaisen Kauppakorkeakoulun juhlasalissa karsinnat ja seuraavana päivänä 16. 9. klo 19.00 on samassa paikassa loppukilpailut 6 parhaan välillä.

Säestäjänä toimii pianotaiteilija Marja Oja ja pakolliseksi kilpailunumeroksi on valittu Lenskin aaria Tshaikovskin opp. "Eugen Onegin", joka on laulettava alkuperäisessä sävelkorkeudessa, mutta vapaasti valittavalla kielellä. Loppukilpailuissa kilpailijat tämän numeron lisäksi esittävät vapaavalinnaisen numeron.

★

Bostonin sinfoniaorkesterin ainoa konsertti täällä on ensi tiistaina 4. 9. klo 20 isossa Messuhallissa. Bostonin sinfoniaorkesteri katsotaan olevan eräs maailman parhaimpia. Helsingin konsertissa on johtajana maailmankuulu orkesterinjohtaja Charles Munch. Ohjelmaan sisältyy Beethovenin kolmas sinfonia (Eroica), Pistonin sinfonia No 6 sekä Ravelin Daphnis ja Chloë-sarja no 2. Mainittakoon, että orkesterin konserttimestarina ja varajohtajana on Richard Bur-

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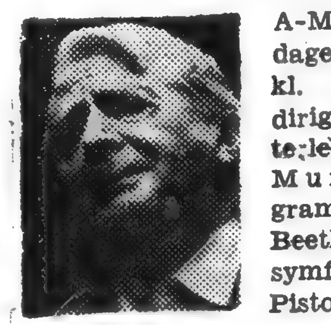
SUOMEN KULTTUURIR
LEIKELMÄPALV
Tilaaja: Ulis
Lehti: Nya Pres
Pvm 31 8 1956
Kirjoittaja:

SCEN och ESTRAD

Bostons symfoni orkesters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SUOMEN KULTTUURIR
LEIKELMÄPALV
Tilaaja: Ulis
Lehti: Itä-Savo
Pvm 31 8 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Sos. dem.
Pvm 31 8 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopankiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 1000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sen sijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jälsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, keskellä Serge Koussevitzky, sen kuuluisa johtaja 1924—49, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt tahtipuikkoa hallussaan vuodesta 1949 ja johtaa Helsingissäkin.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti: nsa
Pvm 56

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Bostonin sinfonikot ja heidän johtajansa

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Vuonna 1924 astui johtajakorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaro Copland.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Charles Münch

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thomson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thomsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajakorokkeen, tuli Charles Münch hänen seuraajakseen.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle, Société des Concertsin johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatorioon, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I am a Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berliez kertoo, että hän "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia."

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURI
LEIKELMÄPA
Tilaaja: Ulis
Lehti: Länsi-S
Pvm 1. 9 195
Kirjoittaja:

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Uusi Suomi
Pvm 31 8 19 56.
Kirjoittaja:

Tenorikilpailuihin ilmoittautunut 22 osanottajaa

Tämän vuoden tenorikilpailut ovat herättäneet poikkeuksellista huomiota, koska tähän mennessä on osanottajia ilmoittautunut eri puolilta maata yhteensä 22. Lauantaina 15. 9. klo 18.30 alkavat Suomalaisen Kauppakorkeakoulun juhlasalissa karsinnat ja seuraavana päivänä 16. 9. klo 19.00 on samassa paikassa loppukilpailut 6 parhaan välillä.

Säes'jänä toimii pianotaiteilija Marja Oja ja pakolliseksi kilpailunumeroksi on valittu Lenskin aaria Tshaikovskin oopp. "Eugen Onegin", joka on laulettava alkuperäisessä sävelkorkeudessa, mutta vapaasti valittavalla kielellä. Loppukilpailuissa kilpailijat tämän numeron lisäksi esittävät vapaavalinnaisen numeron.

★

Bostonin sinfoniaorkesterin ainoa konsertti täällä on ensi tiistaina 4. 9. klo 20 isossa Messuhallissa. Bostonin sinfoniaorkesteri katsotaan olevan eräs maailman parhaimpia. Helsingin konsertissa on johtajana maailmankuulu orkesterinjohtaja Charles Munch. Ohjelmaan sisältyy Beethovenin kolmas sinfonia (Eroica), Pistonin sinfonia No 6 sekä Ravelin Daphnis ja Chloë-sarja no 2. Mainittakoon, että orkesterin konserttimestarina ja varajohtajana on Richard Bur-g[illegible]

U.S. — Y l i v i e s k a, torstaina
Pyhäjoen alimman kosken val-
ajoitukseksi muodostettu Hourun

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Nya Pressen
Pvm 31/8 19 56
Kirjoittaja:

SCEN och ESTRAD

Bostons symfoniorkesters

Charles Munch

enda konsert är i A-Mässhallen tisdagen den 4 sept. kl. 20. Orkestern dirigeras av orkesterledaren Charles **M u n c h**. Programmet upptar Beethovens tredje symfoni (Eroica), Pistons symfoni nr 6 samt Ravels "Daphnis och Chloë" — svit nr 2. Orkesterns konsertmästare och vicedirigent är Richard **B u r g i n**, välkänd för våra äldre konsertbesökare från den tid han verkade som konsertmästare vid Helsingfors Stadsorkester.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Maakansa
Pvm 1 9 19 56
Kirjoittaja:

Maailmankuulu Bostonin sinfoniaorkesteri konsertoi Helsingissä syyskuun 4. päivänä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on orkesteria johtanut Charles Münch. Seuraava artikkeli esittelee Bostonin sinfoniaorkesterin ja sen nykyisen johtajan.

Bostonin sinfoniaorkesteri

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä ole-

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16.46 metriä.

dollisuuden koko liigan seuraami-

Johann Strauss-säveliä. Radio-orkesteri soittaa, joht. Erik Cronvall.
Uddarbon pappi. Vilho Siivola lukee neljännentoista jakson Axel Hambraeuksen romaanista. Suom. Margareta Lehtonen.
Sää ja myöhäisuutiset.
Tanssirytmejä eri maista.
Pietro Locatellin viulusonaatti. David Oistrah soittaa, säest. Vladimir Jampolski.
Maamme.

Ularyhmä I:

Xavier Cugat orkestereineen soittaa. Tauoton äänilevykonsertti.
Lauluketju oper. Csàrdàsruhtinatar, säv. Emmerich Kàlmàn.
—17.00 Seikkailuja lastenvaunuissa.
Sarja orkesterille, säv. John Alden Carpenter.

KESKIVIIKKONA 5. 9.

Yleisohjelma:

—8.00 Aamuhartaus. Kirkkoherra Erkki Telasniemi.
Jascha Heifetz soittaa Gershwinin säveliä.
Parvekepuutarhat kukkeimmillaan. Marjatta Tyrkön selostus.
Kesää muistellessa. Liisa Linko-Malmio laulaa, säest. Gerda Weneskoski.
Kirjava nonstop.
Kirja ja nuoriso. Jukka Holopaisen kokoamia haastatteluja.
.30 Äänilevykonsertti.
.00 Sää, iltauutiset ja päivän peili.
.30 Iltahartaus. Rov. Tuure Vapaavuori.
.40 Koululääkärin puheenvuoro. Tri Sari Gylander-Peltola pakinoi.
.55 Münchenistä Wieniin. Radion Viihdeorkesteri soittaa, joht. Paavo Berglund.
.30 Hyvinvointivaltio. Hupailu, kirj. Kurt Linderborg.
.00 Matti Lehtinen laulaa, säest. Pentti Koskimies.
.25 Tämän päivän Moskovaa. Kalevi Kilven selostus.
.00 Sää ja myöhäisuutiset.
.10 Vanhaa kulttuuria kiinalaisessa maisemassa. Fil. lis. Bo Gyllensvärdin esitelmä.
.30 Sergei Rahmaninovin Pianokonsertti n:o 3 d-molli.
.10 Maamme.

TURKU:

.00—17.30 Virkistystä työn lomassa. Aulis Lindgren vierailee kahdessa Ruissalon kesäkodissa.

TORSTAINA 6. 9.

Yleisohjelma:

7.45—8.00 Aamuhartaus. Yliopettaja Ilmari Tammisto.
13.10 Alas mukavuus — eläköön kesä! Sointu Kouvo lukee Lipan pakinan.
13.30 Iskelmiä. Taru Pyhälä, laulu, ja Harry Bergströmin yhtye.
13.45 Teatterilaiva. Säveliä Jerome Kernin laulunäytelmästä.
13.55 Entisaikojen tulitikkutehdas Alastarossa. Tuomas Tuominen kertoo, haastattelijana Jorma Lundén.
.00 Radio-orkesterin päivälliskonsertti, joht. Lauri Saikkola.
.40 Kirjelaatikko ja lastentunti.

18.35 Sielullisten tekijöiden osuus sairauksissa. Prof. Lauri Saarnio esitelmöi.
18.55 Tiedon puntari (3).
19.00 Sää, iltauutiset ja päivän peili.
19.30 Venäläisiä mestareita. Kaija Weckström laulaa, säest. Heidi Sundblad-Halme.
19.50 Näköaloja. Parrasvalojen jälleen syttyessä. Arvi Kivimaa, Eino Salmelainen, Sakari Puurunen ja Matti Kassila. — Puolan kirjallista elämää. Alpo Routasuo. — Uusia filmejä. Eugen Terttula.
20.30 Kansanlauluja lasten suulla. Paavo, Leena, Helli ja Marja-Leena sekä Mikko von Deringer yhtyeineen.
20.40 Meiltä ja muualta. Jorma Juseliuksen yhtye soittaa ja Metrotytöt laulavat.
21.00 Tunneli. Jännityskuunnelma, kirj. Mabel Constanduros ja Howard Agg. Yleisradiolle suom. Toini Havu. Ohj. Markus Rautio.
22.00 Sää ja myöhäisuutiset.
22.10 Kiihtyväisyyttä. Valssi, säv. Johann Strauss.
22.20 Richard Straussin Sonaatti F-duuri sellolle ja pianolle. Artto Granroth ja Timo Mikkilä.
22.50 Kolme kuoroa.
23.00 Maamme.

Ularyhmä I:

16.00 Iskelmätaivaan tähtiä.
16.40—17.00 Nykyamerikkalaista viulumusiikkia. Louis Kaufman, säest. Anette Kaufman.
17.40 Prinssieversti ja Hirmuinen Manta. Kalle Kustaa Korkin ja Pekka Lipposen seikkailuja, kirj. Outsider, ohj. Jorma Nortimo. Kuudes jakso.
18.10 Tanssimusiikkia. Joe Loss orkestereineen soittaa.
18.35—19.00 Hector Berliozin orkesterimusiikkia.

Paikallisohjelmat:

TAMPERE:

13.00 Tampereen Pellava- ja Rautateollisuusosakeyhtiön 100-vuotisjuhla.
n. 15.30 Tauko.

PERJANTAINA 7. 9.

Yleisohjelma:

6.50—7.30 Eevan aamusoitto.
7.45—8.00 Aamuhartaus. Sotilaspast. Tauno Muukkonen.
13.10 Kevyt neljännes. Kaarlo Reinikaisen trio.
13.25 Säveltuokio.
13.45 Sienikopan tarkastelua. Lehtorit Aune Jarimo ja Ulpu Järvinen palaavat oppilaineen sieniretkeltä.
17.00 Mozartin oopperat maailman valloituksella. Maist. Jouko Tolosen levypakina.
17.40 Peipposet laulavat kansanlauluja, joht. Mikko von Deringer.
18.00 Muuttolintujen suunnistuskyky. Maist. Olavi Hytönen selostaa tähänastisten kokeiden tuloksia.
18.20 Kevyttä ja kotoista.
18.40 Taloudellinen katsaus. Ulkomaat: Ekon. Juha Laurila; kotimaa: Fil. tri Veikko Halme.
19.00 Sää, iltauutiset ja päivän peili.
19.30 Iltahartaus. Past. Simo Palosuo.
19.40 Pyhästä Yrjänästä Orpopojan valssiin. Lauri Hyrske kertoo maallisista arkkiveisuistamme.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Ilta-Sanomat
Pvm 31/8 19 56
Kirjoittaja:

Bostonin sinfoniaorkesterin

ainoa konsertti täällä on ensi tiistaina 4. 9. klo 20 isossa Messuhallissa. Bostonin sinfoniaorkesteri katsotaan olevan eräs maailman parhaimpia. Helsingin konsertissa on johtajana maailmankuulu orkesterinjohtaja Charles Munch. Ohjelmaan sisältyy Beethovenin kolmas sinfonia (Eroica), Pistonin sinfonia N:o 6 sekä Ravelin Daphnis ja Chloë-sarja n:o 2. Mainittakoon, että orkesterin konserttimestarina ja varajohtajana on Richard **B u r g i n**, jonka vanhempi konserttiyleisömme varmastikin muistaa niiltä ajoilta jolloin Burgin toimi Helsingin Kaupunginorkesterin konserttimestarina.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Sos. dem.
Pvm 31/8 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri saapu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvo[illegible]alta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli [illegible]000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten s[illegible]ten kaupunkien orkesterien s[illegible]tajiston luku on yli 100. Pysy[illegible] oopperaseurueita on sen sij[illegible] vain New Yorkissa, Chicagossa San Franciscossa.

Bostonissa, tuossa Amerik[illegible] kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Bostonin sinfoniaorkesterin k[illegible]minen. Vas. Pierre Monteux, jo[illegible] orkesteria vv. 1919—1924, keskellä Serge Koussevitzsky, sen kuuluisa johtaja 1924—49, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt tahtipuikkoa hallussaan vuodesta 1949 ja johtaa Helsingissäkin.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtaja[illegible]kautena ja hän loi orkesterin [illegible] ja entistä mainiokkaamma[illegible]. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Euroopaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa toiminaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä [illegible]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Riihimäen S[?]t.
Pvm 1 9 56
Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Usis
19 56

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa orkesterin konsertin Helsingissäkin syyskuun 4. pnä.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Nya Pressen
Pvm 1/9 1956
Kirjoittaja:

Bostons symfoniker,
introduktörer av ny musik

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

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Forts. på sid. 10

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kotka Nyheter

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kansan Pohjanmaa

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kauppalehti
Pvm 1/9 1956
Kirjoittaja:

Bostonin kuuluisa

Helsingissä konsertoi syyskuun 4. pnä Bostonin sinfoniaorkesteri, Amerikan suurista sinfoniaorkestereista ehkä kuuluisin. Se perustettiin 75 vuotta sitten ja juhlii merkkivuottansa laajan Euroopan-kiertueen puitteissa. Vv. 1924—1949 eli neljännesvuosisadan ajan orkesteria johti Serge Koussevitzky, jonka nimi on musiikkipiireissä yhtä tunnettu kuin Bostonin sinfoniaorkesterikin. Nykyinen johtaja Charles Münch, jota kuvamme esittää, nousi maineeseen Ranskassa, ja hänen johtajakautensa on merkinnyt orkesterille voimakasta nousua.

sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiviiset odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

Usis

symfoniker kommer

BOSTON . . .

Bostonsäsong med 220 konserter

NU RÄKNAS Bostons och Philadelphias symfoniorkestrar och New Yorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europaturnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

UNDER KOUSSEVITSKIJS TID grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch och som lärare fungerar kända kompositörer och musiker från både USA och andra länder. Tanglewood är Bostonsymfonins huvudsakliga arbetsplats på sommaren och orkestern ger livligt uppskattade friluftskonserter under den musikfestival som avslutar kurserna vid Berkshire Music Center.

Friluftskonserter i maj—juni

DEN VANLIGA VINTERSÄSONGEN om 30 veckor tar slut i april, varefter de populära "Pops"-konserterna börjar under ledning av Arthur Fiedler varje kväll i maj—juni. Fiedler dirigerar också friluftskonserterna vid Charles River.

SYMFONIORKESTERN är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsalen är alltid fullsatt och att dirigenten ibland slår av och tar om några avsnitt är bara

VID SIN KONSERT i Helsingfors spelar orkestern: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilsis
Lehti: [illegible]
Pvm 1/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa orkesterin konsertin Helsingissäkin syyskuun 4. pnä.

symfoniker kommer

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilsis
Lehti: Nya Pressen
Pvm 1/9 1956
Kirjoittaja:

Bostons symfoniker,
introduktörer av ny musik

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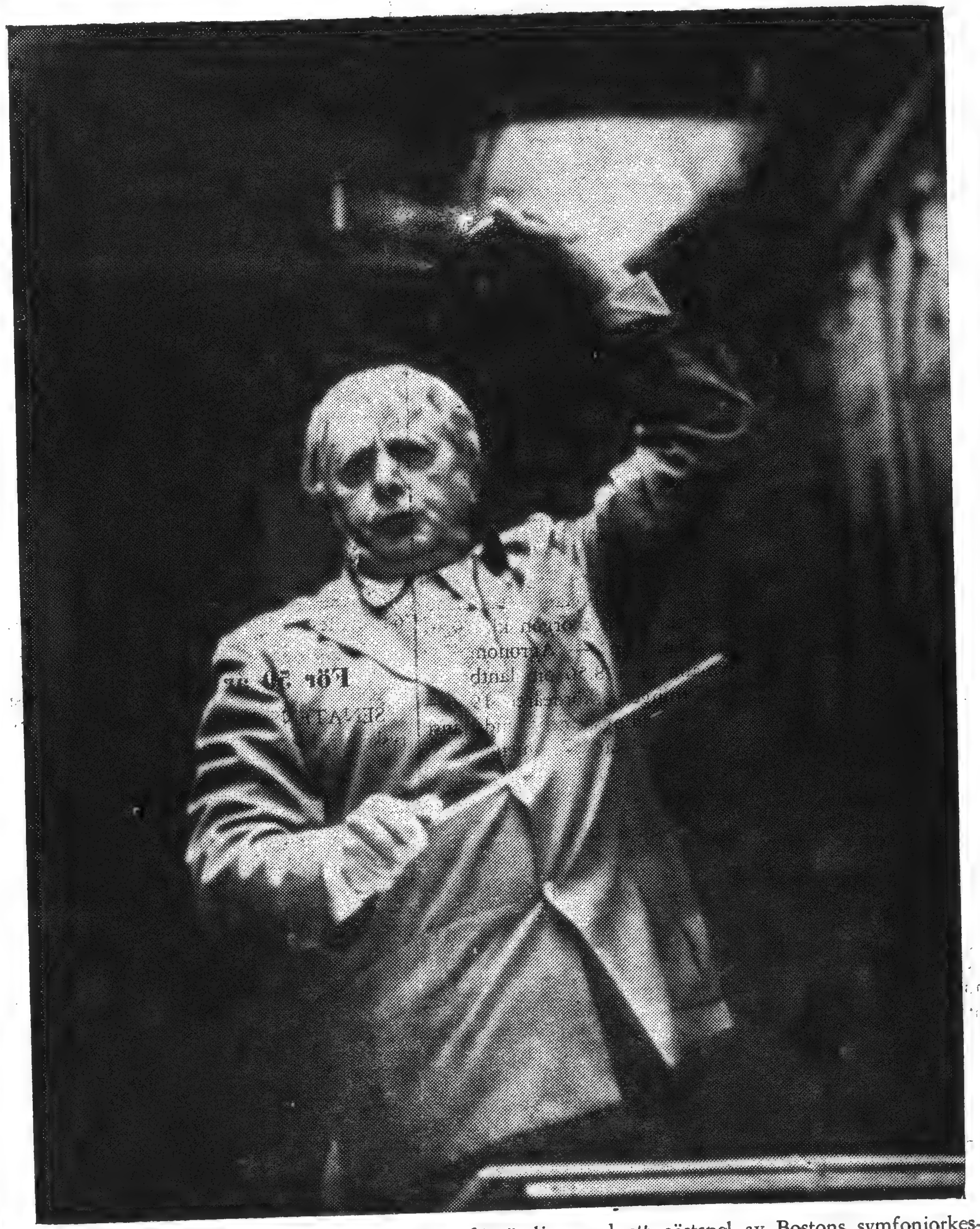
Forts. på sid. 10

[102]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: [illegible]
Pvm 1. 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa orkesterin konsertin Helsingissäkin syyskuun 4. pnä.

Bostons symfoniker kommer



Konsertsäsongen i Helsingfors börjar verkligt förnämligt med ett gästspel av Bostons symfoniorkester den 4 september. Den världsberömda orkestern befinner sig som bäst på en större europeisk turné. Det kan ha sitt intresse att nämna att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finländskt ursprung.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Nya Pressen
Pvm 1 9 1956
Kirjoittaja:

Bostons symfoniker,
introduktörer av ny musik

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Forts. på sid. 10

[102]

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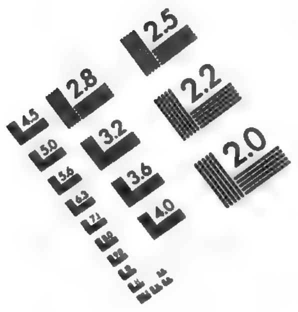
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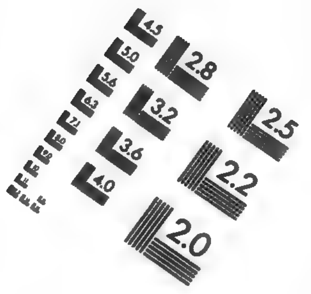
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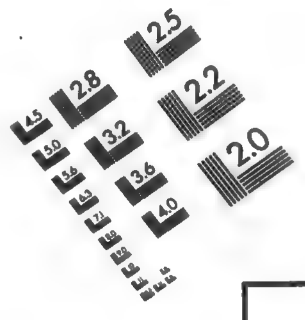
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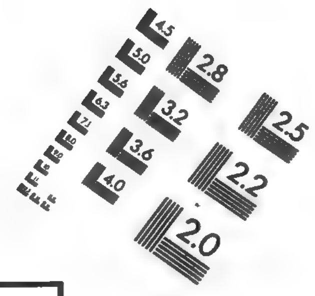
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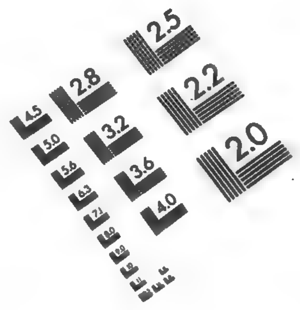
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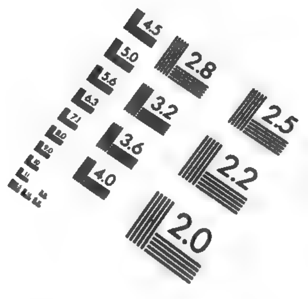
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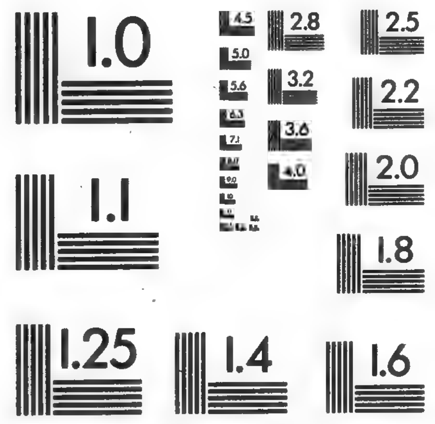
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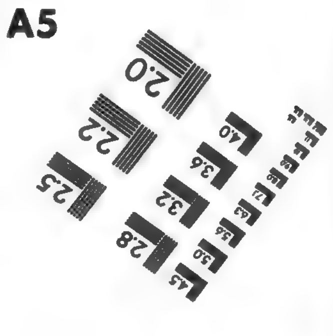
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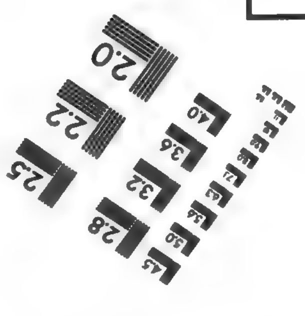
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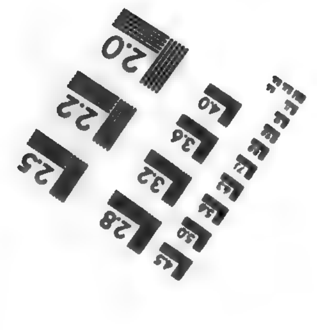
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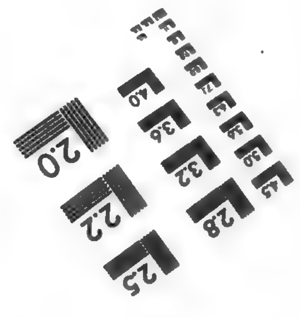
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kouvolan Lt
Pvm 1.9. 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibeliusviikolla vieraillut Philadelphia orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieuroppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyinen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myöskin Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

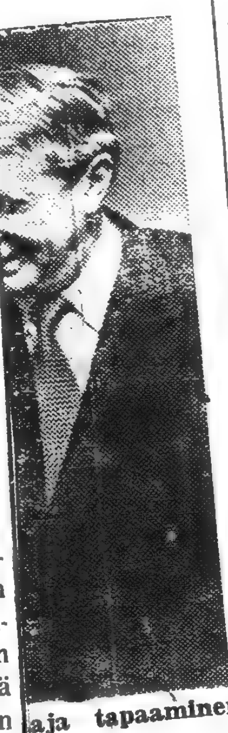
AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaokesteriin vuodesta 1952 lähtien.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Loviisan Lt
Pvm 1.9. 1956
Kirjoittaja:

stonin ohtaja



aja tapaaminen.
—1924, kesk. Ser-
-1949, ja orkeste-
tänyt hallussaan
taa Helsingissäkin

desta 1949 lähtien
sinfoniaorkesteria
Münch.
rikkalainen sävel-
Virgil Thompson
1934 Euroopan-
että hän oli Pa-
t orkesterinjohta-
n päivänä saattai-
naan Serge Kous-
nin sinfoniaorkes-

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Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esittelijä ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizienin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

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Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Société des Concerts'n johtajaksi ja orkesterin johtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I Am A Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että hän "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia."

SUOMEN K
LEIKE
Tilaaja: ✓
Lehti: ✓
Pvm /
Kirjoittaja:

TAID.

Bostonin

Bostonin mai
orkesteri, joka k
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rikan monista su
orkestereista ehkä
mä 75-vuotista
Euroopan-kiertuee
orkesteri sekä Su
den 1955 Sibeliu
raillut Philadelphi
New Yorkin filhar
"kolme suurta"
omaisten amerikka
niaorkestereiden
menomaan Bostoni
jonka konsertti juh
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Helsingissä, on kau
rian ollut luonteeno
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SINFONIAMUSIIKI

Sinfoniaorkestereid
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seään samalla tavoin
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Wienin valtionoopper
Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli

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Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Kouvolan Ht
Pvm 1/9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Loviisan Ht
Pvm 1/9 1956
Kirjoittaja:

-nteri Karilo) on tullut evakko-
"Kuultavaista ei enää ole..."

elokuvana

-a kuin juonen kiinteää seuraa-
-nista alusta loppuun. Tuloksena on
-ähän sekavantuntuinen ja Tan-
-erin puheeseen töksähtämällä
-äättyvä juttu, jonka seuraaminen
-omaania lukemattomalle varmaan-
-in käy paikoin vaikeaksi. Rupeaa
-kipaamaan vanhanaikaiseksi käy-
-ää selittävää taustaääntä, joka
-uttaisi tapahtumien kuljettamises-
-a ja niiden yhteen liittämisessä.

Kohdittain elokuva on aivan erin-
-mainen. Siinä on karmaisevaa so-
-lan läheisyyttä ja kodittomuuden
-ärkyttävyyttä, Karjalan heimon
-älitöntä luonteenlaatua ja koko
-non kohtalonajan vavahduttavaa
-unnelmaa. Parhaisiin kuuluvat
-ässä mielessä odotushuoneiden
-ähtötunnelmat, matkanteko junissa
-kohti tuntemattomia päämääriä se-
-kä pommitus Kouvolaan tultaessa.

Unto Kumpulaisen kuvaus
-ansaitsee kiitoksen. Hän on osannut
-käyttää esim. valon ja varjojen te-
-okeinoja niin, että kuvauksen
-suus elokuvan onnistumisessa
-oidaan merkitä varsin painavak-
-si. Harry Bergström vastaa
musiikista, joka enimmäkseen on
vanhaa tuttua.

Suuri näyttelijäjoukko käsittää
sekä tuttuja että tuntemattomia ni-
miä. Aato Nikkasen esittäjä Sante-
ri Karilo

-ältaisille kutsu-
-ensi-iltayleisölle
-ille ja näyt-
tapahtu-
-mme eili-
-vakko-ro-

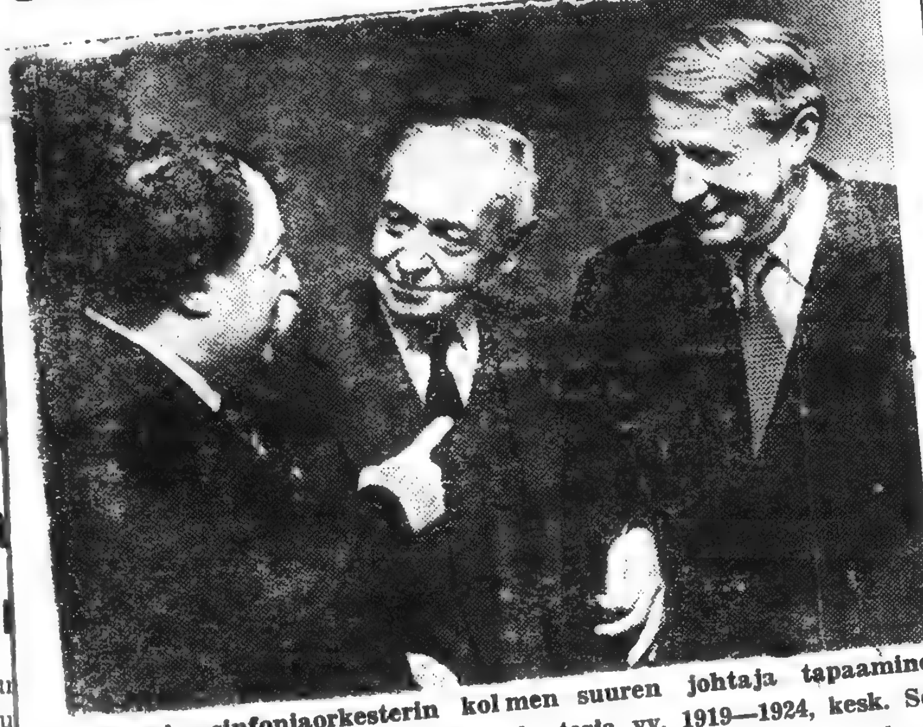
Kuuluja Friitala-
NAHKAPU-
Takkeja, pusero-
päähine-
Poika-
NAHKAPUS-
4—16 vuot-
E. Seppä-
Kouvolan my-

Kunnanjohta-
neuvo-

Maalaiskuntien ku-
kaksipäiväiset neu-
alkoivat eilen M-
Liiton uudessa kunn-
Tuusulassa. Kaikkiaa-
saapunut 54 kunnanj-
vien avauksen suorit-
johtaja Aare Eskola,
puheessaa selosti ku-
syntyvaiheita ja syit-
vat johtaneet opisto-
seen. Uusi opisto me-
mattavaa edistysask-
kuntien luottamusmie-
ranhaltijain koulutuk-
misessa, hän lausui.

Fil. tri Veikko Hal-
loudellisen tilannekat-
deten tilanteen oleva-
kellä vaikean. Aamup-
essa kuultiin vielä h-
Reino Kuuskosken e-
heesta "Näkökohtia
nojen rahoittamisest-
roin." Kuntien luot-
tällä hetkellä vaike-
eläkelaitos voinee uu-

Charles Münch Bostonin sinfoniaorkesterin johtaja



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Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4 pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuulu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopanmatkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitskya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

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LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Lahti
Pvm 1/9 1956
Kirjoittaja:

TAIDE JA KIRJALLISUUS

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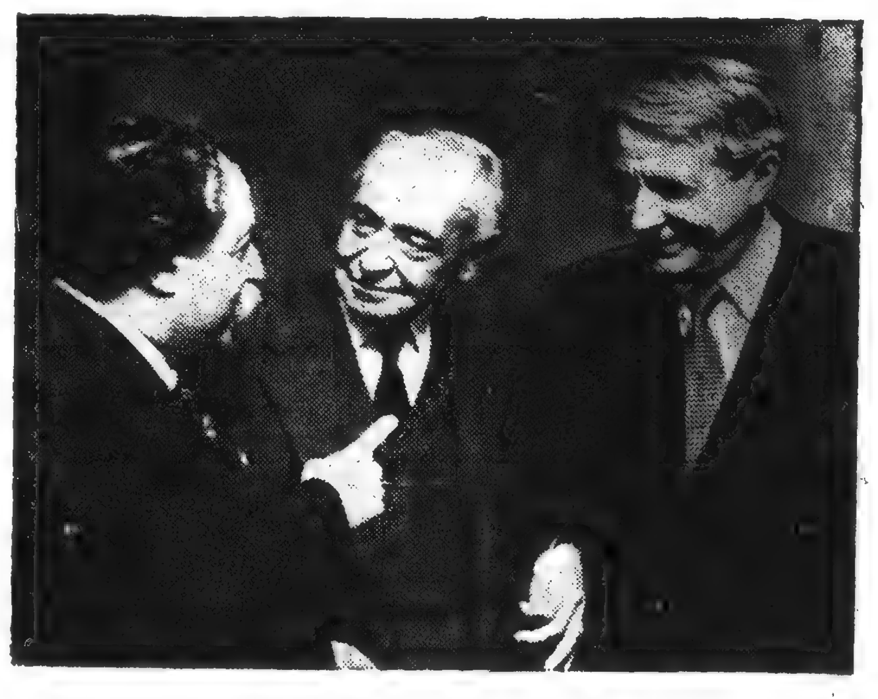
Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Kaussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa'. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.



Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — kestävän esityskautensa aikana lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symhony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

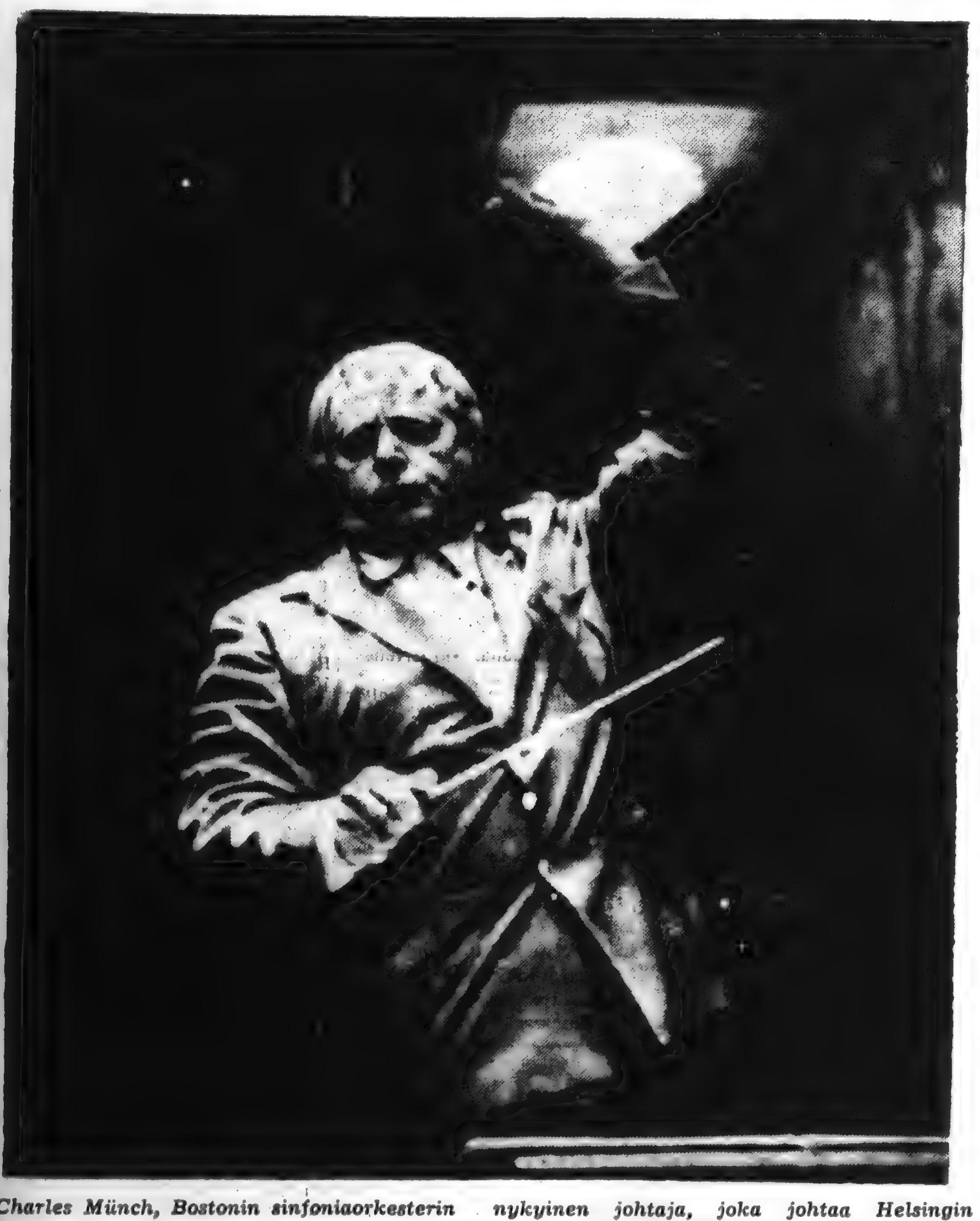
Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.



Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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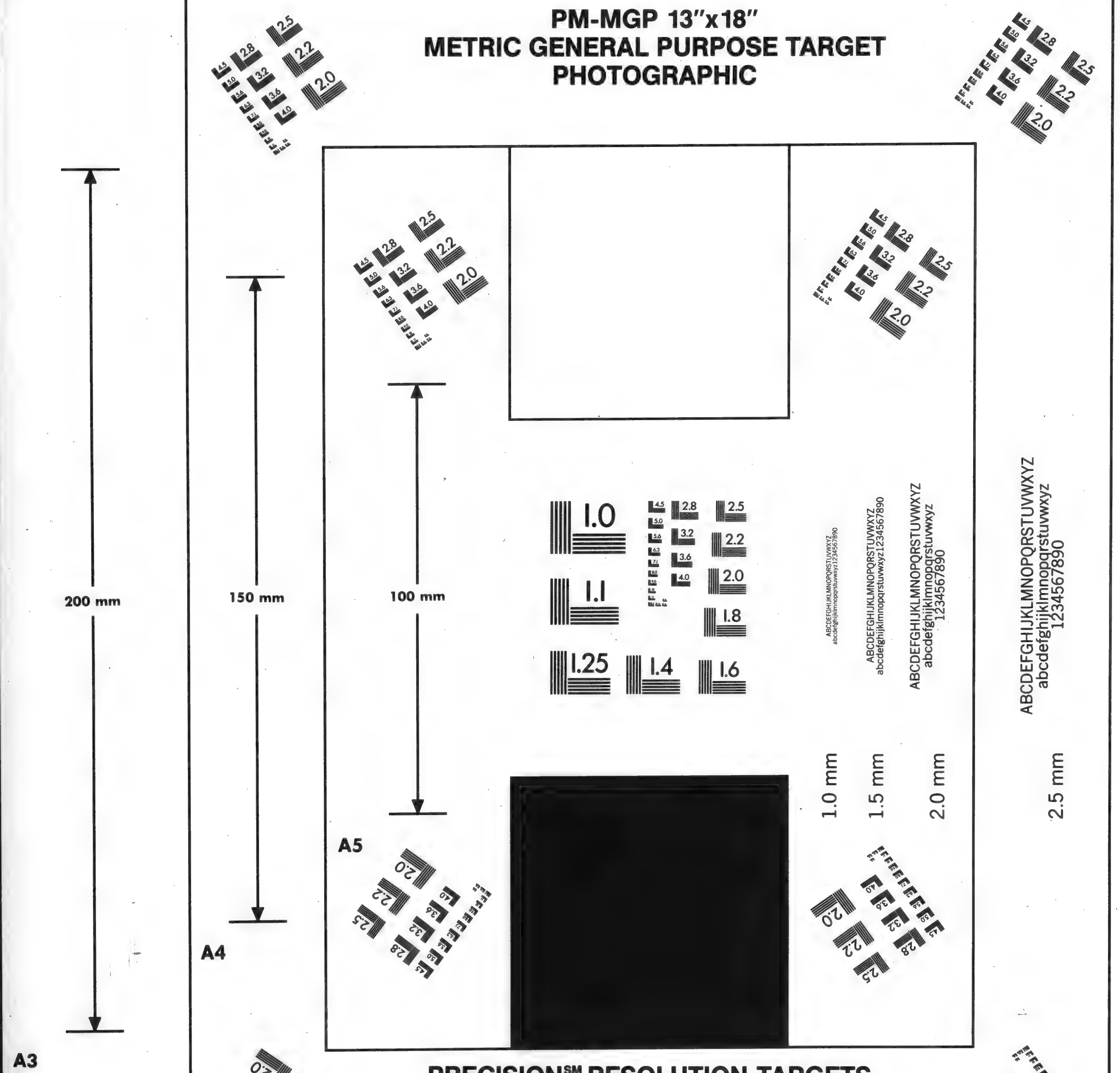
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…nteri Karilo) on tullut evakko- ”Kuultavaista ei enää ole…”

…elokuvana

…a kuin juonen kiinteää seuraa- …ista alusta loppuun. Tuloksena on …ähän sekavantuntuinen ja Tan- …erin puheeseen töksähtämällä …äättyvä juttu, jonka seuraaminen …omaania lukemattomalle varmaan- …n käy paikoin vaikeaksi. Rupeaa …aipaamaan vanhanaikaiseksi käy- …ää selittävää taustaääntä, joka …uttaisi tapahtumien kuljettamises- …a ja niiden yhteen liittämisessä.

Kohdittain elokuva on aivan erin- …mainen. Siinä on karmaisevaa so- …lan läheisyyttä ja kodittomuuden …ärkyttävyyttä, Karjalan heimon …älitöntä luonteenlaatua ja koko …uon kohtalonajan vavahduttavaa …unnelmaa. Parhaisiin kuuluvat …ässä mielessä odotushuoneiden …ähtötunnelmat, matkanteko junissa …kohti tuntemattomia päämääriä se- …kä pommitus Kouvolaan tultaessa.

Unto **Kumpulaisen** kuvaus …ansaitsee kiitoksen. Hän on osannut …käyttää esim. valon ja varjojen te- …okeinoja niin, että kuvauksen …suus elokuvan onnistumisessa …oidaan merkitä varsin painavak- …si. Harry **Bergström** vastaa musiikista, joka enimmäkseen on vanhaa tuttua.

Suuri näyttelijäjoukko käsittää sekä tuttuja että tuntemattomia nimiä. Aato Nikkasen esittäjä Santeri **Karilo** kuulunee ensin mainit…

…rvovaltaisille kutsu- …ille ensi-iltayleisölle …edustajille ja näyt- …n esitystä tapahtu- …det selostimme eili- …ime.

…ppäsen Evakko-ro-

Kuuluja Friitalan…
NAHKAPU…
Takkeja, puseroi… päähine…
Poikai…
NAHKAPUS…
4—16 vuot…
E.Seppä…
Kouvolan my…

Kunnanjohta…
neuvo…

Maalaiskuntien ku… kaksipäiväiset neu… alkoivat eilen M… Liiton uudessa kunn… Tuusulassa. Kaikkiaa… saapunut 54 kunnanj… vien avauksen suorit… johtaja Aare Eskola, … puheessaa selosti ku… syntyvaiheita ja syit… vat johtaneet opisto… seen. Uusi opisto me… mattavaa edistysaske… kuntien luottamusmie… ranhaltijain koulutuk… misessa, hän lausui.

Fil. tri Veikko Hal… loudellisen tilannekat… deten tilanteen oleva… kellä vaikean. Aamup… essa kuultiin vielä h… Reino Kuuskosken e… heesta ”Näkökohtia … nojen rahoittamisest… rcin.” Kuntien luot… tällä hetkellä vaike… eläkelaitos voinee uu…

Charles Münch Bostonin sinfoniaorkesterin johtaja

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Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4 pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuulu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopanmatkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Kousevitskya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaisttelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizienin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

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Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Kaussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti ”kauneinta musiikkia maailmassa’. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — kestävän esityskautensa aikana lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat ”Pops”-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin

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Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

Tilaaja:
Lehti: Kouvolan H.
Pvm 1/9 1956
Kirjoittaja:

[redacted]

...nteri Karilo) on tullut evakko-
"Kuultavaista ei enää ole..."

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et selostimme eili-
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äättyvä juttu, jonka seuraaminen
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in käy paikoin vaikeaksi. Rupeaa
kipaamaan vanhanaikaiseksi käy-
ää selittävää taustaääntä, joka
uttaisi tapahtumien kuljettamises-
a ja niiden yhteen liittämisessä.

Kohdittain elokuva on aivan erin-
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ian läheisyyttä ja kodittomuuden
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älitöntä luonteenlaatua ja koko
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kohti tuntemattomia päämääriä se-
kä pommitus Kouvolaan tultaessa.

Unto Kumpulaisen kuvaus
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okeinoja niin, että kuvauksen
suus elokuvan onnistumisessa
oidaan merkitä varsin painavak-
si. Harry Bergström vastaa
musiikista, joka enimmäkseen on
vanhaa tuttua.

Suuri näyttelijäjoukko käsittää
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roin." Kuntien luot
tällä hetkellä vaike
eläkelaitos voinee uu

Lehti: [illegible]
Pvm 1/9 1956
Kirjoittaja:

Charles Münch Bostonin sinfoniaorkesterin johtaja

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Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4 pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuulu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitskya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaiselija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizienin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Société des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I Am A Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että hän "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia."

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Asis
Lehti: Lahti
Pvm 1/9 1956
Kirjoittaja:

TAIDE JA KIRJALLISUUS

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

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Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

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Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

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Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Uusimaa
Pvm 1.9. 19 56
Kirjoittaja:

Taide ja kirjallisuus

Bostonin sinfoniaorkesteri konsertoimaan Helsinkiin

BOSTONIN SINFONIAORKESTERIN kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheenjäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Munck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokwski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massahusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varapuheenjohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkestria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

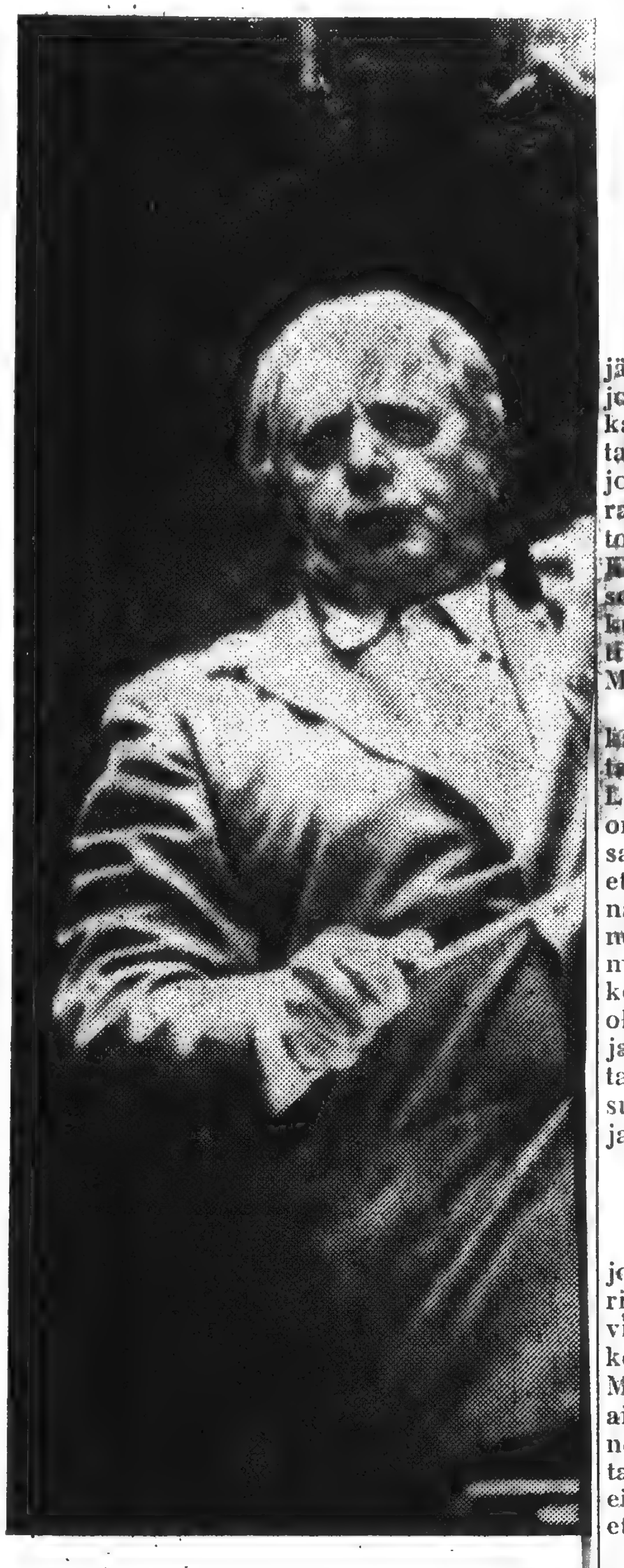
AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Östra Nyland

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Salon Seudun Sl
Pvm 1.9. 1956
Kirjoittaja:



Syyskuun 4 pnä saapuu maahamme Bo
kesteri, joka käsittää yli 100 soittajaa. Ork
maassamme. Tämä on ensimmäinen suuri ta
taan kiittää taiteilijavaihdon lisääntymistä
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asemansa "puolimatkan krouvina". Orkeste
mestari Charles M ü n c h (kuvassa). Kapellin
esittely sisäsivuilla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Salon Seudun Sl
Pvm 1.9. 19 56
Kirjoittaja:

Charles Münch Bostonin sinfoniaorkesterin johtaja

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saataisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajakorokkeen ,tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmi noli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta ,joka erottaa suuren johtajan keskinkertaisesta.

UUSI JOHTAJA, UUSI SÄVY

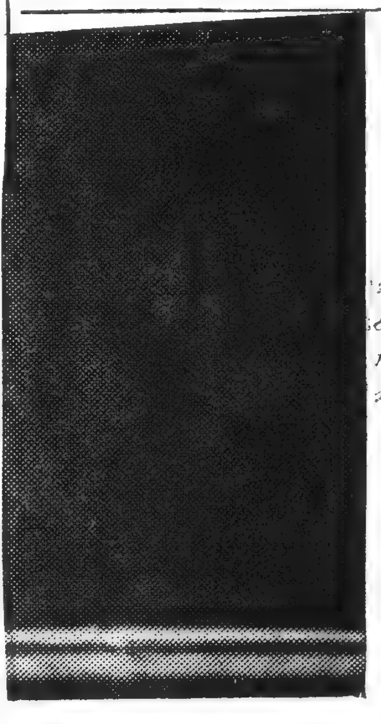
Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittanutunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Münch ,joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupunkiin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewanhhaus-orkesterin konserttimestariksi.

PYHÄ KUTSUMUS, KUUME

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskuspapin työtä ja melkein kuin kuumetta, sairautta ,jonka vain kuolema vai katkaista.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I Am A Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty ,hänen täytyy vaihtaa ammattia.'"



av Bostons symfoniorkes-
på en större europeisk
nästare Richard Burgin
na, Kauko Kahila, är av

Huomattava orkesterivierailu

BOSTONIN SINFONIAORKESTERI SAAPUU HELSINKIIN

Ensi tiistaina t.k. 4 pnä saapuu Helsinkiin huomattava, kansainvälistä kuuluisuutta saavuttanut orkesteri, Bostonin sinfoniaorkesteri, joka konsertoi samana päivänä Messuhallissa. Bostonin maineikas sinfoniaorkesteri on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin.

Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadephian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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Orkesteri saapuu Helsinkiin kahdella tilauskoneella klo 11.20 sekä osa orkesterista Aeron koneella klo 12.40.

4]

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa v. 1949 lähtien ja johtaa Helsingissäkin.

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
aja: Usis
ti: Uusimaa
m 1.9 1956
rjoittaja:

Taide ja kirjallisuus

Bostonin sinfoniaorkesteri konsertoimaan Helsinkiin

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SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionooperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Östra Nyland

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Salon Seudun Lt
Pvm 1.9 1956
Kirjoittaja:

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Syyskuun 4 pnä saapuu maahamme Bostonin Filharmoninen orkesteri, joka käsittää yli 100 soittajaa. Orkesteri vierailee ensi kertaa maassamme. Tämä on ensimmäinen suuri tapaus, josta saamme oikeastaan kiittää taiteilijavaihdon lisääntymistä Neuvostoliiton ja länsimaiden välillä, sillä Helsinki tulee lähivuosina saamaan vanhan otollisen asemansa "puolimatkan krouvina". Orkesteria johtaa kuuluisa kapellimestari Charles Münch (kuvassa). Kapellimestari Münchin lähempi esittely sisäsivuilla.

ästspel av Bostons symfoniorkes-
om bäst på en större europeisk
konsertmästare Richard Burgin
asunisterna, Kauko Kahila, är av

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Huomattava orkesterivierailu

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Orkesteri saapuu Helsinkiin kahdella tilauskoneella klo 11.20 sekä osa orkesterista Aeron koneella klo 12.40.

4

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa v. 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Uusimaa
Pvm 1/9 19 56
Kirjoittaja:

Taide ja kirjallisuus

Bostonin sinfoniaorkesteri konsertoimaan Helsinkiin

BOSTONIN SINFONIAORKESTERIN kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, että siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionooperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asemat on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheenjäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Munck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokwski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varapuheenjohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkestria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Östra Nyland
Pvm 1/9 19 56
Kirjoittaja:

Bostons symfoniker kommer

Konsertsäsongen i Helsingfors börjar verkligt förnämligt med ett gästspel av Bostons symfoniorkester den 4 september. Den världsberömda orkestern befinner sig som bäst på en större europeisk turné. Det kan ha sitt intresse att nämna att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finländskt ursprung.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Vapaus
Pvm 1/9 19 56
Kirjoittaja:

[104]

Huomattava orkesterivierailu

BOSTONIN SINFONIAORKESTERI SAAPUU HELSINKIIN

Ensi tiistaina t.k. 4 pnä saapuu Helsinkiin huomattava, kansainvälistä kuuluisuutta saavuttanut orkesteri, Bostonin sinfoniaorkesteri, joka konsertoi samana päivänä Messuhallissa. Bostonin maineikas sinfoniaorkesteri on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin.

Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadephian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilsis
Lehti: Eteenpäin
Pvm 1/9 1956
Kirjoittaja:

Charles Münch Bostonin sinfoniaorkesterin johtaja

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmasssa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfonia-orkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajakorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtaja neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaisuus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut tullut suorastaan elimelliseksi osaksi kaupunkia, yhtä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bos-

(Jatkoa 4. sivulla)

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(Jatkoa 1. sivulta)

Charles Münch . . .

tonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittanut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Coplan ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä. on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Sociètè des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—45. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan »I Am A Conductor» (Olen orkesterinjohtaja). Hän kirjoittaa: »Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että hän »Frans-Juges» alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia.»

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilsis
Lehti: Hämeen Yt.
Pvm 1/9 1956
Kirjoittaja:

Charles Münch-Bostonin sinfoniaorkesterin johtaja

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UUSI JOHTAJA — UUSI SÄVY

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PYHÄ KUTSUMUS

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilsis
Lehti: Etelä-Suomi
Pvm 1/9 1956
Kirjoittaja:

Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen. Kuvassamme Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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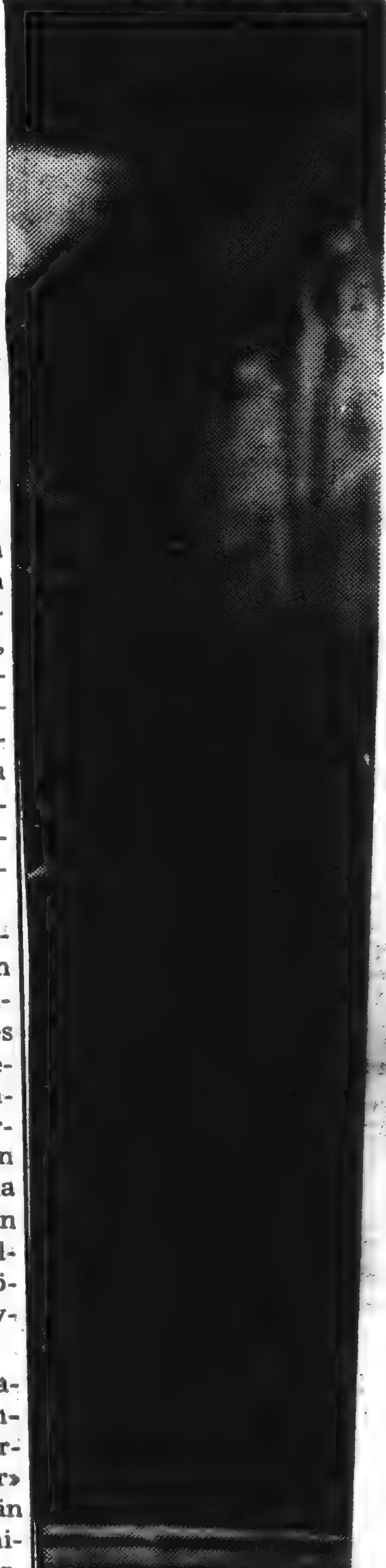
sterdirigent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1949, Charles Münch.

[105]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Eteenpäin
Pvm 1,9 1956
Kirjoittaja:

Charles Münch Bostonin sinfoniaorkesterin johtaja

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hämeen Yt.
Pvm 1 9 1956
Kirjoittaja:

Charles Münch-Bostonin sinfoniaorkesterin johtaja

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkyn Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaistelija ja hän säteili sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtaja neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaistus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut suorastaan elimelliseksi osaksi kaupunkia, yhtä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bostonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

UUSI JOHTAJA — UUSI SÄVY

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

PYHÄ KUTSUMUS

Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi Hän kertoo, kuinka hän kiihtyi kuultuaan kerran erään konsertin jälkeen kotikaupungissaan, että joku yleisön joukosta kiitti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hangö
Pvm 1,9 1956
Kirjoittaja:

Berömd amerikansk orkesterdirigent

Den 4 september anländer Bostons symfoniorkester med två extra flygplan till Helsingfors. Symfoniorkesterns konsert i Helsingfors dirigeras av orkesterns ledare sedan 1949, Charles M ü n c h.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Etelä-Suomi
Pvm 1,9 1956
Kirjoittaja:

Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen. Kuvassamme Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

MEN KULTTUURIRAHASTO
EIKELMÄPALVELU
19

Bostonin orkesteri saapuu Suomeen

Maailmankuulu Bostonin orkesteri saapuu Yhdysvalloista Suomeen ja antaa syysk. 4 pnä konsertin Helsingissä. Tämä 75-vuotias orkesteri on Yhdysvaltain kuuluisin ja nauttii kautta maailman suurta arvonantoa. Orkesterin johtajana on ranskalaissyntyinen Charles Münch (kuvassa). — Orkesterissa soittaa myös yksi suomalainen, pasuunansoittaja Kauko Kahila.

Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Samphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkestereitten veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschellin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Kousseyitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoittensa joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin, Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa, Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloé II.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949 ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja : Uusi
Lehti : Ht.- Häm.
Pvm 1/9 1956
Kirjoittaja :

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Bostonin maineikas sinfonia-orkesteri konsertoi Suomessa

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa. Vuonna 1949, jolloin Koussevitzky erosi valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

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Konsertissaan A-Messuhallissa Helsingissä orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

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lla tavalla avaa
sen historian ollut
nen. Kuvassamme
yinen johtaja, joka

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: [illegible]
Lehti: [illegible]
Pvm 19 56
Kirjoittaja:

Bostonin orkesteri saapuu Suomeen

»Mihinä ne miähet viipyy», jahkaasivat Myllykosken Tyyne, Nikulan Tilta ja Nikulan Lempi ruisvainiolla.

torin kimpussa. Heillä on traktorissaan kuorimakone, jolla saadaan päivässä kahden miehen voimalla pitkästi yli kymmenen mottia puhdasta paperipuuta ja kaivattua lisävaluuttaa jokapäiväisiin rahamenoihin Tässä talossa asuu nykyään kylän vanhin asukas, Justiina Karhu (o.s. Hauta), joka huhtikuussa täyttää 90 vuotta. Vielä oli mummo hyvissä voimissa, mutta valitteli reumatismin ahdistavan. — Paljon ovat muuttuneet asiat Lehmäjoella sitten kun Justiina-mummo muutti 21-vuotiaana kyettei mummo tiedä edes kaikkien nimiäkään. — On muuttunut maailma 90 vuodessa hän huokaa. — Ja muuttuu yhä nopeammin, vastaamme. me.

Seuraava paikka oli 78-vuotiaan Matti Kleemolan koti. Matti-isäntä on kylän oltermanni ja häneltä tiedustelimmekin, miltä näyttää kylän kehitys tällä haavaa. — Hyvältä, — hyvältähän se näyttää, mikäs siinä, sanoo tukeva oltermanni katsoen tarkkaavaisesti silmälasiensa takaa. Kleemola on aikaisemmin ollut rakennusmiehenä, mutta viime vuosina hän on hoitanut osuuskaupan kuivaajaa ja lajittelijaa. Tämä vanttera vanhus valitti jalkojensa tottelemattomuutta, ne kun eivät tahdo tulla kaikin ajoin suosista mukana ja se vaikeuttaa kaikkea

nilleen entistä uomaansa
taa varmasti samaan
kin kuin sata vuotta sitten.

— Mistähän muuten
että tämän kapean joen
Lehmäjoki, kysyimme
Latvalalta, — eikö
kiksi Sonnijoki tai
mi olisi yhtä paikallaan.
dä häntä, sanoi Latvala,
johtuu siitä, että joki
mäjärvestä naapuripitäjän
ta, ja miksi järvi järvi
Lehmäjärvi se on taas
asiansa. — Vettä valui
vaalta ja oli mentävä
tämään. Menimme
valan taloon.
miesväki oli kotosalla.

Isäntä kertoi rypsin
lä leikkaamatta, — oli
tuleentumatonta pari

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Itä-Häme
Pvm 1/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa v:sta 1949 lähtien ja johtaa Helsingissäkin.

Bostonin maineikas sinfonia-orkesteri konsertoi Suomessa

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wien'n valtionoopperaa, Lontoon Covent Gardenia, Pariis'n suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50 000 asukkaan kaupungissa sinfoniaorkesteri ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Bostonin maailmanmainetta saavuttaneen sinfoniaorkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta.

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Konsertissaan A-Messuhallissa Helsingissä orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: [illegible]
Pvm 1/9 1956
Kirjoittaja:

BOSTONIN SINFONIAORKESTERI SAAPUU

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SUOMEN KULTTUURIRAH
LEIKELMÄPALVEL

Tilaaja: Usis
Lehti: Jakobstads T

dirigent Charles Münch.

kända kompositörer och nu allt-
så ges konserter i en rad av eu-
ropas länder, bland annat i Sov-
jetunionen, som ingen amerikansk
orkester tidigare har besökt.

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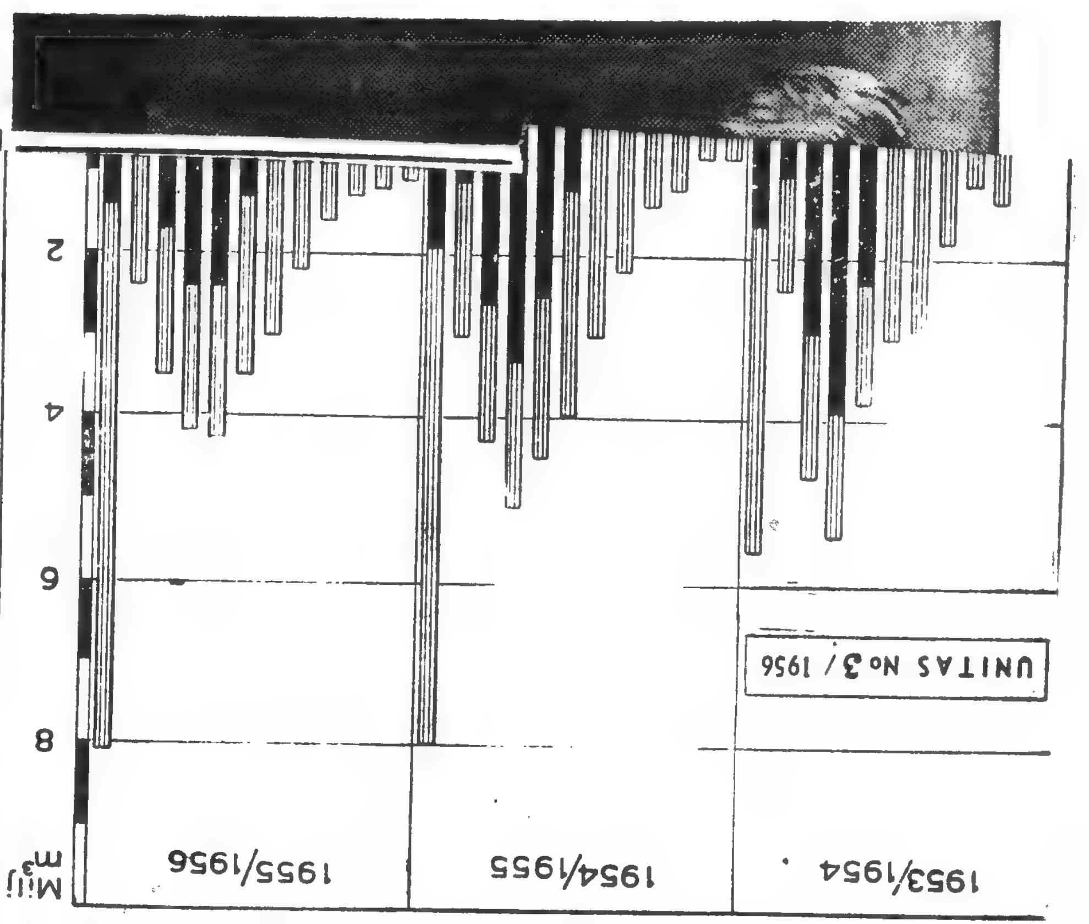
lavalla tavalla avaa
tta sen historian ollut
täminen. Kuvassamme
nykyinen johtaja, joka

KULTTUURIRAHASTO
ELMÄPALVELU
Usis
19 56

Bostonin orkesteri saapuu Suomeen

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja : Usis
Lehti : Itä-Häme
Pvm 1. 9. 1956
Kirjoittaja :



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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6: Ravel: Daphnis & Chloé II.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949 ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

...la tavalla avaa
...en historian ollut
...nen. Kuvassamme
...vinen johtaja, joka

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja : Usis
Lehti : Jakobstads Tidning

[106]

dirigent Charles Münch.

...sertpu-
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Richard
...sam vid
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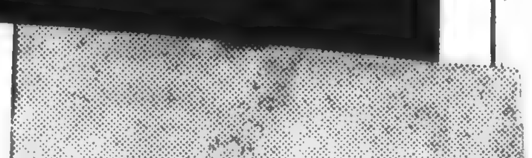
kända kompositörer och nu alltså ges konserter i en rad av europas länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

ULTTUURIRAHASTO
LMÄPALVELU
Usis
19 56

Bostonin orkesteri saapuu Suomeen



»Mihinä ne miähet viipyy», jahkaasivat Myllykosken Tyyne, Nikulan Tilta ja Nikula ruisvainiolla.

torin kimpussa. Heillä on traktorissaan kuorimakone, jolla saadaan päivässä kahden miehen voimalla pitkästi yli kymmenen mottia puhdasta paperipuuta ja kaivattua lisävaluuttaa jokapäiväisiin rahamenoihin Tässä talossa asuu nykyään kylän vanhin asukas, Justiina Karhu (o.s. Hauta), joka huhtikuussa täyttää 90 vuotta. Vielä oli mummo hyvissä voimissa, mutta valitteli reumatismin ahdistavan. — Paljon ovat muuttuneet asiat Lehmäjoella sitten kun Justiinamummo muutti 21-vuotiaana kyettei mummo tiedä edes kaikkien nimiäkään. — On muuttunut maailma 90 vuodessa hän huokaa. — Ja muuttuu yhä nopeammin, vastaamme. me.

Seuraava paikka oli 78-vuotiaan Matti Kleemolan koti. Matti-isäntä on kylän oltermanni ja häneltä tiedustelimmekin, miltä näyttää kylän kehitys tällä haavaa. — Hyvältä, — hyvältähän se näyttää, mikäs siinä, sanoo tukeva oltermanni katsoen tarkkaavaisesti silmälasiensa takaa. Kleemola on aikaisemmin ollut rakennusmiehenä, mutta viime vuosina hän on hoitanut osuuskaupan kuivaajaa ja lajittelijaa. Tämä vanttera vanhus valitti jalkojensa tottelemattomuutta, ne kun eivät tahdo tulla kaikin ajoin suosista mukana ja se vaikeuttaa kaikkea

nilleen entistä uo
taa varmasti sam
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että tämän kapean
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mäjärvestä naapuri
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valan taloon,
miesväki oli kotos

Isäntä kertoi ryps
lä leikkaamatta, —
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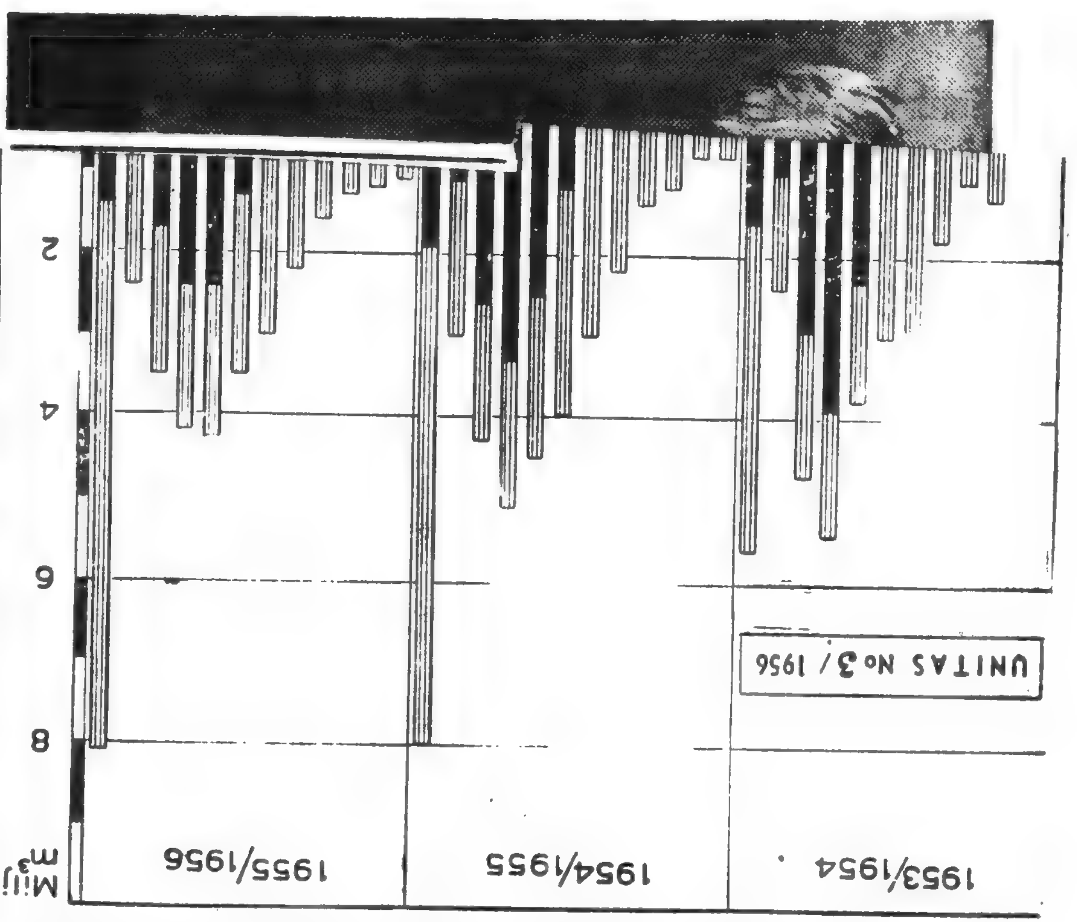
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hr-Häm.
Pvm 1.9 1956
Kirjoittaja:

kaikille kiusallinen. Jos vero kannettaisiin ennakkona samalla tavoin kuin muut verot, ei sitä juuri huomattaisikaan niin vähäinen se loppujen lopuksi on muihin veroihin verrattuna. — Kirkkohallitus on seurannut ja jatkuvasti seuraa verotuskysymyksen kehittymistä ja tekee parhaansa sen jouduttamiseksi. Pientä valkenemista onkin viime aikoina ollut havaittavissa. Tarkoituksena nimittäin on, että

rahoitus on aivan selvä. Kun rakennuskustannukset tuntuvat olevan nousussa, ovat seurakunnat joissakin tapauksissa kiirehtineet aloittamaan rakennustyöt niin pian kuin mahdollista vaikka osa rahoituksesta olisikin hämärän peitossa. Tästä on kuitenkin ollut viime aikoina eräissä tapauksissa seurauksena, että seurakunnat ovat joutuneet taloutensa järjestämisessä suuriin vaikeuksiin. Kirkon keskus



OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
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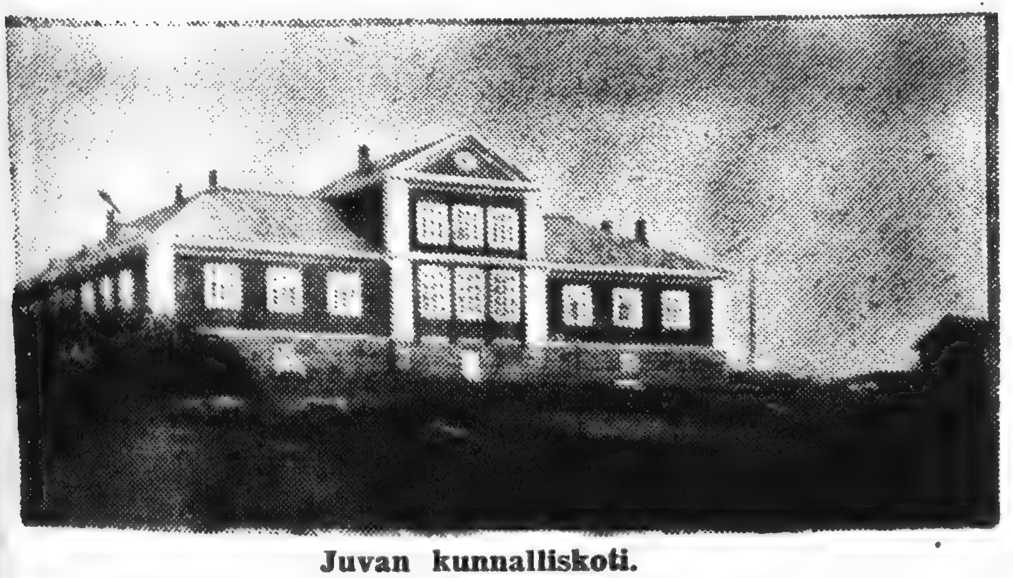
1.9 19 56
Kirjoittaja:

sen vaurasta väkeä. Näin kertoili meille maanviljelijä **Matti Lipsanen** Juvan Kaskiista.

Kunnan veroäyri on jo jonkin aikaa ollut 10 mk:ssa ja se yritetään pitää siinä jatkuvasti. Mitään suuria veronmaksajiahan kunnalla ei ole, vaan verotulot

Tästä summasta on jo etukäteen koottu n. 21 milj. mk, loput on tarkoitus hankkia lainoina ja tulevien talousarvioiden puitteissa. Ensiksi ruvetaan rakentamaan uutta osaa, johon tulee 40-paikkaisen sairasosaston lisäksi talous- ja lämpökeskukset koko rakennuskompleksia varten. Tä-

Pitäjän ajanmukainen sairaala.



Juvan kunnalliskoti.

Puumalan Viri voitti
kolmen seuran ottelun

Eilen illalla suoritettiin Sulkavalla seuraottelu yleisurheilussa Puumalan Virin, Juvan Urheilijain ja Sulkavan Urhei-

Puumala 57,1, 4) Heikki Pelkonen Sulkava 57,2.

3.000 m: 1) Teuvo Vartiainen Sulkava 9.14,2, 2) Armas Ka-

SUOMEN KULTTUURIRAHASTO
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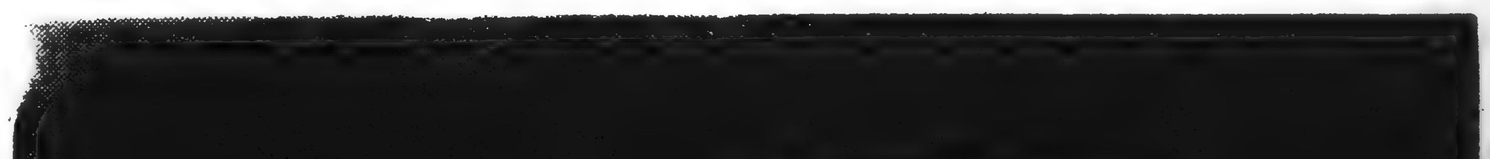
Bostons symfoniorkester anländer



Bostonorkesterns världsberömde ledare och dirigent Charles Münch.

Upptakten för konsertsäsongen i Finland blir verkligt förnämlig genom Bostons symfoniorkesters första besök här — orkestern konserterar i A-Mässhallen i början av september. Orkestern befinner sig som bäst på en Europaturné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl. a. festspelen i Edinburgh. Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteaux, som på turnén dirigerar några konserter.

Det torde intressera konsertpubliken i vårt land att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila är av finländskt ursprung.

Det är i år alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsong presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europas länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

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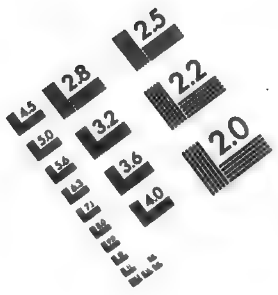
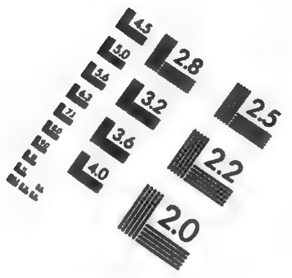

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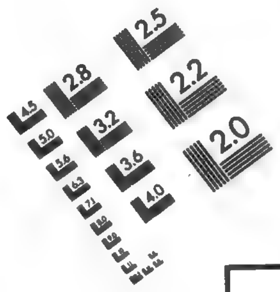
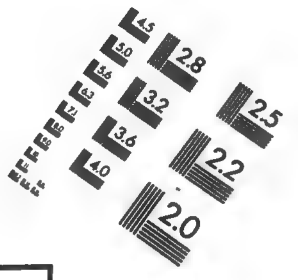
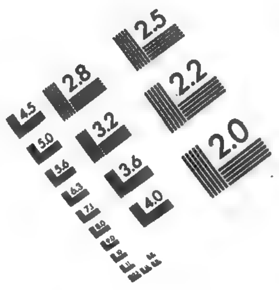
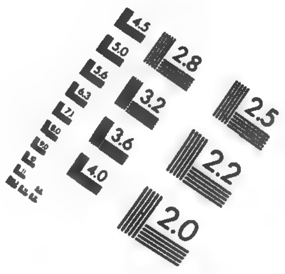

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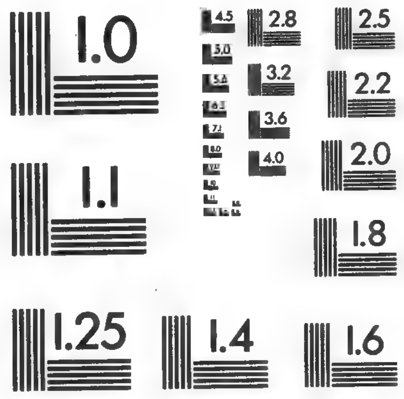

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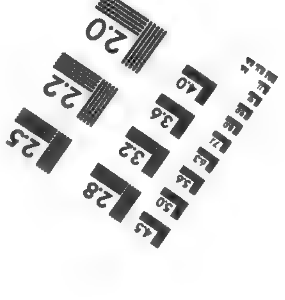
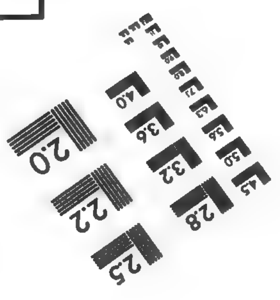

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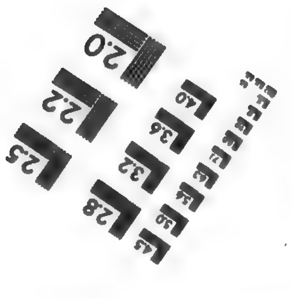

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

"Konsertin johtaminen merkitsee suurta hermoenergian kulutusta"

Charles Münchin musikaalinen ura

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo vuonna 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston, hän oli modernin musiikin esitaiteilija ja hän säteilee sitä vaikeasti kuvattavaa henkilökohtaista magneettisuutta, joka erottaa suuren johtajan keskinkertaisesta.

Münchin tehtävä Bostonissa oli kaikkea muuta kuin helppo. Tosin hän sai johdettavakseen orkesterin, joka oli erinomaisimpia maailmassa, mutta Koussevitzky oli ollut Bostonin sinfoniaorkesterin johtajana neljännesvuosisadan ja se oli niin suuressa määrin hänen työtään, että samaistus oli miltei täydellistä. Sitä paitsi oli Koussevitzky perinteitä rakastavassa Bostonissa tullut suorastaan elimelliseksi osaksi kaupunkia, yhä lujasti bostonilaisten tietoisuuteen juurrutetuksi kuin kaupungin vapaussodan muistomerkki. Mutta myös musiikkiperinteillä on Bostonissa syvät juuret. Eräs näistä perinteistä on kaikin tavoin auttaa sinfoniaorkesterin johtajaa hänen työssään ja antaa hänelle mahdollisimman suuri vapaus.

Uusi johtaja, uusi sävy

Niiden kuuden vuoden aikana, joina Münch on johtanut orkesteria, on hän osoittautunut Koussevitzkyn arvoiseksi seuraajaksi. Orkesteri kuulostaa toisenlaiselta Münchin johtamana kuin edeltäjän aikana, mutta ero on samantapainen kuin Rembrandtin ja Tizianin taulujen välillä, joista kumpikaan ei ole pienempi mestariteos siksi että ne on maalattu eri tyylillä.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukassaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Fritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzingiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Pyhä kutsumus, kuume

Münchin pyrkimyksenä oli tul- [illegible] Hän kertoo, kuinka hän kiihtyi [illegible] joku ylen joukosta kutti orkesteria, mutta samanaikaisesti kysyi, tarvitsiko orkesteri oikeastaan johtajaa. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzingissä Münch lähti Pariisiin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle, Société des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

Elämästään orkesterinjohtajana ja käsityksestään tehtävästä Münch on kertonut kirjassaan «I Am A Conductor« (Olen orkesterinjohtaja). Hän kirjoittaa: «Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta. Berlioz kertoo, että hän «Francs-Juges« alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tutkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia«.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Udis
Lehti: Kansan Lehti
Pvm 1/9 19 56
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilm
Lehti: Työkansan
Pvm 1/9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri juhlakiertueellaan Suomessa

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konserttej[illegible] Suomalaista yleisöä kiinnostane[illegible] myös se, että orkesterin mukan[illegible] saapuu maahamme Mrs. Natali[illegible] Koussevitzky, suuri Suomen-ys[illegible]tävä. Orkesterin maineikas konserttimestari Richard Burgin lie[illegible]nee useille suomalaisille tuttu[illegible] sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkeste[illegible]rissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalai[illegible]nen on mukana soittajistoss[illegible] Hän on pasuunansoittaja Kau[illegible] Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesterin vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Monteux'n johtajakautena ja hän loi orkesterin uudeksi je entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajakorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui eräaksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistossa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä Ney Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

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220 KONSERTTIA VUODESSA

[illegible] enemmän kuin mikään muu amerikkalainen orkesteri — [illegible] puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen [illegible] päättyy huhtikuussa [illegible] kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta toukokesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset [illegible] orkesterin [illegible]

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kansan Lehti
Pvm 1/9 1956
Kirjoittaja:

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Bostonin sinfoniaorkesteri saapuu Suomeen

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä muusikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'in Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi je entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

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220 KONSERTTIA VUODESSA

[illegible]

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, joihin Symphony Hall on yhtä lailla täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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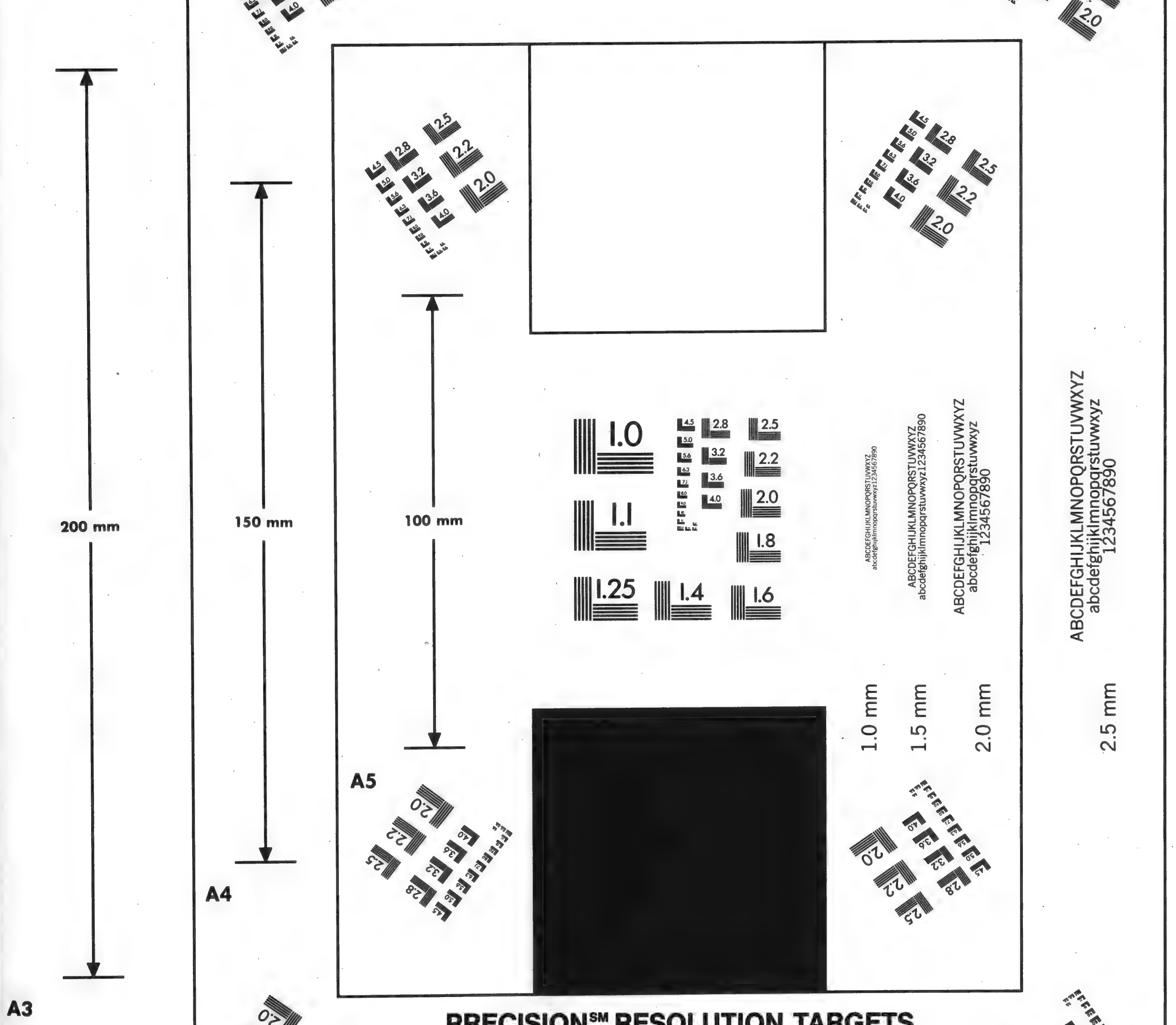
REDUCTION
RATIO
14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

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Voimistelunopettaja

Pentti Oura

50-vuotias

Tänään täyttää 50 vuotta voimistelunopettaja Pentti Oura Kokkolassa. Hän on syntynyt Kalajoella. Ylioppilaaksi hän tuli Kokkolan Yhteislyseosta suorittaen sitten Helsingin yliopistossa voimistelunopettajan tutkinnon. Opettajatehtävissä hän on toiminut Forssan yhteiskoulussa 1932—43, jolloin siirtyi samanlaiseen tehtävään Kalajoen yhteiskouluun. Saman koulun johtajana hän toimi 1943—44 ja 1946—48. Kokkolan Yhteislyseon voimistelunopettajaksi hän tuli 1948, missä toimessa on edelleenkin. Voimistelun ohella hän on toiminut tuntiopettajana eri aineissa Kalajoella ollessaan.

Innokkaana urheilijana ja urheilun ystävänä on hän kiinteästi ollut mukana erilaisissa järjestötehtävissä. Helsingin Yliopiston Urheiluseuran sihteerin tehtävät hän hoiti opiskeluaikanaan 1930—31, Suomen Urheiluliiton valmentajana 1929—30 ja uudelleen 937—41 Kansainvälisille urhei-

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hyvänpuoleiset kaviot. Isä: Erl-Armo yh 792, emä: Rentun-Loisto 501046, ei: Pirkon-Renttu yh 604. Omist. Iska Nyrhilä, Ylivieska.

Raketus 5964, s. -51, trt, 158—158, 555 kg. Koe: 7,44—2,10 veti 8 prr. Kp. 5—8—4—2—4=23, I kl, rp. 5—6—4—2,5=17,5. Yht. 40,5 p. III palk., koepalk. Arvostelu: Hyvä rotutyyppi, hyvänpuoleinen laatutyyppi ja sukupuolityyppi, suhteellinen lihaksikas runko, vähän painunut selkä, tasaleveä kaidanlainen lautanen, kuivat hieman hajavarpaiset jalat, kapaehkot kaviot. Isä: Rake 4912, emä: Somakki 59691, ei: Tuki yh 656. Omist. T. ja G. Rudnäs, Kruunupylä.

Ruskotus 5965, s. -51, trt. 162—161, 575 kg. Koe: 7,48—2,15, veti 8 prr. Kp. 5—8—4—3—5=25, ansioluokka, rp. 5—6,5—4—3=18,5 p. Yht. 43,5 p. II palk., koepalk. Arvostelu: Hyvänpuoleiset laatutyypit, tiivis lyhyt runko, kuivanlaiset jalat, takajalat käyrähköt ja jyrkänlaiset vuohiset, hyvänpuoleiset kaviot. Isä: Aro-Rusko 5088, emä: Mukava 54055, ei: Mirkku yh 248. Omist. Jalo Hautakoski, Kaustinen.

Herpo 5966, s. -51, trt, 149—149, 490 kg. Koe: 8,46—2,04, veti 8 prr. Kp. 3—8—4—2,5—4=21,5, I kl, rp. 2,5—4,5—3,5—3=13,5. Yht. 35,5 p. Arvostelu: Välttävä laatutyyppi, hyvä rotutyyppi ja sukupuolityyppi, ahdaskylkinen pitkä kevyt runko, kuivat pieniluiset jalat, hyvänpuoleiset kaviot. Isä: Pommitus 4443, emä: Herja yh 60365. Ei: Herja yh 520. Omist. Alvar Pesola, Kannus.

Murrotus 5967, s. -51, trt. 159—159, 959 kg. Koe: 7,24—2,16, veti 8prr. Kp. 5—8—3—1,5—4=21,5, rp. 5—6,5—3,5—2,5=17,5. Yht. 39 p. Arvostelu: hyvänpuoleiset tyypit, pitkä vankka runko, vähän suippo lautanen, piirteetön kinner, muuten kuivanlaiset jalat, takajalat hieman pihdissä, hajavarpaiset, matalapohjaiset tyydyttävät kaviot.

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elämän taipaleesta, hyvistä ja pahoista päivistä.

Mutta sellaista oli elämä Haagan kohdalta. Elämä meni jokapäiväisessä työssä joten kuten. Perhettäkin kertyi kolme valkkaa poikaa. Ostettiin luvalla oma mökki ja pärjättiin siinä kuin toisetkin. Haaga muuraili vieraan maan rakennuksilla ja hoivaili perhettään. Koti-ikävä ei vain haihtunut ja sitä tehostivat päivittäin ja vuosittain romahtaneet unelmat ja kovan opetuksen jälkeen saatu kokemus siitä, että kaikkiin unelmiin ei ole uskottava, eikä kaikkiin propagandapuheisiin luotettava.

Seitsemän pitkää vuotta odotteli Haaga pääsyä takaisin kotimaahan, kunnes muuttuneiden olosuhteiden ansiosta vuosi sitten tuo kaivattu hetki koitti. Viime keskiviikkona koitti toinen kaivattu päivä, joskaan aika ei ollut seitsemän vuoden, vaan yhden vuoden mittainen. Hänen perheensä saapui silloin Suomeen. Se on nyt vuorostaan vieraalla maalla, mutta uskoo tulevansa vähitellen toimeen. Perheen muodostavat venäläissyntyinen vaimo ja kolme poikaa.

Matka Siperiasta Suomeen kesti 8 vuorokautta. Perhe on tietenkin iloinen ja onnellinen saadessaan olla jälleen yhdessä, mutta ummikoille kieli tuottaa vaikeuksia. Hänen vaimonsa ja pojat ovat kuitenkin päättäneet oppia suomenkielen ja ummikkoympäristössä se käykin nopeasti päinsä. Muutamia suomen sanoja he jo osaavatkin ja isä toimii tulkkina tarpeen vaatiessa.

Lopullista lupaa Suomeen siirtymiseen perhe ei ole saanut, sillä äiti ja lapset ovat edelleen Neuvostoliiton kansalaisia. Lupaa yritetään tietenkin hankkia kaikki keinot käyttäen, mutta mitään varmuutta sen saannista ei ole. Tämä seikka sumentaakin jo alkanutta yhteenpääsyn tunnelmaa. Eemil Haaga säilytti sen sijaan Suomen kansallisuutensa ja aikoo nyt vakaasti pysyä Suomessa kävi kuinka kävi.

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e Ensi-Kodeissa samat: k äidiltä ja lapselta sekä käyvältä äidiltä 10.000 mk dessa. Kotiin haluavat voi ntyä kunnissaan oman so imistonsa puoleen tai tie suoraan Salmelasta johta Ruotsalaiselta puh. 2417.

ja laskeutua tavalliselle maantielle.

Hymy etsii ystäviään.

sanoi. Cousteau on ohjannut elokuvan 'Hiljaisuuden maailma', joka sai ensimmäisen palkinnon Cannesin elokuvajuhlilla viime vuonna.

— Kaupparekisteriin on merkitty uusia toiminimiä yht. 249.

hengen huone, jossa on jo valmiina kauniita kukkia odottamassa asukkaita.

UTUKSIA

yvät.

Tulee kyllä sisään lupaa kysymättä.

Jollei saada säppiä päälle.

Ei, ei tämä ilo ole oppositiollean.

Vaikka onkin selvää selvempi sen politiikan huonoudes-

Sotakorvauksia ei ole ollut, vaan on ollut mitä parhaimmat vuodet taloudellisesti.

On eletty noususuhdanteita.

Mutta suuret hallituspuolueet ovat hassanneet niiden siunauksen sen tiensä.

Eikä mahdollisuudet ulkomaankauppaan vieläkään ole sietämättömät.

Kaupankäynti on vilkasta maailmalla ja järkevästi talouttaan hoitavat valtakunnat vahvistava [illegible]

Suuret hallituspuolueemme eivät voi nykytilanteeseen saada mitään ulkopuolelta syytä ja perustaa

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SUOMEN KU

LEIKELMÄPALVELU

Tilaaja: Usis

Lehti: Kansan Lehti

Pvm 1.9 1956

Kirjoittaja:

SUOMEN KULTTUURIRAHASTO

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Tilaaja: Usis

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Kirjoittaja:

SUOMEN

LEIK

Tilaaja:

Lehti:

Pvm

Kirjoittaja

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Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

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Konserttikautta [illegible] tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

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Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu Suomeen

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Maailmankuulu Bostonin sinfoniaorkesteri saapuu lähipäivinä Suomeen. Orkesteri matkustaa kahdella tilauslentokoneella ollen perillä ensi tiistaina. Kuvassamme orkesterin nykyinen johtaja Charles Münch, joka johtaa myös Helsingin konsertin. — Orkesterista ja sen vaiheista lähemmin lehtemme taideosastossa.

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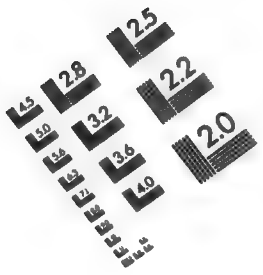
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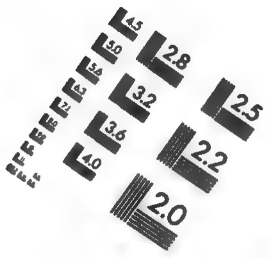
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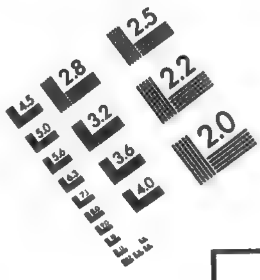
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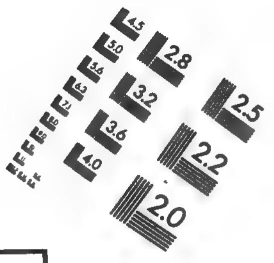
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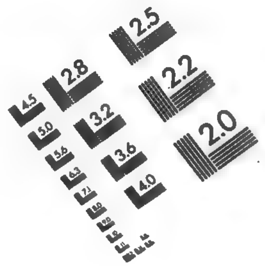
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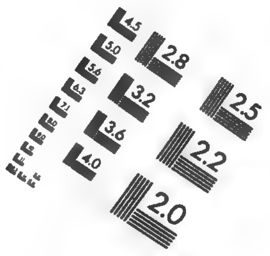
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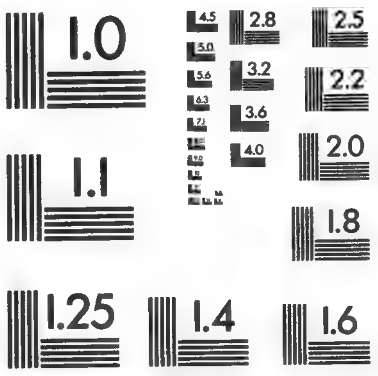
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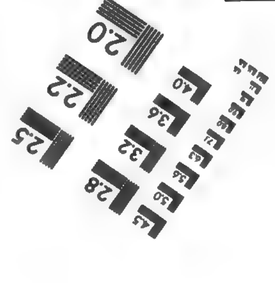
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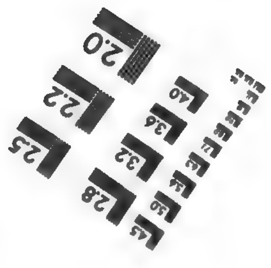
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SUOMEN KULTTUURIRAHASTO
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Kirjoittaja

Bostonin sinfoniaorkesteri saapuu

Bostonin mainehikas sinfonia-**orkesteri, joka konsertoi** Helsingissä **syyskuun 4. pnä,** on Amerikan **monista** suurista sinfonia**orkestereista ehkä** kuuluisin. Tämä **75-vuotista** olemassaoloaan **Euroopan-kiertueella** juhliva orkesteri **sekä Suomessakin** vuoden 1955 **Sibelius**-viikolla vieraillut **Philadelphian** orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka **konsertti** juhlavalla **tavalla avaa syksyn** konserttikauden **Helsingissä**, on kautta **sen historian** ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa **saavuttama** asema ja arvovalta **ovat ainutlaatuiset.** Syynä tähän **lienee se,** ettei siellä **ooppera ole koskaan lyönyt** itseään **samalla tavoin "läpi"** kuin **Euroopan suurissa** musiikkikeskuksissa **— ajatelkaamme** vain Wienin **valtionoopperaa.** Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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Koussevitzky'n aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusetsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphonis & Chloë II.

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asta ja Aaron Copland ja
ard Hanson Yhdysvalloista.
nch, joka täyttää 65 vuotta
kuun 26. pnä, on syntynyt
ssburgissa, jossa hänen isän-
li kanttori. Münchin pyrki-
senä oli tulla orkesterinjoh-
ksi. Orkesterin johtaminen
le ammatti, vaan pyhä kut-
us, sanoo Münch, se on jos-
papin työtä ja melkein kuin
netta, sairautta, jonka vain
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tuaan kahdeksan vuotta
pzigissä Münch lähti Pariisiin.
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tai oman orkesterin — Parii-
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'ain viisi vuotta tämän jäl-
n Münch nimitettiin Ranskan
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ohtajan paikalle. Société des
certs'n johtajaksi ja orkeste-
johtamisen professoriksi Parii-

konservatorio[illegible] Sodan
n hoiti vv. 1937—1946 [illegible]
keen hän [illegible]
eissa osissa maailmaa johtaen
n. kaksi erittäin menestyksel-
tä konserttia Bostonissa
Elämästään orkesterinjohtaja-
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kitsee suunnatonta hermoener-
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että hän "Francs-Juges" alku-
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Bostonin [illegible]
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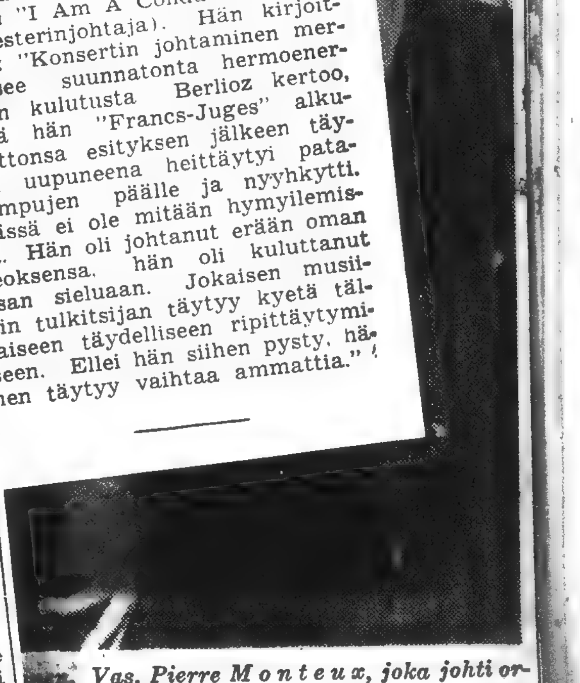
Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, joukossaan Benjamin [illegible]

Bostonin sinfoniaorke[illegible] kesteria vv. 1919—19[illegible] terin nykyinen johtaja [illegible]



[illegible] Vas. Pierre Monteux, joka johti or[illegible] kuuluisa johtaja vv. 1924—1949, ja orkes[illegible] ssaan orkesterin tahtipuikkoa vuodesta [illegible] issäkin.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotiasta olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfiniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Tämän maailman mainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

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Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa.

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Bostonin sinfoniaorkesteri — elimellinen osa kaupunkia

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterinjohtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

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[illegible] usein.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

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[illegible] mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

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Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm 19
Kirjoittaja

Charles Münch

Bostonin sinfoniaorkesterin johtaja

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä syyskuun 4. pnä. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. Vuodesta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti vuonna 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky vuonna 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

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Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Münchin pyrkimyksenä oli tulla orkesterinjohtajaksi. Orkesterin johtaminen ei ole ammatti, vaan pyhä kutsumus, sanoo Münch, se on joskus papin työtä ja melkein kuin kuumetta, sairautta, jonka vain kuolema voi katkaista.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisiin. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Hän sai pian mainetta sekä uuden musiikin esityksillään että perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle Société des Concerts'n johtajaksi ja orkesterinjohtamisen professoriksi Pariisin konservatorioon [illegible] hän hoiti vv. 19[illegible] [illegible] Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa.

Elämästään orkesterinjohtajana ja käsityksestään tästä tehtävästä Münch on kertonut kirjassaan "I Am A Conductor" (Olen orkesterinjohtaja). Hän kirjoittaa: "Konsertin johtaminen merkitsee suunnatonta hermoenergian kulutusta Berlioz kertoo, että hän "Francs-Juges" alkusoittonsa esityksen jälkeen täysin uupuneena heittäytyi patarumpujen päälle ja nyyhkytti. Tässä ei ole mitään hymyilemistä. Hän oli johtanut erään oman teoksensa, hän oli kuluttanut osan sieluaan. Jokaisen musiikin tulkitsijan täytyy kyetä tällaiseen täydelliseen ripittäytymiseen. Ellei hän siihen pysty, hänen täytyy vaihtaa ammattia."

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uusi
Lehti: Uudenkaup.
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Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPA
Tilaaja: [illegible]
Lehti: [illegible]
Pvm 1.9. 19
Kirjoittaja:

Bostonin sinfoniaor… kesteria vv. 1919—… terin nykyinen johta…

…paaminen. Vas. Pierre Monteux, joka johti or… y, sen kuuluisa johtaja vv. 1924—1949, ja orkes… yt hallussaan orkesterin tahtipuikkoa vuodesta … Helsingissäkin.

Bosto niaorkesteri — elin sa kaupunkia

Sinfoniaorkester[illegible]dysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailman [illegible] Henry Lee H[illegible] ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterinjohtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä muusikkomiehiä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui [illegible]

[illegible] usein.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusetts'in valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. K[illegible] oli ku[illegible]

[illegible] Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Housto-

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm 1.9.1956

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uusi
Lehti: Uudenkaup.
Pvm 1.9.1956 [illegible]
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotiasta olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfiniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Tämän maailman mainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaudin Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entista maineikkaammak- [illegible] Richard Burgin, orkesterin konserttimestari [illegible] eräs Monteux'n

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa.

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nostanee myös se, että orkesterin [illegible] maahamme Mrs. [illegible] suuri Suomen- [illegible] maineikas kon- [illegible] Richard Burgin [illegible] nee [illegible] onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa

Amerikansuomalainen mukana orkesterissa

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm 1.9.1956
Kirjoittaja:

TAIDE-ELÄMÄ

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Bostonin sinfoniaorkesteri — elimellinen osa kaupunkia

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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Orkesterin historiaa

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm [illegible] 19 56

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uusi
Lehti: Uudenkaup.
Pvm 1.9 19 56
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

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220 konserttia vuodessa

[illegible]

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Amerikansuomalainen mukana orkesterissa

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm 1.9. 19 56
Kirjoittaja:

TAIDE-ELÄMÄ

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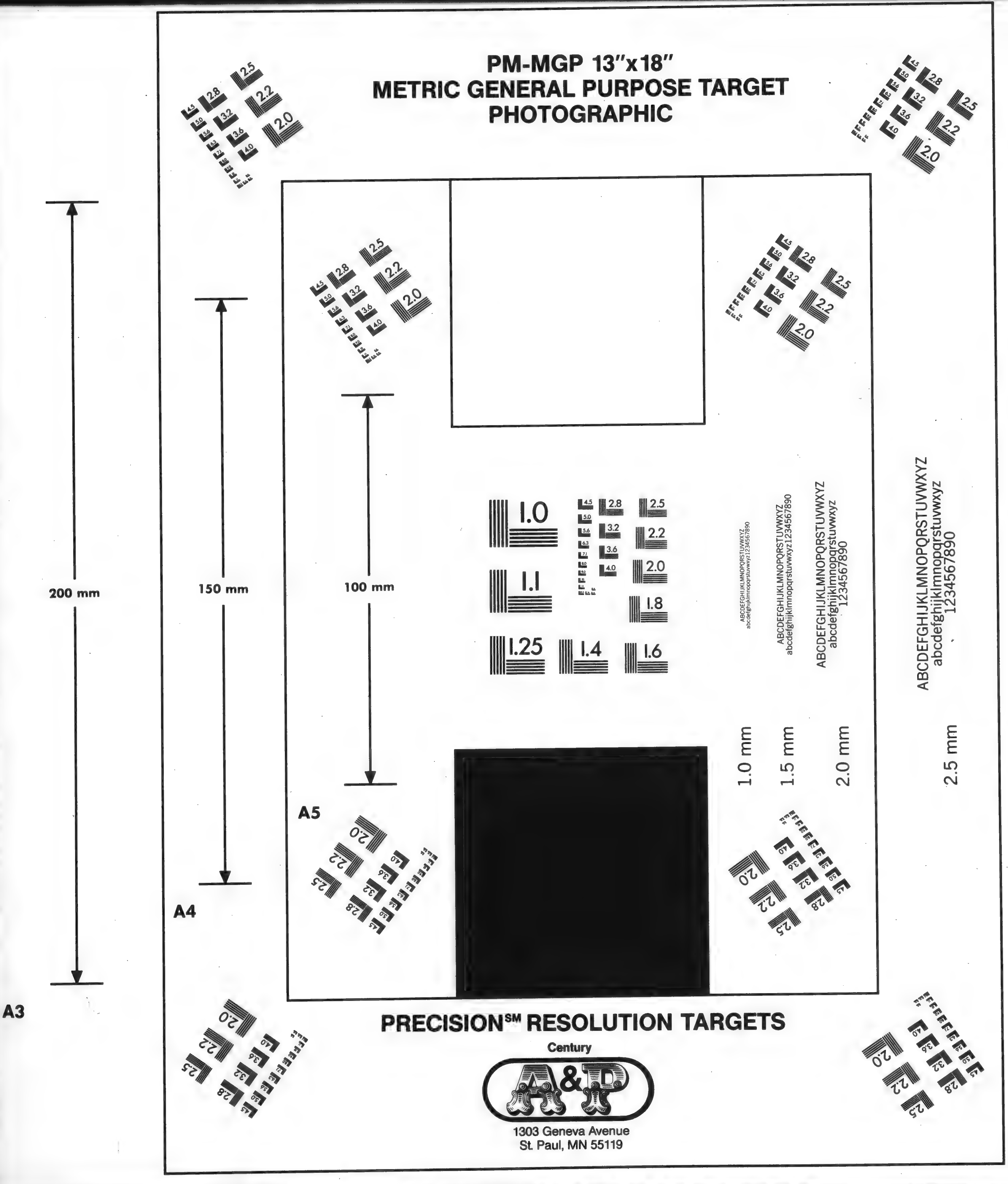
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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

[108]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Turun Sf.
Pvm 1.9 1956
Kirjoittaja:

Pohjoismaise

pidettiin v

TURUN SANOMIEN KE

Konttori on avoinna tästä

”MAALTA PAKO”.

IRAALA paikallaan

lampun kaasut sekoittuvat leikkauksen aikana siinä määrin kloroformihöyryihin, että kaikki potilaat saavat vaikeita yskänkohtauksia, nukuttaja vaikeita henkitorvikatarreja ja lääkärit pyörtyilevät. Kerran eräs avustajalääkäri pyörtyi tästä katkusta, eikä suinkaan ole sanottu, etteikö tämä uudistu, vieläpä niin, että operatöörikin sen tekee tai molemmat yhdessä.

Tilanteen selvittämiseksi ehdotti prof. Stråhle oman sähkölaitoksen perustamista, mutta asia raukesi. Sähkövalo saatiin tänne v. 1909 ja kaasu 1930.

Puiston parantamiseksi teki silloinen ylilääkäri Paqvalin ehdotuksen ja pyysi määrärahaa 2 000 puun istuttamiseksi tälle mäelle. Todennäköisesti vain osa tästä suunnitelmasta toteutettiin. Siitä lähtöisin ovat peräisin kauniit jalavat, vaahterat ja lehmukset tällä tontilla.

Näinä 75 vuotena on lääninsairaala laajentunut valtavasti. V. 1938 valmistui, kuten kaikki tietävät, uusi paviljonki sisätauti- ja kirurgisille potilaille. Paikkoja oli 520. Tämä ei kuitenkaan enää vastaa tarvetta, koska kysyntä on tästäkin monin verroin lisääntynyt. Me elämme siinä vakaassa uskossa, että voimme niin

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Uusi Aura
Pvm 1.9 1956
Kirjoittaja:

tehdään.

Y. S. Koskimies esittää luettelon Urjalan käsityöläisistä 1600- ja 1700-luvulla. Tästä käy ilmi, että käsityöläisiä oli maaseudulla pitäjänkäsityöläisinä näillä vuosisadoilla siitä huolimatta, että merkantilistinen politiikka halusi keskittää käsityön harjoittamisen yksinomaan kaupunkien piiriin. Saamme tietää, että Urjalassa oli 1600-luvulla seppiä, räätäleitä, muurareita, suutareita, puuseppiä ja sorvareita, vieläpä kutojiakin. Seuraavalla vuosisadalla tapahtunut taloudellinen edistyminen näkyy myös uusissa käsityöläisammateissa: Urjalassa on asunut salpietarinkeittäjä, puutarhureja, säämiskäntekijöitä, kelloseppä, lasinpuhaltajia, hatuntekijä ja turkkuri aikaisemmin mainittujen ammattienharjoittajien lisäksi. Samalta kirjoittajalta on lisäksi luettelo vanhoista Lounais-Hämeen pitäjien kartoista Ruotsin arkistoissa. Historiallista tutkimusta kirjassa edustaa edellä mainittujen kirjoitusten lisäksi Esko Aaltosen ”Somerniemen kellotapuli”, jonka rakennusvaiheita ei ole aikaisemmin selvitetty.

Puhtaasti kansatieteellinen on Unto Salon laajahko tutkimus ”Kimpiastioita ja kimpitekniikkaa”. Kirjoittaja ottaa lähtökohdakseen lounaishämäläisen kimpiastiainvalmistuksen sekä Lounais-Hämeessä käytetyt astiamuodot, ja osoittaa, että kimpiastioita, so. laudoista koottuja uurteellisia

ovat vielä tottumattomia liikenteeseen. Moottoriajoneuvojen kuljettajilta vaaditaan nyt entistä enemmän valppautta, sillä hekin ovat tottumattomia siihen, että lapsia liikkuu äskettäin vielä hiljaisilla katu- ja tieosuuksilla. ”Koulu” merkinnällä varustetut sinivalkoiset varoitusmerkit on entistä enemmän otettava huomioon, on hiljennettävä vauhtia ja ajettava varovaisesti.

AK ja AL kehoittavat kaikkia moottoriajoneuvojen kuljettajia pitämään mielessään turvallisuuden velvoitukset ja ajamaan siten, että lasten koulumatka on turvattu. Äänimerkki on annettava aina ja tarpeeksi ajoissa, jos lapsia kulkee tiellä.

Kuluvan vuoden onnettomuustilastoissa on murheellisia lukuja lapsille sattuneista liikenneonnettomuuksista. Autoilijoiden on turvattava lasten koulutie.

AK ja AL vetoavat myös kaikkiin lasten vanhempiin ja opettajiin kehoittaen heitä muistuttamaan lapsille ja koulunuorisolle liikenteen vaaroista ja neuvomaan, että heidän on kuljettava tien äärimmäistä reunaa silloin, kun jalkakäytävää ei ole. Pyöräiltäessä on ajettava jonossa tien oikeanpuoleista reunaa. Kaikkialla on ennen ajoväylän ylitystä pysähdyttävä ja katsottava molempiin suuntiin.

Arvoisat lasten vanhemmat ja opettajat! Neuvokaa lapsille turvallisin tie kouluun ja opettakaa heitä kulkemaan juuri tätä tie-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Uudenkaup.
Pvm 1.9 1956 Sf.
Kirjoittaja:

Charles Munch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotiasta olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat ”kolme suurta” useitten ta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Tämän maailman mainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria,

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Savon Sf.
Pvm 1.9 1956
Kirjoittaja:

TAIDE-ELÄMÄ

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kaikki tarpeellinen hoitovälineistö pikku potilasta varten. Pentti makasi paarillaan koneen takaosassa hengityslaitteeseen kytkettynä. Hänen viereensä istuutui tri Esko Kaarsalo valmiina avustamaan, jos tarvetta ilmaantuu, ja etuistuimelle asettui tri

irroittamalla sisään makasiinirakennukseen sekä edelleen välittömässä yhteydessä sijaitsevaan toimistorakennukseen, jossa oli kirveen avulla yritetty murtaa auki kassakaappi siinä kuitenkaan onnistumatta. Pienen matkalippukassan, joka sisälsi rahaa n. 1800 markkaa varas kuitenkin vei mennessään ja samoin oli auottu kaikki samassa rakennuksessa sijaisevan postitoimipaikan säilössä olevat paketit.

— **Kesäkuun lopulla** oli Britanniassa annettu 5.922.020 televisiolupaa, lisäyksen ollessa maaliskuun lopussa 182.427, ilmoittaa Englannin postilaitos.

kolme työmiestä 33 kg:n kuparimäärän anastamisesta yksi 10 kuukaudeksi vankeuteen ja kaksi 9 kuukaudeksi vankeuteen tuomion ollessa ehdollinen ensiksimainitulla 5 vuoden koeajalla ja viimeksimainituilla kolmen vuoden koeajalla, minkä lisäksi kukin heistä tuomittiin menettämään kansalaisluottamuksensa kolmeksi vuodeksi. Eräs 17-vuotias tyttö tuomittiin nuorena henkilönä tehdyistä kolmesta varkaudesta ja yhdestä näpistämisestä yhteensä 10 kuukaudeksi vankeuteen tuomion ollessa ehdollinen neljän vuoden koeajalla.

Korhosen ajaessa Mikkelissä Nuijamiehenkatua länteen ja juuri sivuuttaessaan Snellmaninkatua ajoi hänen ohjaamansa auton vasempaan kylkeen liikeapulainen Pekka Peltoniemi Vapo Oy:n omistamalla kuorma-autolla. Yhteentörmäyksen seurauksena kumpikin auto kärsi vaurioita ja Korhosen ohjaamassa autossa ollut merkonomi Helka Rissanen loukkaantui niin vaikeasti, että hänet oli kuljetettava lääninsairaalaan. Sairaalasta saamamme tiedon mukaan hänen tilansa ei kuitenkaan ole vakava. Mainittakoon, että Peltoniemellä ei ollut muuta kuin moottoripyörän kuljettamiseen oikeuttava lupa.

25 pölliä 70:-

TAIDE-ELÄMÄ

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Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa myös Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

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Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin ko koonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaudin Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entista maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Rasnkassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Suomenmaa
Pvm 1/9 1956
Kirjoittaja:

[109]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Syd-Österbotten
Pvm 1/9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4 pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopankiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa.

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti »kauneinta musiikkia maailmassa». Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitskyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pons»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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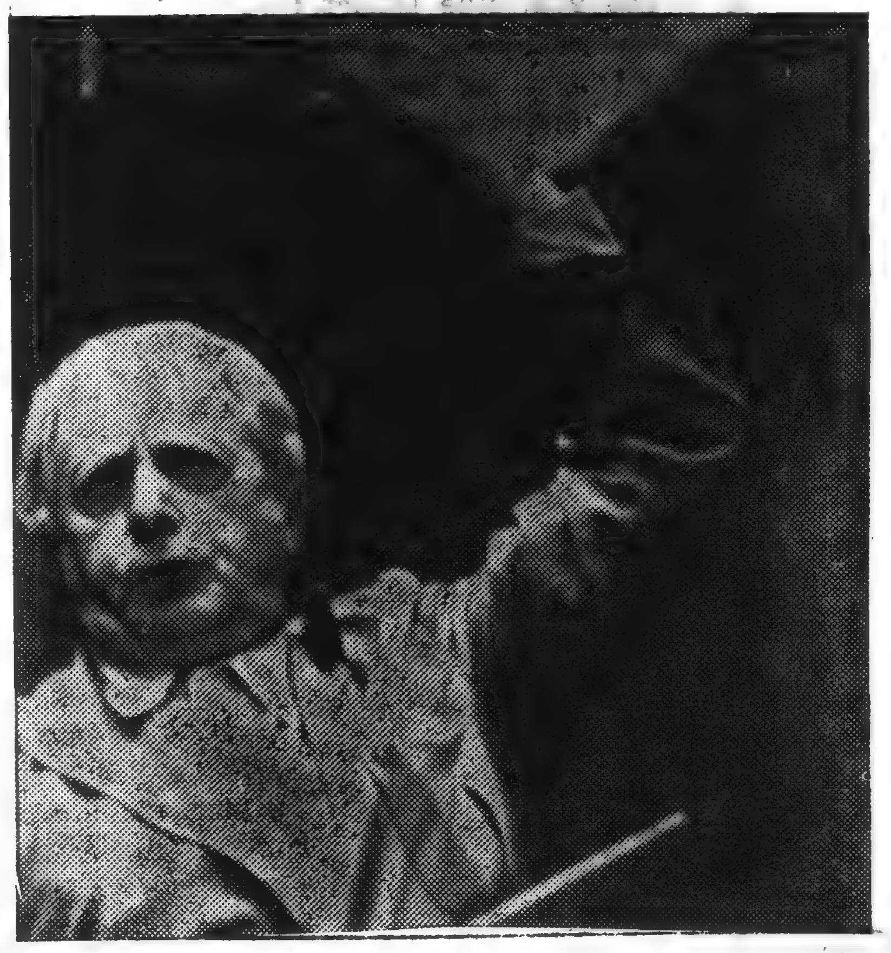
ns symfoniorkester esöker Finland



s”-viihdekonsertit Arthur
lerin johdolla joka ilta tou-
kesäkuussa. Fielder johtaa
kolme viikkoa kestävät il-
t ulkoilmakonsertit Charles
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sertikautta jatkaa tänä
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e Eurooppaan, jonka aika-
konsertoidaan Irlannissa,
annissa, Skandinavian
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amerikkalainen orkesteri
vierailee Neuvostoliitossa.
rles Münchin lisäksi seu-
orkesterin mukana kier-
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johtaa muutamia konsert-
Suomalaista yleisöä kiin-
ee myös se, että orkesterin
a saapuu maahamme Mrs.
Koussevitzky, suuri Suo-

men-ystävä. Orkesterin maineikas konserttimestari Richard Murgin lienee useille suomalaisille tuttu, silä onhan hän aikoinaan toiminut Hesingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, irkesteri soittaa seuraavan ohjelman: Beethoven; Lroica; Piston: Sinfonia 6; Ravel: Daphnis&Chloë II.

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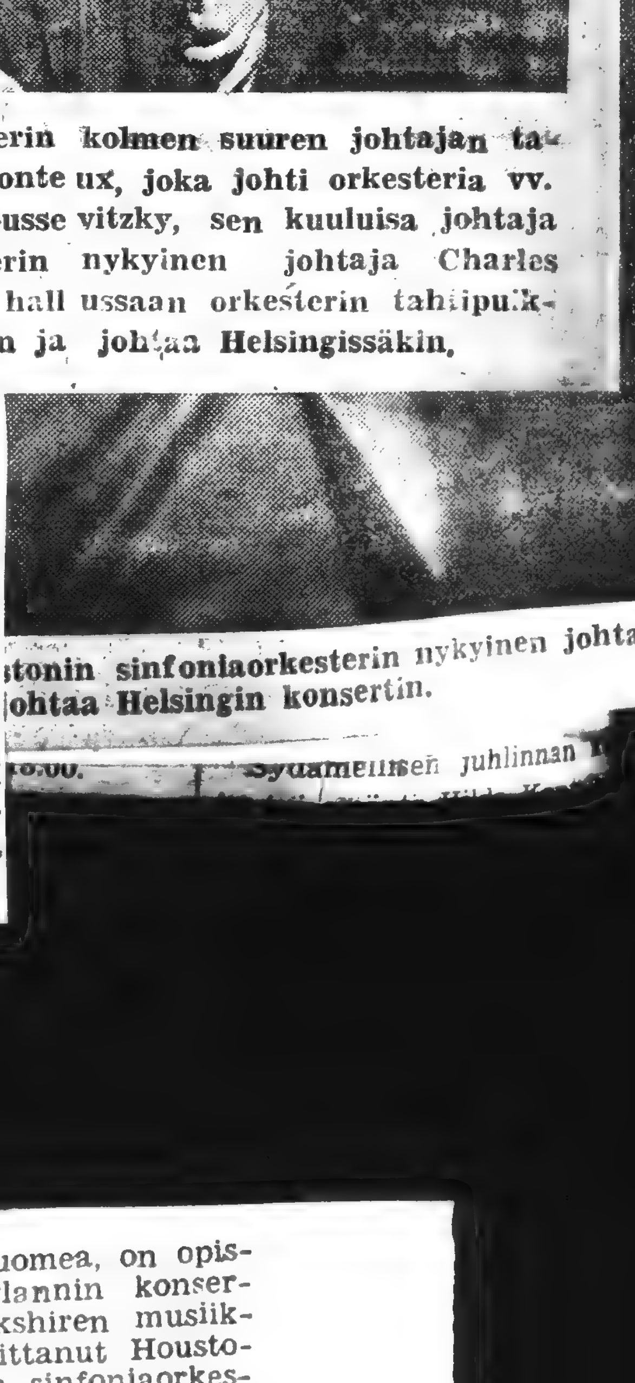
uodesta 1949 lähtien ja johtaa Helsingissäkin.

symfoniorkestern

land har operan
första rummet. In-
kester i Tyskland
är förmäten nog
ra av samma klass
Staatsoper i Ber-
oper i Wien. För-
kartat i Storbritan-
e och Italien. I
na däremot spela-
rig samma viktiga



stonin sinfoniaorkesterin nykyinen johtaja,
ohtaa Helsingin konsertin.

18.00. Sydämellisen juhlinnan

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Työn Voima
Pvm 2/9 1956
Kirjoittaja:

75-vuotias Bostonin orkesteri saapuu Helsinkiin tiistaina

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. p:nä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lintion Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, jossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall in aina viimeistä sijaa myöten täynnä.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fielderin johdolla joka ilta touko—kesäkuussa. Fielder johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tangelwood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Murgin lienee useille suomalaisille tuttu, silä onhan hän aikoinaan toiminut Hesingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja **Kauko Kahila**, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin **Valkeakoskelta** ja äiti **Tampereelta**. **Kauko** Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

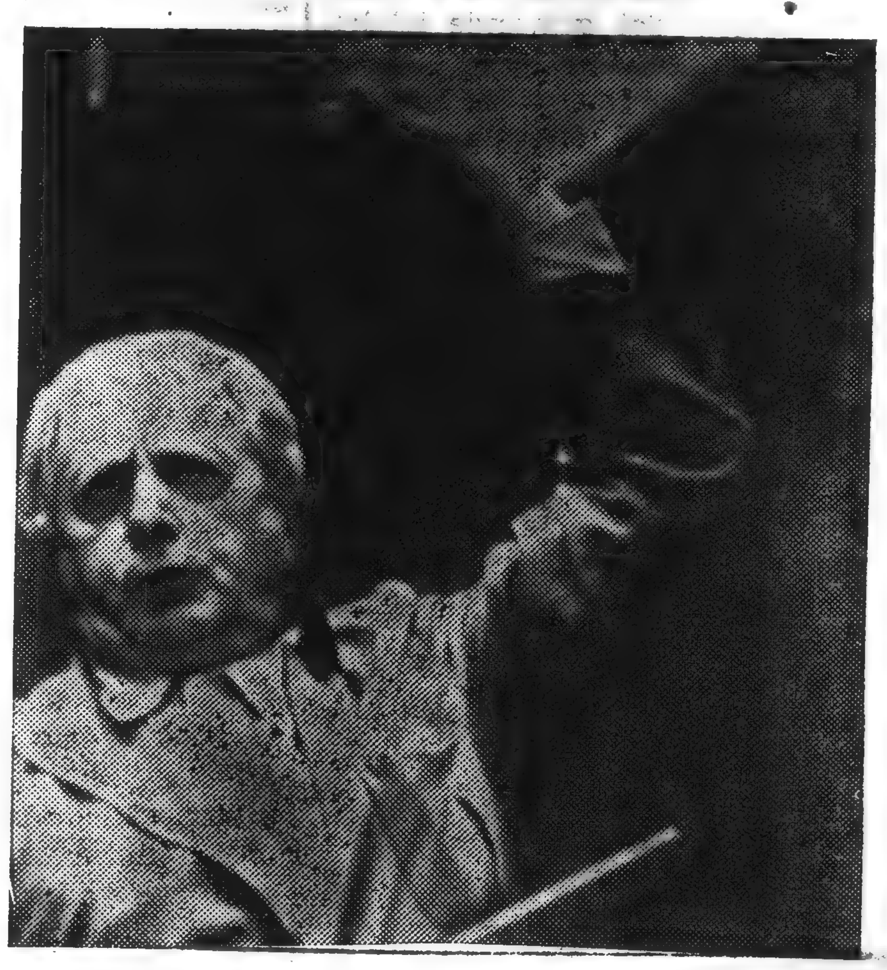
Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, irkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis&Chloé II.

Charles Münoh, Bostonin sin foniaorkesterin nykyinen joht aja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Konteux, joka johti orkesteria vv. 1919—24, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Syd-Österbotten
Pvm 1/9 1956
Kirjoittaja:

ns symfoniorkester esöker Finland



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Den
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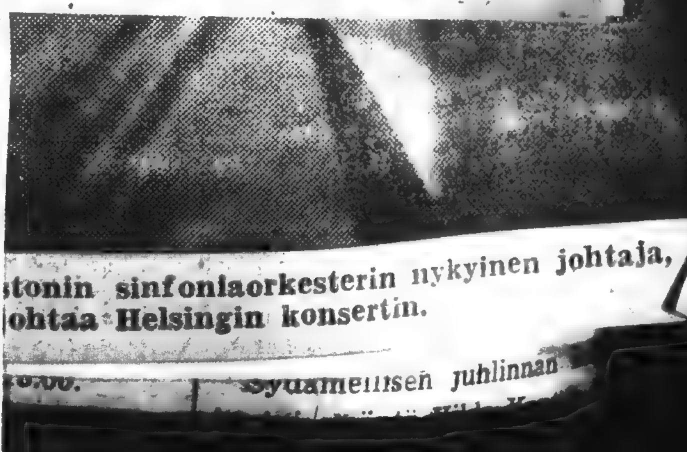
större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade **operan aldrig samma viktiga**



tonin sinfoniaorkesterin nykyinen johtaja, johtaa Helsingin konsertin.

Sydämellisen juhlinnan

[109]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Työn Voima
Pvm 2/9 1956
Kirjoittaja:

75-vuotias Bost saapuu Helsink

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SINFONIAMUSIIKI

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Huom.! Jäännöseriä pukuja alk. 5500:—, tummia irtohousuja alk. 1200:—, diagonaalihousuja alk. 1800:—, puseroita ja villapaitoja hyllyt tulvillaan.

Tervetuloa ostoksille!

Talvi
JYVÄSK
ASEMAK. 3
Kauppakatu 14, p

Avaamme uuden
HUONEKALULIIKKEEN
maanantaina tk. 3. pnä Äänekoskella Säästöpankin
(ent. Äänekosken Huonekaluliike).
Tervetuloa avajaiskahville.
Kauppak. 13, puh 2090. HUONEKALU

MÄKISELLÄ UUTTA!
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ASUSTELIIKE MÄ
Kauppakatu

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Osuusliike Paavonseutu

Suoraan valmistajalt
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PUUSEPÄNLIIKE PA
Puuppola

AMMATTIOPPI
TUBERKULOOTTISILLE
ELÄMÄ
VOITTAA

Osuuskunta Työn Voima II,
Jyväskylä 1556

Maat

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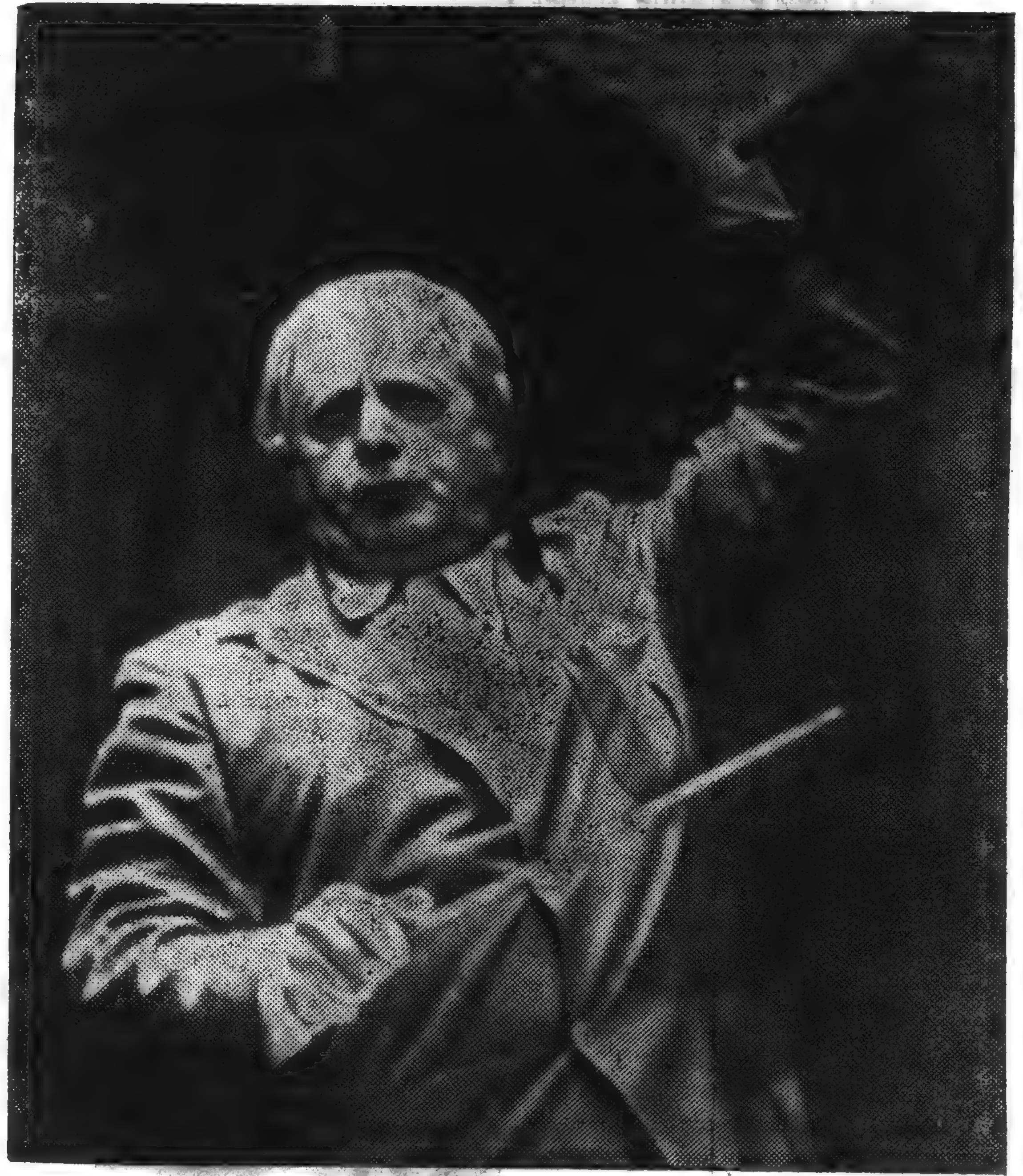
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hufvudstadsbl. Österbotten
Pvm 1/9 1956
Kirjoittaja:

Bostons symfoniorkester besöker Finland



Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors.

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök i Finland — orkestern konserterar i A-mässhallen den 4 september. Orkestern befinner sig som bäst på en Europaturné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl. a. festspelen i Edinburgh. Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteux, som på turnén dirigerar några konserter, dock inte här, och Mrs. Natalie Koussevitskij, en stor Finlands-vän. Det torde intressera konsertpubliken i vårt land att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finskt ursprung.

Det är i år alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsongen presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Symfonins betydelse

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50,000 invånare har en symfoniorkester, men bara New York, Chicago och San Francisco har fasta operasällskap.

Bostonsäsong med 220 konserter

Nu räknas Bostons och Philadelphias symfoniorkestrar och New Yorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvard-universitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsalen är alltid fullsatt och att dirigenten ibland slår av och tar om några avsnitt är bara intressant och ökar musikkunnandet, tycker besökarna.

Vid sin konsert i Helsingfors, som den finländska publiken kan se fram emot med stora förväntningar, spelar orkestern följande program: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

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stonin sinfoniaorkesterin nykyinen johtaja
ohtaa Helsingin konsertin.

Sydämellisen juhlinnan

KULTTU
KELMÄPA
Usis
9 19

[167]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Työn Voima
Pvm 2/9 1956
Kirjoittaja:

75-vuotias Bost
saapuu Helsink

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Tervetuloa ostoksille!

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HUONEKALULIIKKEEN

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PUUSEPÄNLIIKE PA
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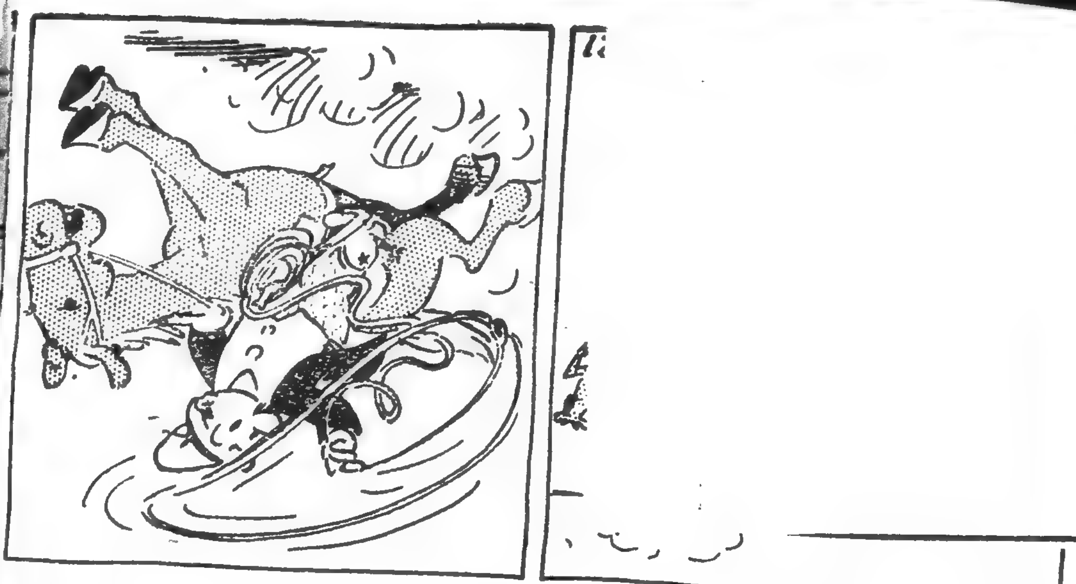

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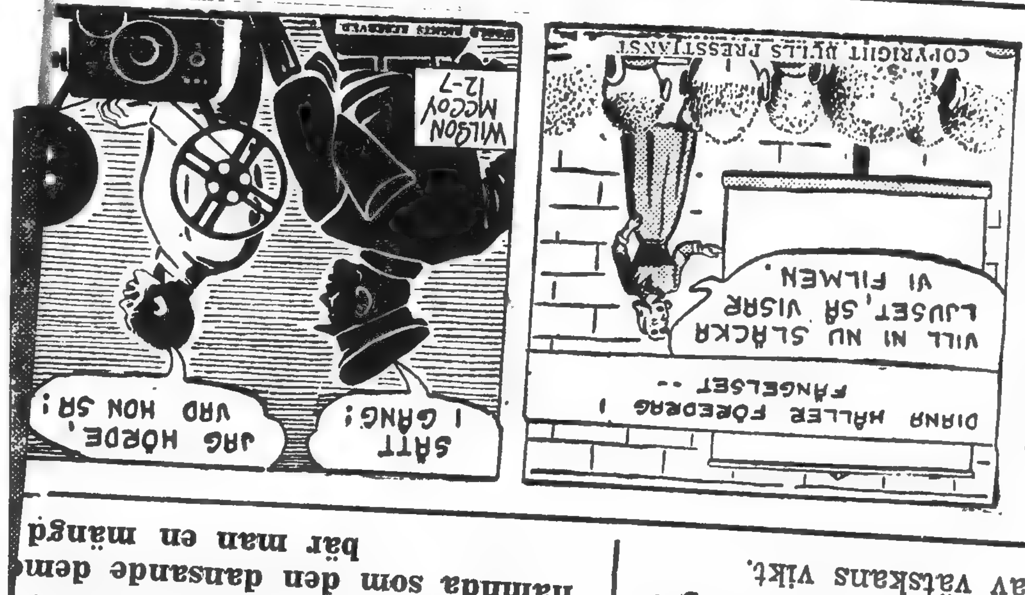

DRAGOS
DIANA HÅLLER FÖREDRAG I FÄNGELSET --
VILL NI NU SLÄCKA LJUSET, SÅ VISAR VI FILMEN.
SÄTT I GÅNG!
JAG HÖRDE, VAD HON SA!
WILSON McCOY 12-7
COPYRIGHT BULLS PRESSTJÄNST

ska tullen och seglade hem till Old England med 70,000 heveafrön under däck. Det gangsterdådet utfördes så sent som 1876.

Busfrön och heveafrön trivdes dåligt ihop, men de 2,000 plantor ... internationella överenskommelser.

Ja, detta var lite historia. Om vi nu skulle försöka ge en snabbskiss av ca-hu-chus väg från trädet till fälgen.

Många har väl varit med om att i vårens tid skatta björken på dess kärva men friska saft. Vi har gjort ett snitt i barken och sedan har vi samlat upp den rikligt sipprande vätskan i ett glas. Arbetarna på gummiplantagerna beter sig på precis samma sätt när de berövar Hevea brasiliensis dess mjölksaft — latexen.

I latexen finns kautschuken uppslammad i form av mikroskopiskt små droppar till omkring en tredjedel av vätskans vikt.

**Befolkningen i Libanons huvud
dagen en slags dubbel demonstra
över Egyptens nationalisering av
uttrycka sin harm över konferen
nämnda som den dansande dem
bär man en mängd**

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Karjalan Maa
Pvm 2/9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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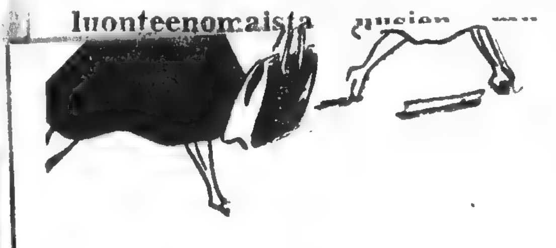

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Avaamme uuden
HUONEKALULIIKKEEN
maanantaina tk. 3. pnä Äänekoskella Säästöpankin
(ent. Äänekosken Huonekaluliike).
Tervetuloa avajaiskahville.
Kauppak. 13, puh 2090. HUONEKALU

MÄKISELLÄ UUTTA!
Liikkemme sisustus kokonaan uusittu, tav
entistä paremmin esillä, joista on miellyttävä
vittavat asusteet.
SUOSITTELEMME:
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Sifonkiliinoja 130:—, 300:—.
Tervetuloa tutustumaan uuteen liikkeeseen!
ASUSTELIIKE MÄ
Kauppakatu

Olemme siirtäneet
»roimasti» tavaraa 3—8. 9. väliseksi ajaksi
Lanneveden myymälään: MIESTEN PUKUJA
Kalmarin myymälään: TYÖVAATTEITA
Kannonsahan myymälään: SYKSYN JALKINEITA
Runsaasta varastosta onnistuvat ostot.
Osuusliike Paavonseutu

Suoraan valmistajalt
saatte edullisesti
sohvapöytä
puu- ja metallijalo
pia eri malleja.
PUUSEPÄNLIIKE PA
Puuppola

AMMATTIOPPI
TUBERKULOOTTISILLE
ELÄMÄ VOITTAA

Osuuskunta Työn Voima II,
Jyväskylä 1556

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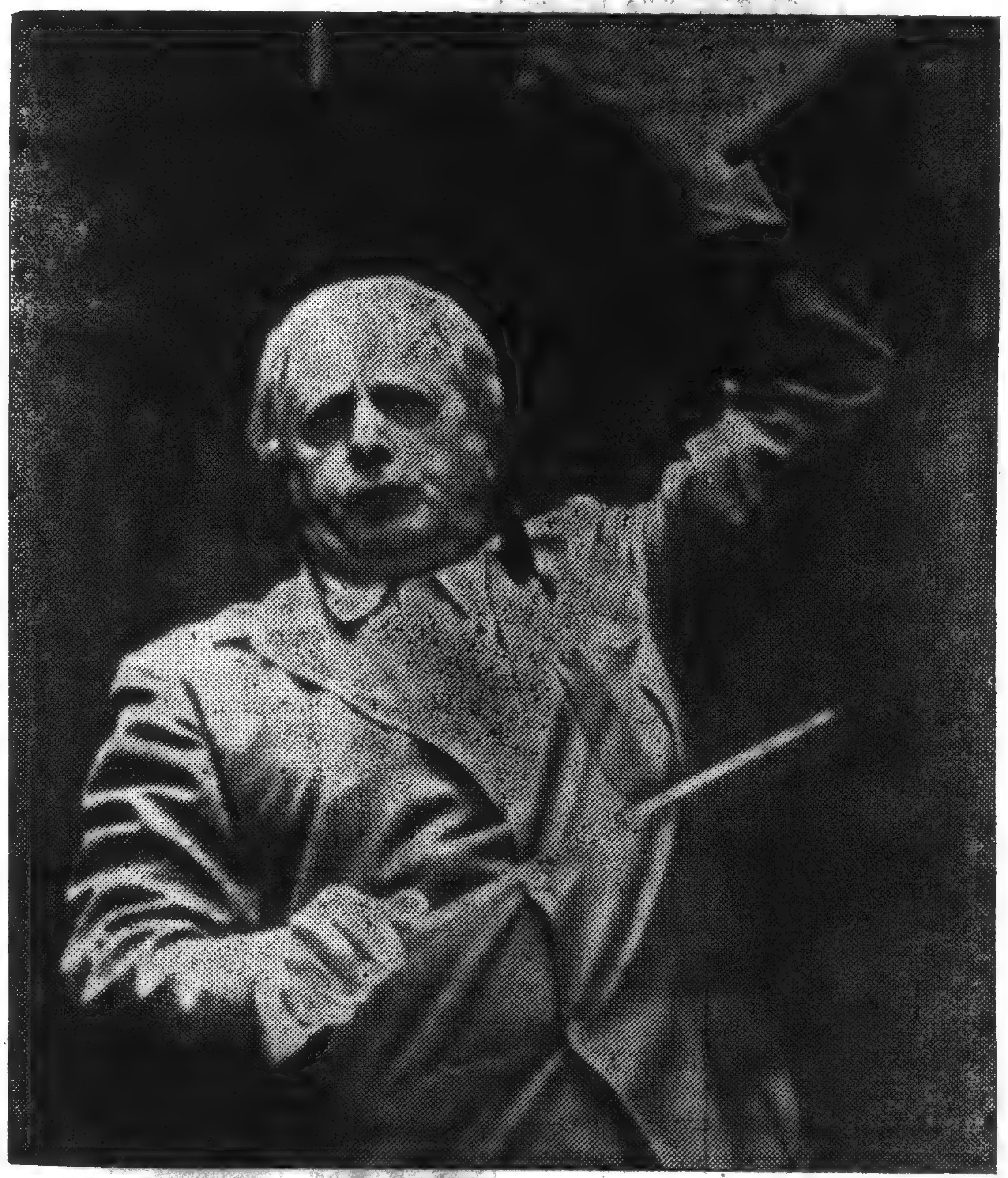
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Syd-Österbotten
Pvm 1/9 1956
Kirjoittaja:

Bostons symfoniorkester besöker Finland



Charles Münch, Bostons symfoni orkesters nuvarande ledare, som dirigerar konserten i Helsingfors.

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök i Finland — orkestern konserterar i A-mässhallen den 4 september. Orkestern befinner sig som bäst på en Europaturné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl. a. festspelen i Edinburgh. Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteux, som på turnén dirigerar några konserter, dock inte här, och Mrs. Natalie Koussevitskij, en stor Finlands-vän. Det torde intressera konsertpubliken i vårt land att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finskt ursprung.

Det är i år alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsongen presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Symfonins betydelse

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50,000 invånare har en symfoniorkester, men bara New York, Chicago och San Francisco har fasta operasällskap.

Bostonsäsong med 220 konserter

Nu räknas Bostons och Philadelphias symfoniorkestrar och New Yorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvard-universitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsalen är alltid fullsatt och att dirigenten ibland slår av och tar om några avsnitt är bara intressant och ökar musikkunnandet, tycker besökarna.

Vid sin konsert i Helsingfors, som den finländska publiken kan se fram emot med stora förväntningar, spelar orkestern följande program: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

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tonin sinfoniaorkesterin nykyinen johtaja
ohtaa Helsingin konsertin.

[109]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Työn Voima
Pvm 2/9 1956
Kirjoittaja:

75-vuotias Bost
saapuu Helsink

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. p:nä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien mu

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Tervetuloa ostoksille!

Talvi
JYVÄSK
ASEMAK. 3
Kauppakatu 14, p

Avaamme uuden

HUONEKALULIIKKEEN

maanantaina tk. 3. pnä **Äänekoskella** Säästöpankin
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väliseksi ajaksi

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Suoraan valmistajalt
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PUUSEPÄNLIIKE PA
Puuppola

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TUBERKULOOTTISILLE
ELÄMÄ VOITTAA

Osuuskunta Työn Voima II,
Jyväskylä 1556

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Eino Räsän
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100 pitäjä
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saakka.

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ska tullen och seglade hem till Old England med 70,000 heveafrön under däck. Det gangsterdådet utfördes så sent som 1876.

Busfrön och heveafrön trivdes dåligt ihop, men de 2.000 plantor

ternationella överenskommelser.

Ja, detta var lite historia. Om vi nu skulle försöka ge en snabbskiss av ca-hu-chus väg från trädet till fälgen.

Många har väl varit med om att i vårens tid skatta björken på dess kärva men friska saft. Vi har gjort ett snitt i barken och sedan har vi samlat upp den rikligt sipprande vätskan i ett glas. Arbetarna på gummiplantagerna beter sig på precis samma sätt när de berövar Hevea brasiliensis dess mjölksaft — latexen.

I latexen finns kautschuken uppslammad i form av mikroskopiskt små droppar till omkring en tredjedel av vätskans vikt.

Befolkningen i Libanons huvud
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över Egyptens nationalisering av
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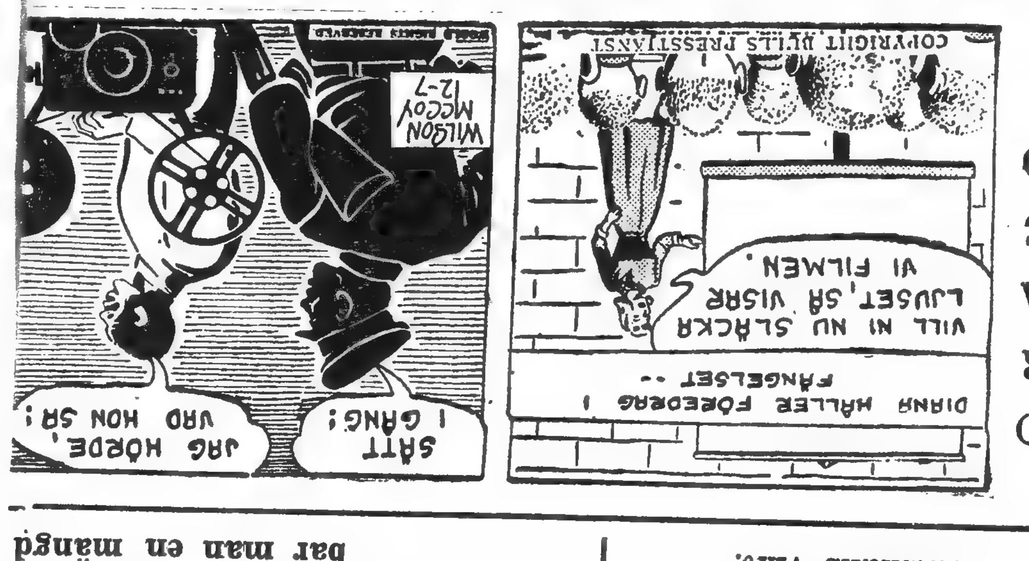
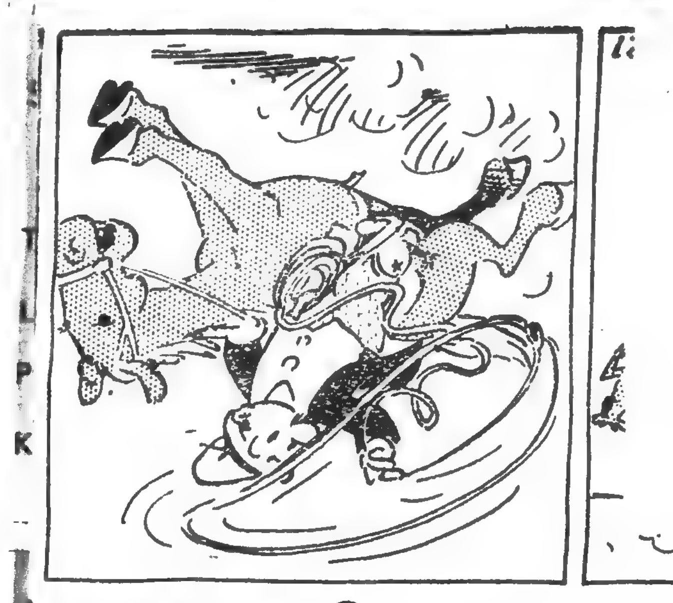
DRAGOS


DIANA HÅLLER FÖREDRAG I FÄNGELSET --
VILL NI NU SLÄCKA LJUSET, SÅ VISAR VI FILMEN.
SÄTT I GÅNG!
JAG HÖRDE, VAD HON SA!
WILSON McCOY 12-7
COPYRIGHT BULLS PRESSTJÄNST

Det var inte riktigt menin



SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kajalan Maa
Pvm 2/9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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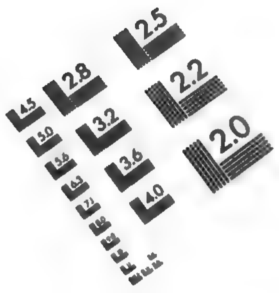
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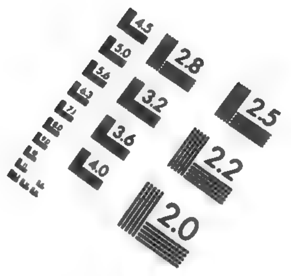
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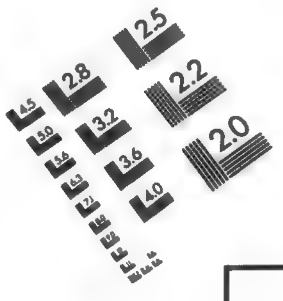
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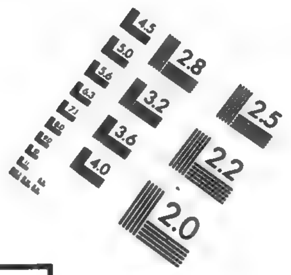
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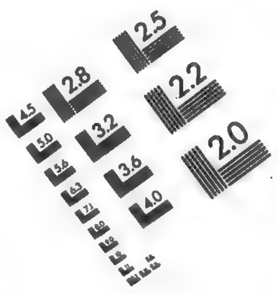
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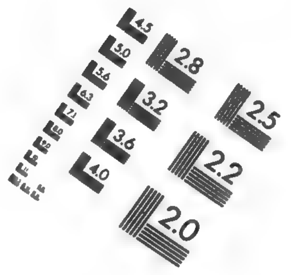
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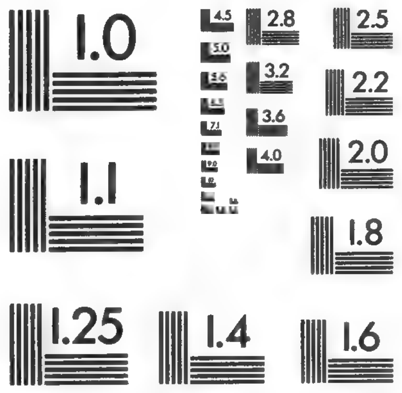
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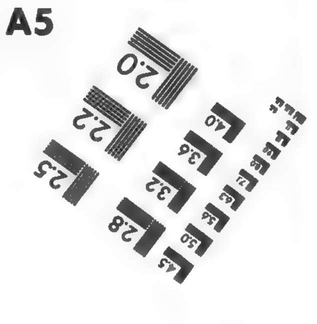
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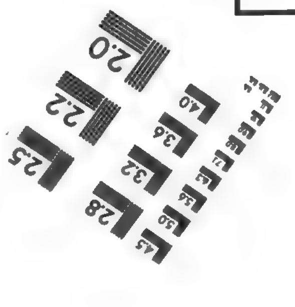
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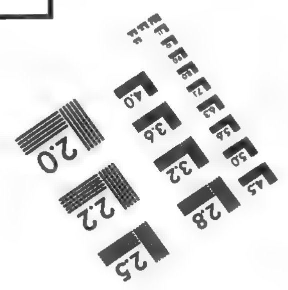
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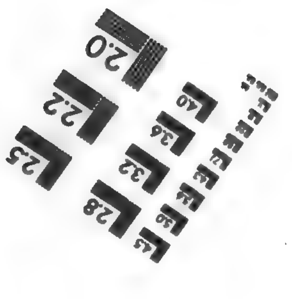
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
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Charles Münch johtaa.

Bostonin sinfoniaorkesteri

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4 pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä .

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitsky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitskyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhteyistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa".

Vuonna 1949, jolloin Koussevitsky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bo[illegible]

My[illegible] on mukana [illegible] pasuuni[illegible] ovat [illegible] suomalaisia [illegible] sin Valkeakoski[illegible] Tampereelta. Kauko Kahila, joka puhuu [illegible] konservatoriossa [illegible] Berkshiren musiikkikeskuksessa [illegible] ja St. [illegible] sinfoniaorkesterissa ja [illegible] ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Etelä-Suomen St.
Pvm 2 9 19 56
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsertoi Suomessa syyskuun alussa. Kuvassamme orkesterin johtaja Charles Münch, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja
Lehti:
Pvm 19
Kirjoittaja

Bostonin Sinfonikot

Syyskonserttikauden avauksena on todellinen suurtapahtuma: **Bostonin Sinfoniaorkesterin** konsertti Messuhallissa tiistaina syysk. 4. pnä klo 20.

Tämän, alallaan maailman parhaimpiin lukeutuvan orkesterin johtaja on kuuluisa ranskalainen kapellimestari **Charles Munch**, jonka loistelias ura ensin Pariisissa ja sitten Yhdysvalloissa on tunnettu.

Orkesterin korkean kansainvälisen tason ohella on myös sen 110 henkilöä käsittävä jäsenistö varsin kansainvälinen kokoonpanoltaan. Paitsi syntyperäisiä amerikkalaisia on mukana syntyperäisiä ranskalaisia, venäläisiä, saksalaisia, hollantilaisia, tanskalaisia, itävaltalaisia, tshekkoslovakialaisia, italialaisia, unkarilaisia, romanialaisia, bulgarialaisia ja egyptiläisiä. Onpa mukana suomalainenkin nimi, pasunisti Kauko Kahila.

Orkesteri saapuu Helsinkiin lentoteitse Tukholmasta konserttipäivän aamuna, ja konsertin jälkeisenä päivänä matka jatkuu edelleen Leningradiin, jossa on kaksi konserttia, ja sieltä Moskovaan. Messuhallin konsertti on niinollen orkesterin ainoa esiintyminen maassamme. Ohjelma käsittää Beethovenin Eroica-sinfonian, Pistonin sinfonian N:o 6, joka on sävelletty Bostonin sinfoniaorkesterin parʼaikaa vietettävän 75-vuotisjuhavuoden kunniaksi, sekä musiikkia Ravelin baletista Daphnis ja Chloë, sarja N:o 2 (Päivän koitto, Pantomiimi ja Tanssi).

Tasavallan presidentti ja rouva Kekkonen kunioittavat konserttia läsnäolollaan.

*

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Kajalainen
Pvm 2 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesterin vierailee Suomessa

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sen sijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

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Koussevitzkyn aikana sinfoniaorkesteri [illegible] musiikkikeskuksen, Berkshiren [illegible] Tanglewoodissa Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Einojuhani Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

[illegible] Harvardin yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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(Jatk. siv. 6.)

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Munch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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erin nykyinen johta
sertin.

Bostonin maineikas sinfoniaor
rikan monista suurista sinfoni
oloaan Euroopan-kiertueella j
kolla vieraillut Philadelphian
ta» useitten erinomaisten am
Bostonin orkesterille, jonka ko
singissä, on kautta sen histor
nen. — Kuvassamme Charles

syyskuun 4. pnä, on Ame-
mä 75-vuotista olemassa-
vuoden 1955 Sibelius-vii-
moonikot ovat »kolme suur-
joukossa. Nimenomaan
syn konserttikauden Hel-
musiikkiteosten esittämi-
nykyinen johtaja, joka

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Ilris
Liitto
2 9 19 56

Pe... jälleen k...

Emäntä Amalia **Illikainen**, o.s. Hökkä Yli-Iin Keskikylässä.

50-VUOTIAITA:

50 vuotta täyttää huomenna, maanantaina talon emäntä Fanni Maria **Pyhtiälä**, o.s. Kamula Pattijoen Pyhtilänperällä. Hän on syntynyt Siikajoella, josta avioliiton solmittuaan muutti Pyhtilänperälle. Emäntä Pyhtiälä on toiminut ansiokkaasti kotinsa ja perheensä hyväksi. Ahkerana ja tunnollisena perheenäitinä hän on esimerkillisellä tavalla kasvattanut ja kouluttanut lapsensa. Taloudenhoidossaan hän on erikoisesti kiinnittänyt huomiota karjatalouden kehittämiseen. Vaativasta ja aikaavievästä työstään huolimatta emäntä Pyhtiälältä on riittänyt aikaa myös kodin ulkopuolella oleviin harrastuksiin. Niinpä hän oli aikoinaan lotta ja ns. järjestön toimiva jäsen. —Liitto onnittelee.

Neuloja Aili S... **Rundelin** Oulussa.

Putkityömies Anders Justus **Brännkärr** Oulussa.

Merikapteeni Kurt William **Grönlund** Oulussa.

Emäntä Martta Matilda **Kytökorpi** o.s. Lehtola Oulaisten Pohjasenperällä.

Neiti Hilja Emilia **Pirkola** Pyhäjoen Ypparissä.

Työmies Yrjö Fredrik **Tuohimaa** Kiimingin Alakylässä.

Lastaaja Kaarlo Vilhelm **Ikonen** Haukiputaan Kuivasjärvellä.

Pienviljel. Toivo Henrik **Flink** Vihannissa.

Tallettakaa SAMPO pankkiin
Rajaton verovapaus

...pi kuitenkin ruveta juomaan kahvia, selittäen että hän on juonut sitä niin paljon sinä päivänä. Paikalle saapunut isäntä nousee arkun kannelta, jolla on istunut, avaa arkun, ottaa tupesta puukkonsa ja leikkaa kotitekoisesta juustosta aika kimpaleen. Sen hän asettaa kämmenelleen, ojentaa pastorille ja sanoo närkästyneenä:

"Syökös pastori sitten juustoa?"

(A. L. — Piippola)

SILMÄLASINNE VALMISTUVAT TAIDOLLA JA TARKASTI OIKEIN
Pekuri
OPTINEN ERIKOISLIIKE
J. H. PEKURI OY.
KIRKKOK. 21 OULU

Oulaisten leikkuupuimuri toiminnassa

Paikkakunnan ensimmäinen leikkuupuimuri nähtiin viime perjantaina Oulaisissa, jossa sitä esiteltiin kunnan omistamal-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Etelä-Suomen Sl.
Pvm 2 9 19 56
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsert[illegible] [illegible] syyskuun alussa. Kuvassamme orkesterin johtaja Charles Münch, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja
Lehti
Pvm 19
Kirjoittaja

Bostonin Sinfonikot

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*

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LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Lapin Kansa
Pvm 2 9 19 56
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...erin nykyinen johta...
...sertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Kajaalainen
Pvm 2 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesterin vierailee Suomessa

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Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

220 KONSERTTIA VUODESSA

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(Jatk. siv. 6.)

Bostonin sinfoniaorkesterin **kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria** vv. 1919—1924, kesk. **Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.**

REDUCTION

RATIO

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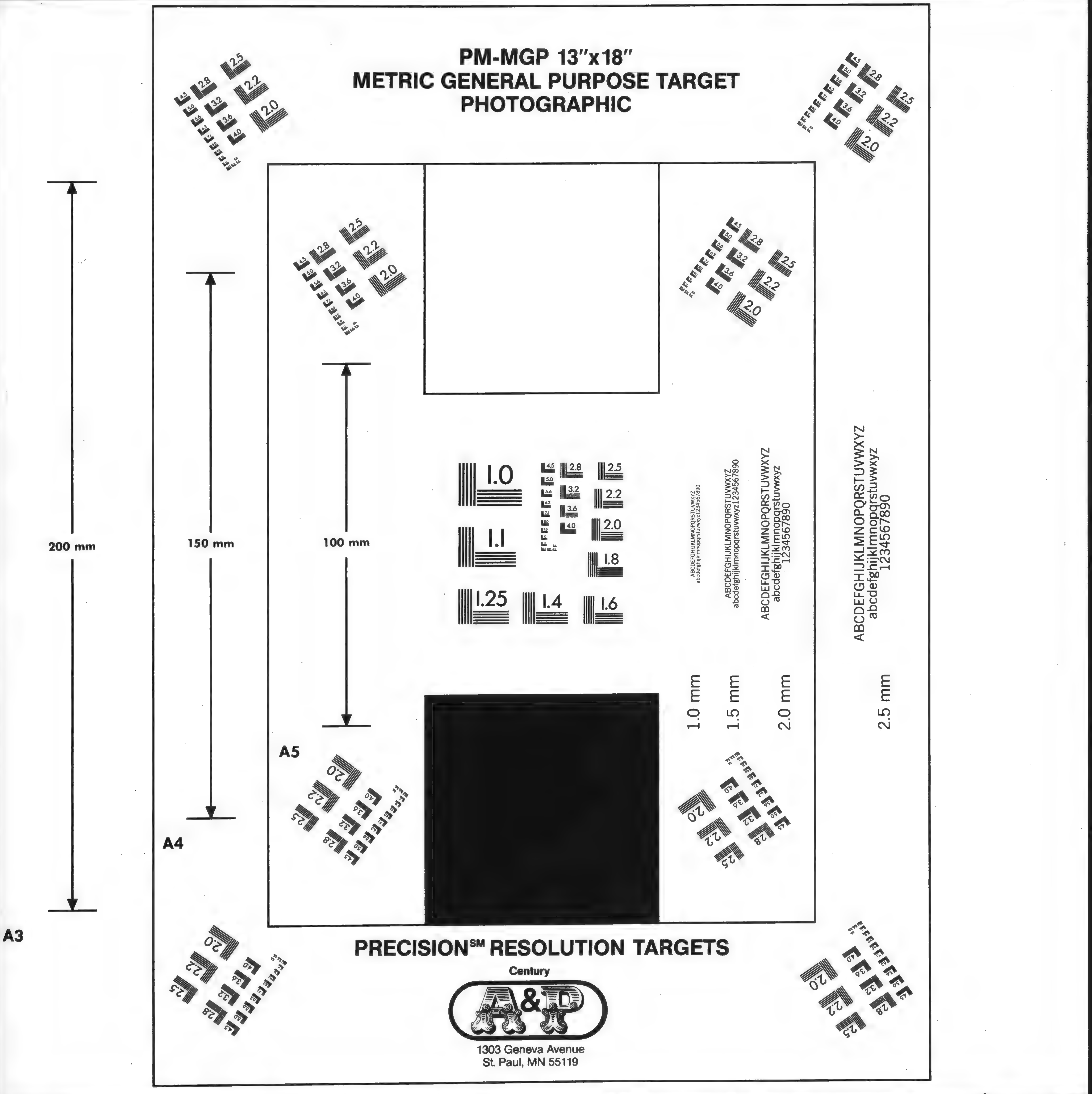

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METRIC GENERAL PURPOSE TARGET
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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Liitto
Pvm 2/9 1956
Kirjoittaja:

pailijoiden joukossa. Koussevitskyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa".

Vuonna 1949, jolloin Koussevitsky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Etelä-Suomen S.
Pvm 2/9 1956
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsertoi Suomessa syyskuun alussa. Kuvassamme orkesterin johtaja Charles Münch, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm /7 19
Kirjoittaja:

Bostonin Sinfonikot

Syyskonserttikauden avauksena on todellinen suurtapahtuma: **Bostonin Sinfoniaorkesterin** konsertti Messuhallissa tiistaina syysk. 4. pnä klo 20.

Tämän, alallaan maailman parhaimpiin lukeutuvan orkesterin johtaja on kuuluisa ranskalainen kapellimestari **Charles Munch**, jonka loistelias ura ensin Pariisissa ja sitten Yhdysvalloissa on tunnettu.

Orkesterin korkean kansainvälisen tason ohella on myös sen 110 henkilöä käsittävä jäsenistö varsin kansainvälinen kokoonpanoltaan. Paitsi syntyperäisiä amerikkalaisia on mukana syntyperäisiä ranskalaisia, venäläisiä, saksalaisia, hollantilaisia, tanskalaisia, itävaltalaisia, tshekkoslovakialaisia, italialaisia, unkarilaisia, romanialaisia, bulgarialaisia ja egyptiläisiä. Onpa mukana suomalainenkin nimi, pasunisti Kauko Kahila.

Orkesteri saapuu Helsinkiin lentoteitse Tukholmasta konserttipäivän aamuna, ja konsertin jälkeisenä päivänä matka jatkuu edelleen Leningradiin, jossa on kaksi konserttia, ja sieltä Moskovaan. Messuhallin konsertti on niinollen orkesterin ainoa esiintyminen maassamme. Ohjelma käsittää Beethovenin Eroica-sinfonian, Pistonin sinfonian N:o 6, joka on sävelletty Bostonin sinfoniaorkesterin parhaikaa vietettävän 75-vuotisjuhlavuoden kunniaksi, sekä musiikkia Ravelin baletista Daphnis ja Chloë, sarja N:o 2 (Päivän koitto, Pantomiimi ja Tanssi).

Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan.

*

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Lapin Kansa
Pvm 2/9 1956
Kirjoittaja:

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filmiharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen. — Kuvassamme Charles Munch, Postonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Kajalainen
Pvm 2/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin vierailee Suomessa

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SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sen sijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

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Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Lapin Kansa
Pvm 2 / 9 1956
Kirjoittaja:

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Pvm 2 / 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin vierailee Suomessa

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Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

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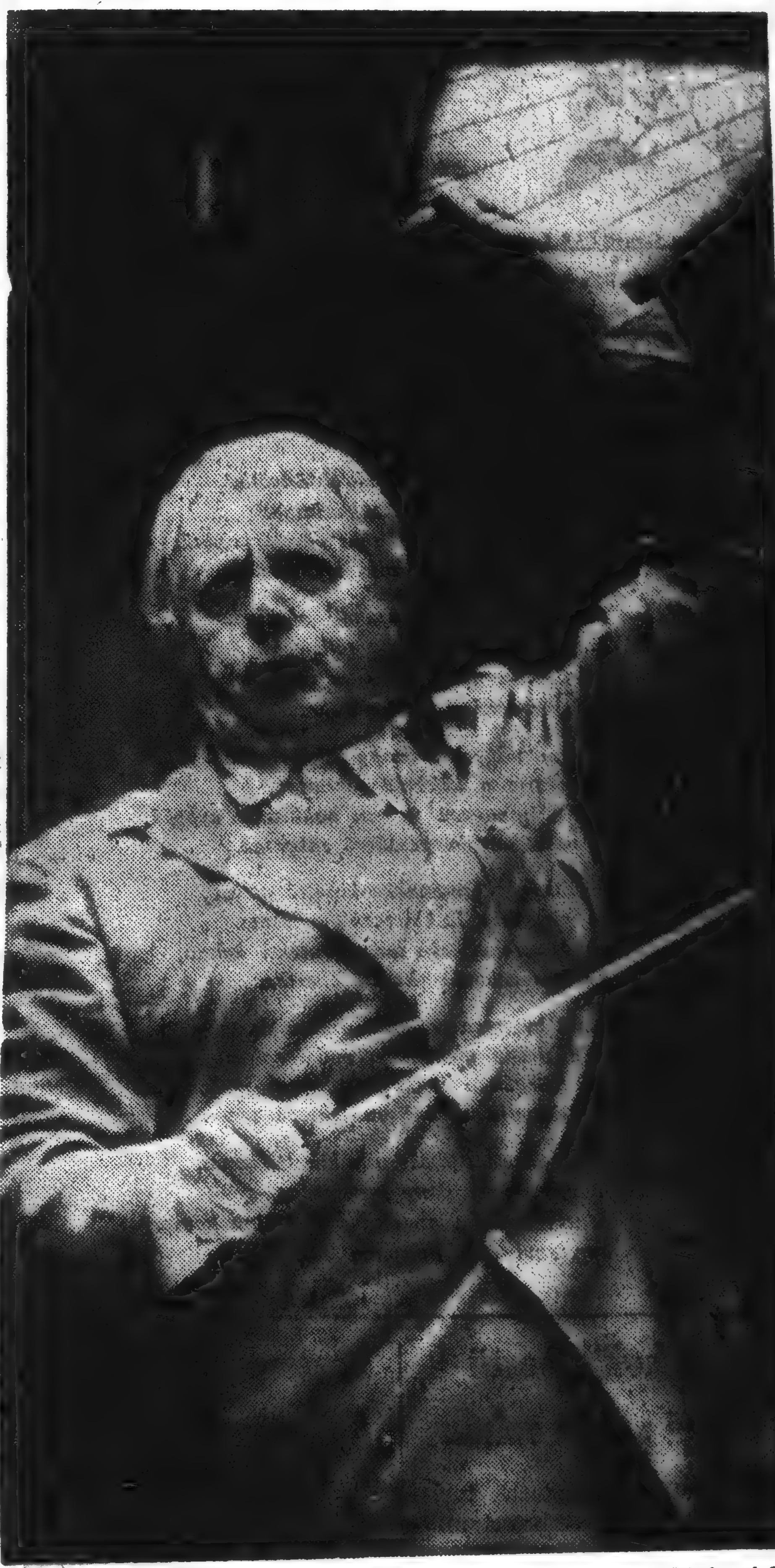


Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

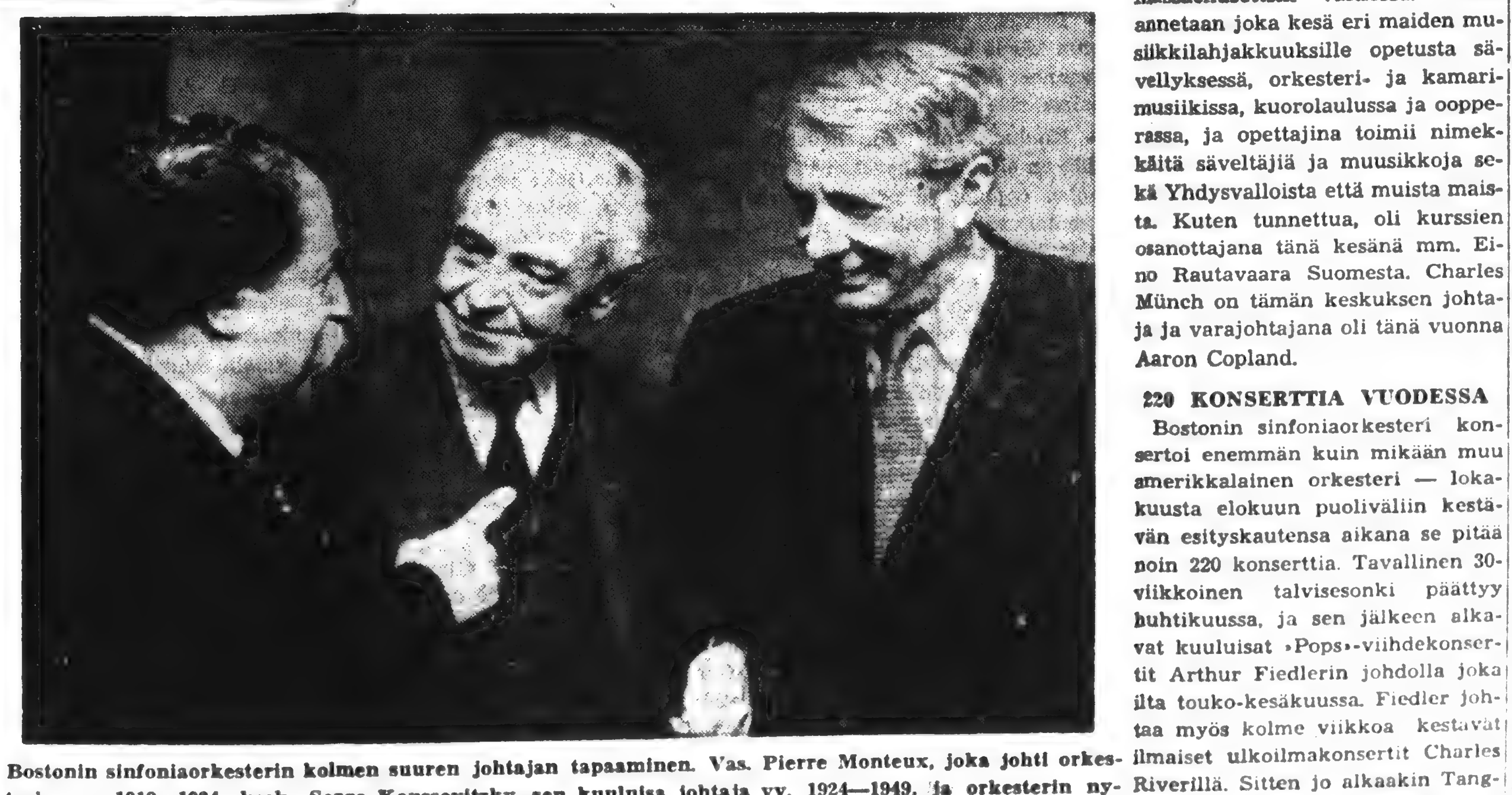
Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Hassachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan

(Jatk. siv. 6.)



Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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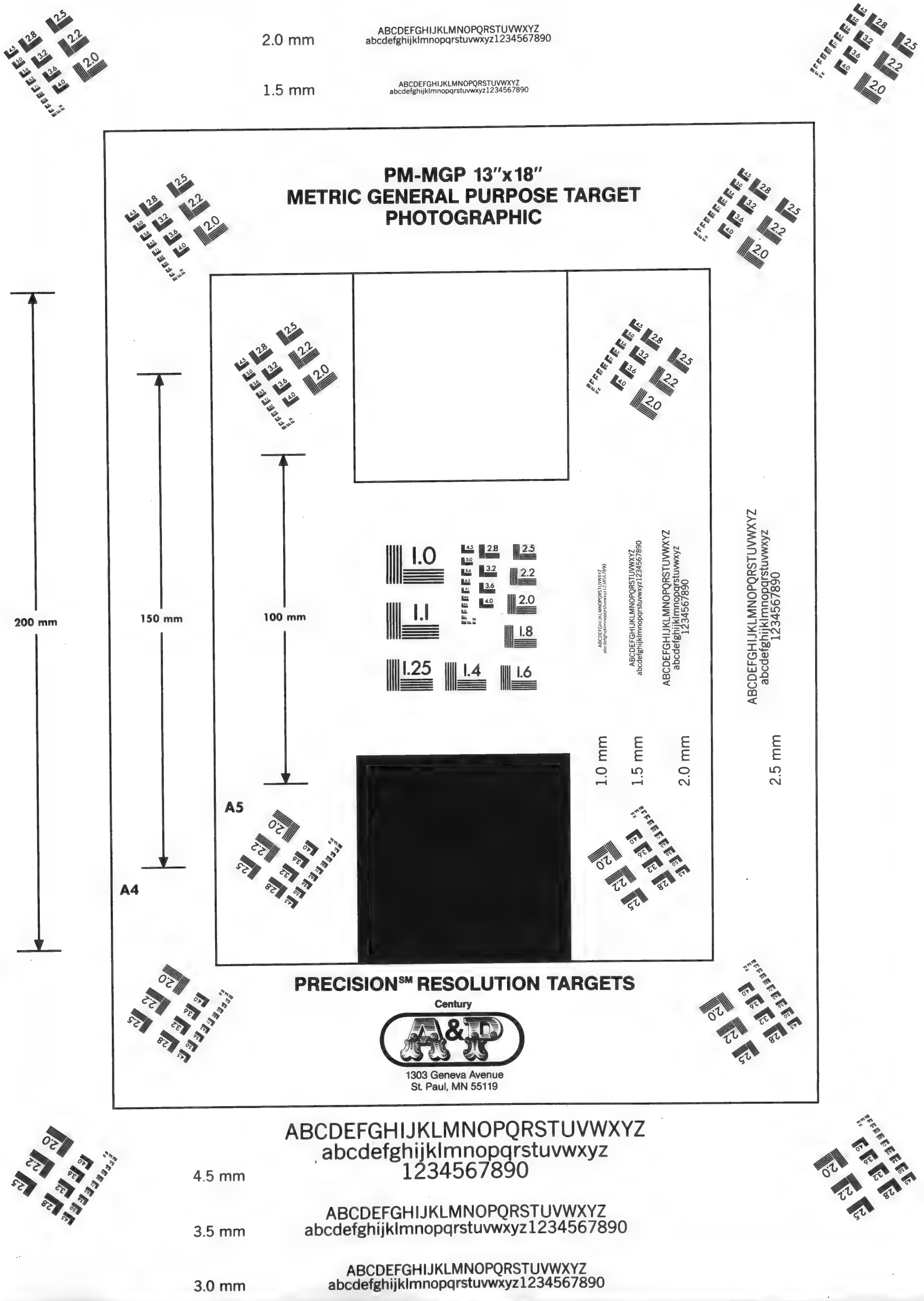

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PRECISION℠ RESOLUTION TARGETS

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A&P
1303 Geneva Avenue
St. Paul, MN 55119

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja Ursis
Lehti Hämeen kansa
Pvm 2 9 1956
Kirjoittaja

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat »kolme suurta« useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei sielläkään ooppera ole koskaan lyönyt itseään samalla tavoin läpi kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chigagossa ja San Franciscossa. Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemm. ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'in johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti »kauneinta musiikkia maailmassa«. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tangewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtaja oli tänä vuonna Aaron Copland.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops«-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajist. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumaa, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloe II.

1956 — N:o 217 — 9

Walter Piston ja hänen VI sinfoniansa

Bostonin Sinfoniaorkesterin lähestyvän konsertin ohjelma tarjoaa kuultavaksemme erään mielenkiintoisen uutuuden, Walter Pistonin em. orkesterin juhlavuodeksi säveltämän, vasta äskettäin valmistuneen VI. sinfonian.

Walter Piston on syntynyt Mainessa v. 1894. Hänen isoisänsä oli italialaissyntyinen nimeltään Pistone. Kodin piirissä musiikkia ei juuri harrastettu, mutta kun perhe v. 1905 oli muuttanut Bostoniin, nuori Walter sai isältään lahjaksi viulun.

Nuoruusvuodet kuuluivat etsikkoaikaan, konepiirtäjäksi hän valmistui v. 1912, mutta havitteli sitten taidemaalarin uraa, ja päätti opintonsa Massachusettsin taidekoulussa v. 1916. Sotavuosina hän palveli laivaston soittokunnassa saksofonistina (!), mutta oli tällä välin edistynyt myös viulunsoitossa niin että hänen uranvalintansa kallistui musiikin puolelle. Opiskeltuaan musiikkia ensin Harvardin yliopistossa hän matkusti Parisiin, mutta ei päässyt oppilaaksi, koska oli jo 30-vuotias. Sen sijaan hän joutui mitä parhaimpiin käsiin, Nadia Boulangerin oppilaaksi.

Nuorena säveltäjänä hän nyt omaksui lopullisesti uudet musiikkivirtaukset, ja pian esitettiin Pariisissa hänen ensimmäiset teoksensa. Kun hän v. 1926 palasi Harvardiin hänellä oli mukanaan huomiotaherättävät "Kolme kappaletta huilulle, klarinetille ja fagotille". Kaksi vuotta myöhemmin Bostonin Sinfoniaorkesteri esitti hänen sävellyksensä "Symphonic Piece".

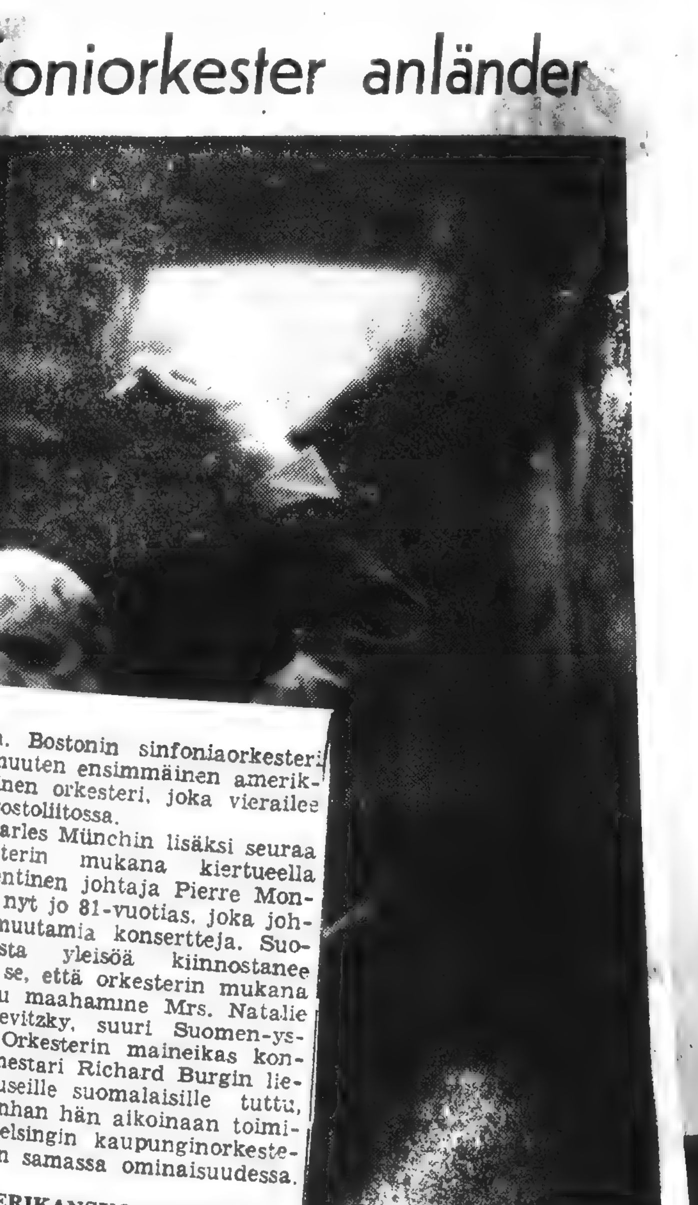
Pistonin varhaisemmasta tuotannosta mainittakoon konsertto (1933), konsertino pianolle ja kamariorkesterille (1937) baletti "The incredible flutist" (1938) sekä viulukonsertto (1939). Ensimmäinen sinfonia valmistui v. 1937, seuraavat vv. 1943, -47 ja -50. Orkesterimusiikin lisäksi mainittakoon vielä kolme jousikvartettia, kvintetti huilulle ja jousille, sonaatteja, kuoroteoksia ja pianomusiikkia. Koko hänen sävellystuotantonsa voidaan jakaa kahteen osaan, v. 1938, ja sen jälkeen sävellettyyn. Aikaisempi vaihe oli kokonaisuuteen pyrkivän ja assimiloivan nykysävellystekniikan leimaama, jälkimmäinen pyrkimystä suoraviivaisuuteen ja pelkistykseen.

Walter Pistonin VI sinfonia on sävelletty Bostonin Sinfoniaorkesterin ja The Koussevitzky Music Foundationin tilauksesta ja se on omistettu Serge ja Natalie Koussevitzkylle. [illegible] sinfoniaa koskeviin kysymyksiin säveltäjä antoi [illegible] kiintoisen selvityksen:

— Säveltäessäni [illegible] niaani minulle [illegible] keni tilanteen [illegible] mittäin se, että [illegible] tyä orkesteria varten, jonka [illegible] kana kaiken lisäksi [illegible] vanut ja jonka [illegible] jin. Jokainen kirjoittama [illegible] ajatuksissani [illegible] ikäänkuin seuraillen [illegible] ka ovat soittinten [illegible] miä. Pidättyin [illegible] kään sinfoniasta pianolla [illegible] kistusmielessä.

Tästä sinfoniastani ei [illegible] ennakolta sanottavaa, [illegible] kin toivon, että sitä kuunneltaisiin [illegible] käsittelevä [illegible]. Ohjelman ilmaisemat [illegible] otsikot selventävät osien yleis[illegible] netta. Ensimmäinen osa [illegible] maattinen [illegible], luisteva ja [illegible] meikäs, toinen scherzo, kevyt ja vilkas. Kolmas on tyyni adagio, [illegible] teeman soittaa sello ja toinen huilu. Neljäntenä on voimakas finaali vastakohtaisine teemoineen. — Sinfonia on sävelletty vain soittajien [illegible] ja kuunneltavaksi — ilman muita tarkoituksia tai tavoitteita.

[illegible]foniorkester anländer



[illegible], som dirigerar konserten i [illegible]

[illegible] Monteux' tur att under sin tid som ledare för orkestern från 1919 till 1924 introducera Igor Stravinskij. Den världsberömde dirigenten Serge Koussevitskij, som av[illegible] 1924 till 1949. Han sökte outtröttligt efter nya begåvningar och var en av de första att erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett par namn. Även Sibelius stod högt på hans lista.

Symfonins betydelse

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera [illegible]

[illegible] Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Under Koussevitskijs tid grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch och som lä[illegible]

[illegible] vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsa[illegible]

Vid sin konsert i Helsingfors, som den finländska publiken kan se fram emot med stora förväntningar, spelar orkestern följande program: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

[illegible] I Förenta staterna spelade operan [illegible] viktiga roll som [illegible] är säkert den [illegible] ställning i USA. Varje [illegible] mer än 50.000 invånare [illegible] en symfoniorkester. [illegible] New York, Chicago [illegible] Francisco [illegible] skap.

[illegible] symfonins huvudsakliga arbetsplats på sommaren och orkestern ger [illegible] fri-luftskonserter under den musikfestival som avslutar kurserna vid Berkshire Music Center.

Den vanliga vintersäsongen [illegible] 30 veckor tar slut i april, [illegible] de populära "Pops" [illegible] under ledning av Arthur Fiedler [illegible] Fiedler [illegible] konserterna [illegible]

[illegible] Filharmoniker som [illegible] stora i USA. Under Serge Koussevitskijs kvartssekelledning formades orke[illegible] inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbe[illegible]

[illegible] Pierre M[illegible] 1919 till 1924, Serge Koussevitskij [illegible] 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors.

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Pvm 2 9 1956
Kirjoittaja

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja Ulis
Lehti Hämeen Kansa
Pvm 2 9 19 56
Kirjoittaja

1956 — N:o 217 — 9

Walter Piston ja hänen VI sinfoniansa

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— Säveltäessäni [illegible] niaani minulle kesken kaiken ulkeni tilanteen [illegible] mittäin se, että [illegible] tyä orkesteria varten, joita me kana kaiken [illegible] vanut ja jonka [illegible] jin. Jokainen kirjoitettu nuotti ajatuksissani [illegible] ikäänkuin seuraillen [illegible] ka ovat soitinten [illegible] miä. Pidätyin soittamasta [illegible] kään sinfoniasta pianolla edes [illegible] kistusmielessä.

Tästä sinfoniasta [illegible] ennakolta sanottava, [illegible] kin toivon, että [illegible] sim [illegible] häiritseviä etukäteis[illegible] liityksiä. Ohjelman [illegible] etsikot [illegible] netta. Ensimmäinen osa [illegible] maattinmuotoinen, [illegible] meikää, toinen scherzo, [illegible] vilkas. Kolmas on tyyni [illegible] tämän teeman soittaa [illegible] toisen kuulu. Neljäntenä [illegible] makas finaali vastakohtaisine [illegible] moineen. — Sinfonia on sävelletty vain [illegible] ja kuunneltavaksi — ilman muita tarkoituksia tai tavoitteita.

JOMEN KULTTUURI
LEIKELMÄPAL
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Kirjoittaja:

Bostons symfoniorkester ger konsert i Finland

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök i landet — orkestern konserterar i A-Mässhallen om tisdag. Orkestern befinner sig som bäst på en Europaturné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl.a. festspelen i Edinburgh. Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteux, som på turnén dirigerar några konserter, dock inte här, och mrs Natalie Koussevitskij, en stor Finlandsvän.

Det torde intressera konsertpubliken i vårt land att orkesterns ypperlige konsertmästare Richard Burgin tidigare har varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finländskt ursprung.

Det är alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur har delat ut gåvor till den musikintresserade världen. Under senaste säsongen presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Att presentera nya verk har länge varit tradition hos Bostonsymfonin. Under orkesterns tidigare år spelade sådana orkesterledare som Henschel, Nikisch och Gericke en viktig roll för att göra Johannes Brahms förstådd i USA vid en tid då kritiker på bägge sidor av Atlanten anklagade Brahms för att vara "otillgänglig". Längre fram var det Pierre Monteux tur att under sin tid som ledare för orkestern från 1919 till 1924 introducera Igor Stravinskij. Den världsberömde dirigenten [illegible] till 1949. Han sökte outtröttligt efter nya begåvningar och var en av de första att erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett par namn. Även Sibelius stod högt på hans lista.

Symfonins betydelse

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ända mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta Staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester, men bara New York, Chicago och San Francisco har fasta operasällskap.

Säsong med 220 konserter

Nu räknas Bostons och Philadelphias symfoniorkestrar och New York filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Under Koussevitskijs tid grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch och som lärare fungerar kända kompositörer och musiker från både USA och andra länder. Tanglewood är Bostonsymfonins huvudsakliga arbetsplats på sommaren och orkestern ger livligt uppskattade friluftskonserter under den musikfestival som avslutar kurserna vid Berkshire Music Center.

Den vanliga vintersäsongen om 30 veckor tar slut i april, varefter de populära "Pops"-konserterna börjar, under ledning av Arthur Fiedler varje kväll i maj—juni. Fiedler dirigerar också friluftskonserterna vid Charles River.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsa[illegible]

Vid [illegible] Helsingfors [illegible] programmet: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Österbottningen
Pvm 2 9 19 56
Kirjoittaja:

Bostons symfoniorkester anländer

...nuvarande ledare, som dirigerar konserten i ...ingfors.

...en Sibelius stod ... lista.

...fonins ...delse

...ng symfoniorkest... ...nit i USA är unik. ...gen uppbyggda ef... ...ster, men är ändå ... för Amerika än ... fas av seriös mu... ... annat land har ...tern större presti...

...skland har operan ... Storbri... Italien. I Förenta Sta... ...remot spelade operan ...mma viktiga roll som ... Detta är säkert den ... anledningen till sym... ...ällning i USA. Varje ... mer än 50.000 inva... ... en symfoniorke... ... New York, Chi... Francisco ... skap.

...stons ... ...ed 220 ...

...kna ...as ...rka filharmoniker som ...stora i USA. Under Ser... ...ussevitskijs kvartssekel... ledning formades orkes...tern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

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...inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbe...

Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors.

...öte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja Ulis
Lehti Hämeen Kansa
Pvm 2 9 19 56
Kirjoittaja

1956 — N:o 217 — 9

Walter Piston ja hänen VI sinfoniansa

Bostonin Sinfoniaorkesterin lähestyvän konsertin ohjelma tarjoaa kuultavaksemme erään mielenkiintoisen uutuuden, Walter Pistonin em. orkesterin juhlavuodeksi säveltämän, vasta äskettäin valmistuneen VI. sinfonian.

Walter Piston on syntynyt Mainessa v. 1894. Hänen isoisänsä oli italialaissyntyinen nimeltään Pistone. Kodin piirissä musiikkia ei juuri harrastettu, mutta kun perhe v. 1905 oli muuttanut Bostoniin, nuori Walter sai isältään lahjaksi viulun.

Nuoruusvuodet kuuluivat etsikkoaikaan, konepiirtäjäksi hän valmistui v. 1912, mutta havitteli sitten taidemaalarin uraa, ja päätti opintonsa Massachusettsin taidekoulussa v. 1916. Sotavuosina hän palveli laivaston soittokunnassa saksofonistina (!), mutta oli tällä välin edistynyt myös viulunsoitossa niin että hänen uranvalintansa kallistui musiikin puolelle. Opiskeltuaan musiikkia ensin Harvardin yliopistossa hän matkusti Pariisiin, mutta ei päässyt oppilaaksi, koska oli jo 30-vuotias. Sen sijaan hän joutui mitä parhaimpiin käsiin, Nadia Boulangerin oppilaaksi.

Nuorena säveltäjänä hän nyt omaksui lopullisesti uudet musiikkivirtaukset, ja pian esitettiin Pariisissa hänen ensimmäiset teoksensa. Kun hän v. 1926 palasi Harvardiin hänellä oli mukanaan huomiotaherättävät "Kolme kappaletta huilulle, klarinetille ja fagotille". Kaksi vuotta myöhemmin Bostonin Sinfoniaorkesteri esitti hänen sävellyksensä "Symphonic Piece".

Pistonin varhaisemmasta tuotannosta mainittakoon konsertto (1933), konsertino pianolle ja kamariorkesterille (1937) baletti "The incredible flutist" (1938) sekä viulukonsertto (1939). Ensimmäinen sinfonia valmistui v. 1937, seuraavat vv. 1943, -47 ja -50. Orkesterimusiikin lisäksi mainittakoon vielä kolme jousikvartettia, kvintetti huilulle ja jousille, sonaatteja, kuoroteoksia ja pianomusiikkia. Koko hänen sävellystuotantonsa voidaan jakaa kahteen osaan, v. 1938. ja sen jälkeen sävellettyyn. Aikaisempi vaihe oli kokonaisuuteen pyrkivän ja assimiloivan nykysävellystekniikan leimaama, jälkimmäinen pyrkimystä suoraviivaisuuteen ja pelkistykseen.

Walter Pistonin VI sinfonia on sävelletty Bostonin Sinfoniaorkesterin ja The [illegible] Foundationin tilauksesta ja se on omistettu Serge ja Natalie Koussevitzkylle. [illegible] sinfoniaa koskeviin kysymyksiin säveltäjä antoi [illegible] kiintoisen selvityksen:

— Säveltäessäni [illegible] niaani minulle [illegible] keni tilanteen [illegible] mittäin se, että [illegible] tyä orkesteria varten, [illegible] kana kaiken lisäksi [illegible] vanut ja jonka [illegible] jin. Jokainen kirjoittama [illegible] ajatuksissani [illegible] ikäänkuin seuraillen [illegible] ka ovat soitinten [illegible] miä. Pidätyin soittamasta [illegible] kään sinfoniasta pianolla [illegible] kistusmielessä.

Tästä sinfoniastani [illegible] ennakolta sanottavaa, [illegible] kin toivon, että [illegible] [illegible] häiritseviä [illegible] [illegible]. Osa [illegible] [illegible] selventävät osien [illegible] netta. Ensimmäinen osa [illegible], [illegible] ja [illegible] [illegible] scherzo, [illegible] ja [illegible]. Kolmas on tyyni [illegible] [illegible] soittaa [illegible] ja [illegible]. [illegible] finaali [illegible] [illegible] — [illegible] sävelletty vain [illegible] ja [illegible] vaksi — ilman muita tarkoitusperiä tai tavoitteita.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Åbo Underrättelser
Pvm 2 / 9 19 56
Kirjoittaja:

Bostons symfoniorkester ger konsert i Finland

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Upptakten för konsertsäsongen i Helsingfors blir verkligt [illegible] Bostons symfoni[illegible] det — orkestern konserterar i A-Mässhallen om tisdag. Orkestern befinner sig som bäst på en Europaturné som ordnats [illegible] rikssvensk nyhetsförmedling och opinionsbildning.

Också denna gang, borde vi tillägga; det är nämligen andra gången en gruppresa av detta slag anordnas. Hösten 1953 företog en skara rikssvenska journalister en liknande tur, da som nu pa inbjudan och i regi av Svenska Finlands folktingsfullmäktige. Att inbjudan nu har förnyats är redan det ett bevis för att man har ansett en kontakt av detta slag verkligt värdefull, och envar som i nagon mån följer med rikssvensk press kan intyga att värdesättningen är riktig. Den första rundturen följdes omedelbart av en månad i [illegible] övervägande god [illegible] välj[illegible]

[illegible] behandlingen av finländskt och speciellt finlandssvenskt nyhetsmaterial fylligare, personligare och sakligt mera klart nyanserad.

Att vi påpekar detta får för all del inte tolkas som om vi ville inprägla i vara kära gästande kollegers medvetande att man motser ett visst antal spaltmeter publicitet i hjärtlig ton som kvitto på inbjudan. De tio journalisterna är det svenska Finlands gäster, men de är här som yrkesfolk, för att betjäna sin publik, och avvägningen av vad de anser värt att uppmärksamma och hur de gör det är deras ensak. Det centralt värdefulla från finlandssvensk synpunkt bör anses vara själva kontakten som sådan, inte dess [illegible] [illegible]

ypp[illegible] B[illegible] sa[illegible] [illegible] et [illegible] i [illegible] till ett slags [illegible] kompensation i kontakten [illegible] rikssvenska gäster: en andfådd iver att poängtera hur utomordentligt duktiga och betydelsefulla vi i själva verket är. O[illegible] det skulle ju inte förvåna [illegible] denna tendens ibland kun[illegible] komma att ta sig särskilt tr[illegible] tande uttryck just gentemot [illegible] skara företrädare för nyhe[illegible] förmedlingen och opinionsbi[illegible] ningen i det gamla moderla[illegible] det. För den eventualitet[illegible] kan det vara skäl att redan [illegible] be om tålmodig förståelse: [illegible] minoritet i osäkra och tidv[illegible] allvarligt hotade andliga o[illegible] materiella villkor blir lätt lit[illegible] egocentrisk, självhävdelsen b[illegible] kampmedel och livsvillkor. D[illegible] kan bli tjatigt — men egent[illegible] gen är det också litet rörand[illegible] särskilt som det hos oss v[illegible] också får tas som ett uttry[illegible] för en smått ängslad sträva[illegible] att bevara sambandet med d[illegible] övriga Norden, att med all ma[illegible] bibehalla och helst också vidg[illegible] var lilla plats i nordiskt me[illegible] och nordisk samkänsl[illegible] [illegible] majoritetens Finland och i mo[illegible] svarande mån även för Sverig[illegible] och de övriga nordiska gra[illegible] narna.

Ja — mycket mer kunde sä[illegible] gas inför besöket, men vi v[illegible] nogsamt att alldeles tillräck[illegible] ligt mycket kommer att bli sag[illegible] till tålmodigt lyssnande gäste[illegible] under resans tretton program[illegible] späckade dagar. Vi skall för vå[illegible] del bara tillägga att vi är glad[illegible] över att Åboland, den svensk[illegible] delen av vad vi inte utan e[illegible] speciell tonvikt benämne[illegible] Egentliga Finland, har fått s[illegible] pass stort utrymme i program[illegible] m.t. Och vi vill med uppriktig[illegible] kollegial hjärtlighet hälsa de[illegible] rikssvenska journalistgruppe[illegible] välkommen, samtidigt som v[illegible] hoppas att rundturen skall b[illegible] saklig och personligt givand[illegible]

Pressröster

UTSIKTERNA INOM LANTBRUKET ÄR DYSTRA, fastslår Maakansa i en höstledare i sitt gårdagsnummer. Säden har slagits ner av regnen så att den knappast kan skördas med maski-

nads index och planerar en n[illegible] gottgörelse. Huruda[n], det f[illegible] man se då förhandlingsrevan[illegible] na mellan arbetsmarknadsorga[illegible] nisationerna och regeringens f[illegible] reträdare snart inleds. Det b[illegible] höver knappast sägas att pe[illegible]

NYHET!!!
FOTSTÖD

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Österbottningen
Pvm 2 / 9 19 56
Kirjoittaja:

Bostons symfoniorkester anländer

Charles Münch, Bostons symfoniorkesters nuvarande ledare,som dirigerar konserten i Helsingfors.

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök här — orkestern konserterar i A-Mässhallen den 4 september. Orkestern befinner sig som bäst på en Europa-turné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl. a. festspelen i Edinburgh. Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteux, som på turnén dirigerar några konserter [illegible] [illegible] Koussevitskij [illegible] [illegible] pressen [illegible] konsertpublik [illegible] vart land [illegible] [illegible] [illegible] Bernhard Lorenz tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finskt ursprung.

Det [illegible] Boston Symfoniorkester [illegible] [illegible] europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Att presentera nya verk har länge varit tradition hos Bostonsymfonien. [illegible] tidigare [illegible] sådana orkesterledare [illegible] Henschel [illegible] roll för att göra Johannes Brahms först [illegible] i USA vid en tid då kritiker på [illegible] sidor av Atlanten anklagade Brahms för att vara "otillgänglig". Längre fram var det Pierre Monteuxs tur att under sin tid som ledare för orkestern fran 1919 till 1924 introducera Igor Stravinskij. Den världsberomda dirigenten Sergej Koussevitskij, som avled 1951, ledde orkestern fran 1924 till 1949. Han sökte outtröttligt efter nya begavningar och var en av de första att erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett par namn. Även Sibelius stod högt pa hans lista.

Symfonins betydelse

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan [illegible] [illegible] Italien. I Förenta staterna däremot spelade operan [illegible] viktiga roll som i Europa. [illegible] säkert den [illegible] till symfoni[illegible] i USA. Var[illegible] mer än 50 000 invånare [illegible] orke[illegible] [illegible] New York Filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

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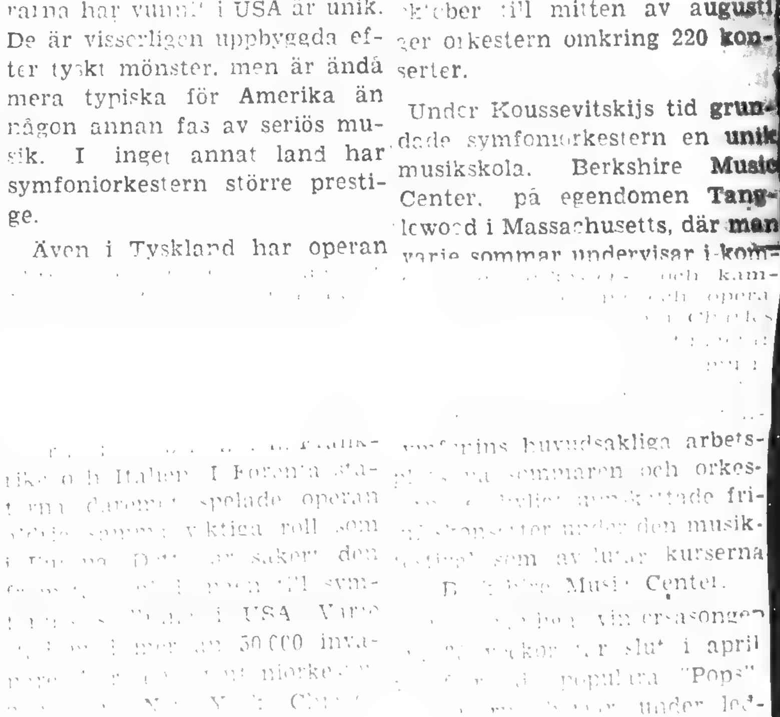
[illegible] vintersäsongen [illegible] veckor [illegible] slut i april [illegible] populära "Pops" [illegible] under ledning av Arthur Fiedler, varje [illegible] Fiedler dirigerar [illegible] friluftskonserterna [illegible] Bostons [illegible] inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbe-



Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitzky, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

SUOMEN KULTTUURI[illegible]
LEIKELMÄPA[illegible]
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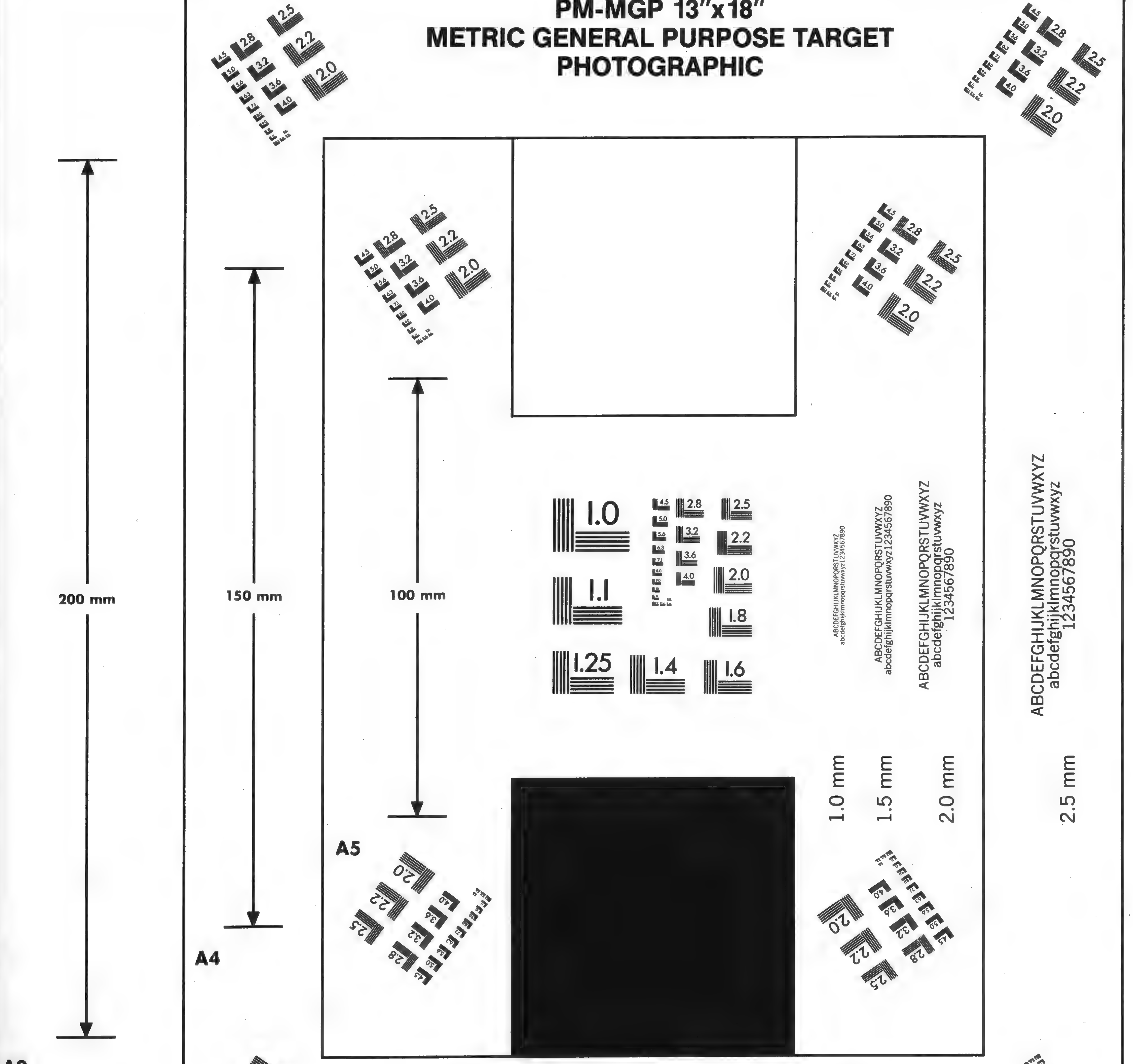
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Hämeen Kansa
Pvm 2 / 9 19 56
Kirjoittaja:

[I-2]

sinaisten harjoitusten lisäksi harrastettiin miehisiä ajanviettejä, kuten ampumiskilpailuja komeine palkintoineen ja palkinnonjakajaisineen, uintia, soutua nelisoutuisilla veneillä, säkkitappelua pukilla ja vieläpä nurmitansseja »härkäparissa» pataljoonan kapellin »pelatessa» musiikkia. Sotilasteltat olivat valkoisia ja muodostivat telttariveinä komean näkymän.

KURI JA JÄRJESTYS

olivat tiukat, käyttäytymisen säännöt vaativat. Pitkän palvelusajan takia miehistön ja heidän esimiestensä välit muodostuivat erinomaisen luottavaisiksi. »Tuntematonta sotilasta» josta ei tiedetä mikä hän on, mistä tulee ja mihin menee, ei tunnettu. Esimiehyydellä oli voimakas patriarkaalinen leima. Upseereiden kutsuttiin »parooniksi» kuten myöhemmät suomalaiset soturit kutsuivat marsalkka Mannerheimia »marskiksi», antoi lakkauttamisen aikaan päiväkäskyn, joka historiallisen merkityksensä puolesta on rinnastettavissa Döbelnin ja Mannerheimin kuuluisiin päiväkäskyihin. Ramsayn päiväkäsky kuuluu paikoitellen hieman nykykieleen mukailtuna seuraavasti.

PÄIVÄKÄSKY SUOMEN SOTAVÄELLE

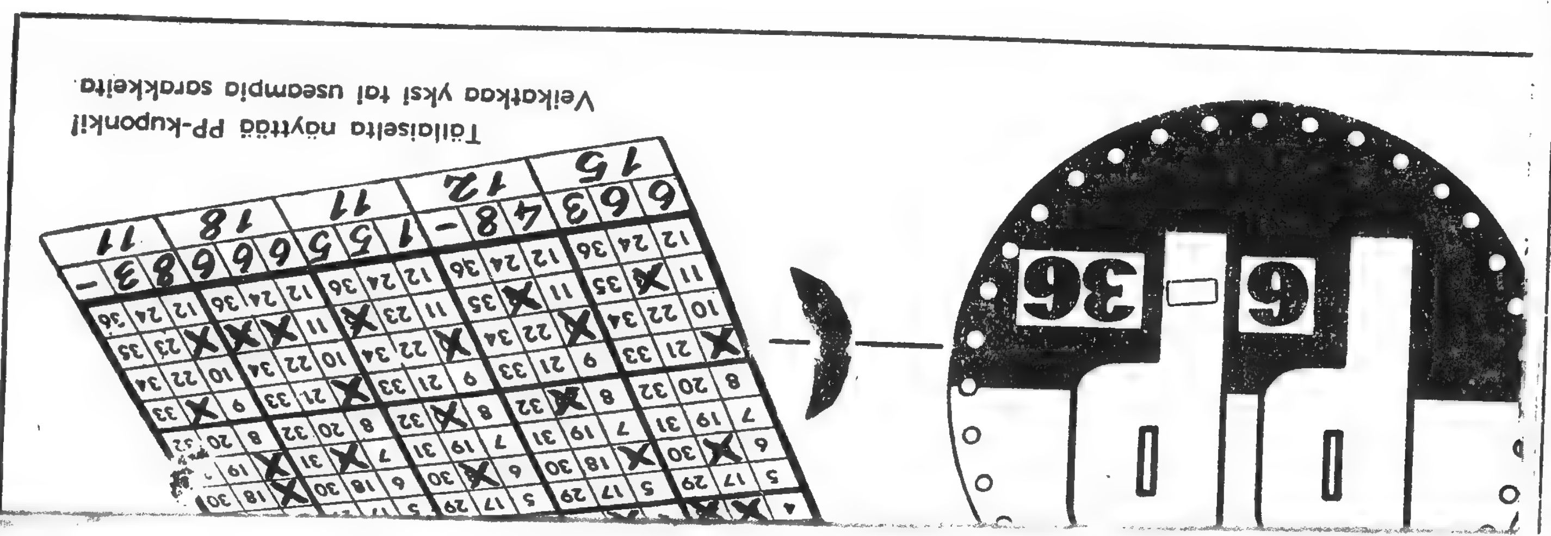
17. helmikuuta 1902. Helsinki.

1.

Anottuani vapautuksen palveluksesta on minut Armollisella päiväkäskyllä 1/14. Helmikuuta Armossa ylennetty jalkaväen kenraaliksi, samalla kun minulle on myönnetty ero palveluksesta oikeutettuna käyttämään sotilasvirkapukua.

Armollisen määräyksen perusteella on kuitenkin Suomen sotaväen reservin vakinaiset kaaderit sekä Suomen rakuunarykmentti hajoitettu, jota paitsi lakkautetaan sekä Päällikköhallitus että Suomen tarkkampujapataljoonat lyhyen ajan kuluessa, jotenka Suomen joukoista niinmuodoin ainoastaan Henkivartion 3. Suomen tarkkampujapataljoona jää jäljelle.

Vaikka minun ei sopisikaan tässä lausua arvostelua nyt hajoitettujen Suomen joukkojen sotilaskoulutuksesta, en kuitenkaan voi jättää mainitsematta, että tämä sotaväki, niin vakinaiset joukot kuin reservitkin, arvosteltiin parhaimmiten Hänen MAJESTEETTINSA KEISARI ALEKSANTERI III:nnen leirikokouksissa Lappeenrannassa vuosina 1885 ja 1891, että suomalai-



Tällaiselta näyttää PP-kuponki!
Veikatkaa yksi tai useampia sarakkeita.

SUOMEN SOSIALIDEMOKRAATTI
Sept. 2, '56

1956 — N:o 217 — 9

Walter Piston ja hänen VI sinfoniansa

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Nuoruusvuodet kuuluivat etsikkoaikaan, konepiirtäjäksi hän valmistui v. 1912, mutta havitteli sitten taidemaalarin uraa, ja päätti opintonsa Massachusettsin taidekoulussa v. 1916. Sotavuosina hän palveli laivaston soittokunnassa saksofonistina (!), mutta oli tällä välin edistynyt myös viulunsoitossa niin että hänen uranvalintansa kallistui musiikin puolelle. Opiskeltuaan musiikkia ensin Harvardin yliopistossa hän matkusti Parisiin, mutta ei päässyt oppilaaksi, koska oli jo 30-vuotias. Sen sijaan hän joutui mitä parhaimpiin käsiin, Nadia Boulangerin oppilaaksi.

Nuorena säveltäjänä hän nyt omaksui lopullisesti uudet musiikkivirtaukset, ja pian esitettiin Pariisissa hänen ensimmäiset teoksensa. Kun hän v. 1926 palasi Harvardiin hänellä oli mukanaan huomiotaherättävät "Kolme kappaletta huilulle, klarinetille ja fagotille". Kaksi vuotta myöhemmin Bostonin Sinfoniaorkesteri esitti hänen sävellyksensä "Symphonic Piece".

Pistonin varhaisemmasta tuotannosta mainittakoon konsertto (1933), konsertino pianolle ja kamariorkesterille (1937) baletti "The incredible flutist" (1938) sekä viulukonsertto (1939). Ensimmäinen sinfonia valmistui v. 1937, seuraavat vv. 1943, -47 ja -50. Orkesterimusiikin lisäksi mainittakoon vielä kolme jousikvartettia, kvintetti huilulle ja jousille, sonaatteja, kuoroteoksia ja pianomusiikkia. Koko hänen sävellystuotantonsa voidaan jakaa kahteen osaan, v. 1938 ja sen jälkeen sävellettyyn. Aikaisempi vaihe oli kokonaisuuteen pyrkivän ja assimiloivan nykysävellystekniikan leimaama, jälkimmäinen pyrkimystä suoraviivaisuuteen ja pelkistykseen.

Walter Pistonin VI sinfonia on sävelletty Bostonin Sinfoniaorkesterin ja The Koussevitzky [illegible] Foundationin tilauksesta ja [illegible] omistettu Serge ja Natalie Koussevitskylle. Vastatessaan [illegible] sinfoniaa koskeviin kysymyksiin säveltäjä antoi seuraavan mielenkiintoisen selvityksen:

— Säveltäessäni kuudetta sinfoniaani minulle keskeisin kaikista [illegible] kenties tilanteen erikoisluonne, nimittäin se, että tein sitä [illegible] tätä orkesteria varten, jonka [illegible] kanssa kaiken lisäksi itse olen [illegible] vanut ja jonka tunnen [illegible] jin. Jokainen kirjoitettu nuotti [illegible] ajatuksissani [illegible] ikäänkuin seuraillen [illegible] ka ovat soittinten [illegible] miä. Pidättyin soittamasta [illegible] kään sinfoniasta pianolla edes [illegible] kistusmielessä.

Tästä sinfoniastani ei ole [illegible] ennakoita sanottavaa. Pikemmin kin toivon, että sitä kuunneltaisiin ilman häiritseviä [illegible] liitykaitä. Ohjelman ilmaisemat [illegible] otsikot [illegible] ventävät osien [illegible] netta [illegible] ensimmäinen osa on [illegible] toinen, luistava ja [illegible] melkäs, toinen scherzo, kevyt ja vilkas. Kolmas on tyyni adagio, sen [illegible] teeman soittaa sello ja toisen huilu. Neljäntenä on vilkas [illegible] finaali vastakohtaisine [illegible] meineen. — Sinfonia on sävelletty vain soitettavaksi ja kuunneltavaksi — ilman muita tarkoituksia tai tavoitteita.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Åbo Underrättelser
Pvm 2 / 9 19 56
Kirjoittaja:

Bostons symfoniorkester ger konsert i Finland

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök i landet — orkestern konserterar i A-Mässhallen om tisdag. Orkestern befinner sig som bäst på en Europaturné som ordnats i

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Också denna gang, borde vi tillägga; det är nämligen andra gången en gruppresa av detta slag anordnas. Hösten 1953 företog en skara rikssvenska journalister en liknande tur, då som nu på inbjudan och i regi av Svenska Finlands folktingsfullmäktige. Att inbjudan nu har förnyats är redan det ett bevis för att man har ansett en kontakt av detta slag verkligt värdefull, och envar som i någon mån följer med rikssvensk press kan intyga att värdesättningen är riktig. Den första rundturen följdes omedelbart av en mängd i sak övervägande goda och i ton alltigenom välvilliga [illegible]

[illegible] pande behandlingen av finländskt och speciellt finlandssvenskt nyhetsmaterial fylligare, personligare och sakligt

olta leder till ett slags [illegible] kompensation i kontakten [illegible] rikssvenska gäster: en andfå iver att poängtera hur utom[illegible] dentligt duktiga och betydel[illegible] fulla vi i själva verket är. O[illegible] det skulle ju inte förvåna [illegible] denna tendens ibland ku[illegible] komma att ta sig särskilt tr[illegible] tande uttryck just gentemot [illegible] skara företrädare för nyhe[illegible] förmedlingen och opinionsbil[illegible] ningen i det gamla moderla[illegible] det. För den eventualitet[illegible] kan det vara skäl att redan [illegible] be om tålmodig förståelse: [illegible] minoritet i osäkra och tid[illegible] allvarligt hotade andliga o[illegible] materiella villkor blir lätt lit[illegible] egocentrisk, självhävdelsen b[illegible] kampmedel och livsvillkor. D[illegible] kan bli tjatigt — men egent[illegible] gen är det också litet röran[illegible] särskilt som det hos oss v[illegible] också får tas som ett uttry[illegible] för en smått ängslad sträva[illegible] att bevara sambandet med d[illegible] övriga Norden, att med all ma[illegible] bibehalla och helst också vid[illegible] vår lilla plats i nordiskt me[illegible] [illegible]

[illegible] joritetens Finland och i mo[illegible] svarande mån även för Sverig[illegible] och de övriga nordiska gra[illegible] narna.

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tern till en av de mest full[illegible] [illegible] sensibla [illegible] i världen. [illegible] efterträddes [illegible] orkesterle[illegible] Charles Münch som ock[illegible] på turnén. Från [illegible] till mitten av augusti [illegible] orkestern omkring 220 konserter.

Under Koussevitskijs tid grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i kom[illegible] orkester- och kam[illegible]

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Att vi påpekar detta får för all del inte tolkas som om vi ville inprägla i våra kära gästande kollegers medvetande att man motser ett visst antal spaltmeter publicitet i hjärtlig ton som kvitto på inbjudan. De tio journalisterna är det svenska Finlands gäster, men de är här som yrkesfolk, för att betjäna sin publik, och avvägningen av vad de anser värt att uppmärksamma och hur de gör det är deras ensak. Det centralt värdefulla från finlandssvensk synpunkt bör anses vara själva kontakten som sådan, inte dess omedelbart mätbara

ofta leder till ett slags

kompensation i kontakten rikssvenska gäster: en andf iver att poängtera hur utom dentligt duktiga och betydel fulla vi i själva verket är. O det skulle ju inte förvåna denna tendens ibland ku komma att ta sig särskilt tr tande uttryck just gentemot skara företrädare för nyhe förmedlingen och opinionsbil ningen i det gamla moderla det. För den eventualitet kan det vara skäl att redan be om tålmodig förståelse: minoritet i osäkra och tid allvarligt hotade andliga o materiella villkor blir lätt lit egocentrisk, självhävdelsen b kampmedel och livsvillkor. D kan bli tjatigt — men egent gen är det också litet röran särskilt som det hos oss också får tas som ett uttry för en smått ängslad sträva att bevara sambandet med d övriga Norden, att med all ma bibehålla och helst också vid vår lilla plats i nordiskt me vetande och nordisk samkänsl Och inte minst just i det avs endet föreställer vi oss att har en uppgift som sträcker s en god bit utanför vår eg tränga krets, en uppgift av b tydelse också för den finska m joritetens Finland och i mo svarande mån även för Sverig och de övriga nordiska gra narna.

Ja — mycket mer kunde s gas inför besöket, men vi v nogsamt att alldeles tillräc ligt mycket kommer att bli sag till tålmodigt lyssnande gäste under resans tretton program späckade dagar. Vi skall för vå del bara tillägga att vi är glad över att Åboland, den svensk delen av vad vi inte utan e speciell tonvikt benämne Egentliga Finland, har fått s pass stort utrymme i program met. Och vi vill med uppriktig kollegial hjärtlighet hälsa de rikssvenska journalistgruppe välkommen, samtidigt som v hoppas att rundturen skall b sakligt och personligt givand

Pressröster

UTSIKTERNA INOM LANTBRUKET ÄR DYSTRA, fastslår Maakansa i en höstledare i sitt gårdagsnummer. Säden har slagits ner av regnen så att den knappast kan skördas med maskiner — och åkrarna är förövrigt så uppblötta att de inte bär tunga redskap. I denna situation har det inte varit angenämt för lantmännen att läsa vad som har skrivits i pressen om en förment väldig ökning av lantbruksinkomsten.

[illegible]

nads index och planerar en n gottgörelse. Hurudan, det f man se då förhandlingstreva na mellan arbetsmarknadsorg nisationerna och regeringens f reträdare snart inleds. Det b höver knappast sägas att pe spektiven ute i landsbygden me avseende på skörden, stubbh rorna och skogsaffärerna sam den sannolika utvecklingen a sysselsättningen inte är sådan att talet om nya lönhöjninga kunde vinna genklang och fö stae'se. Detta kommer FFC uta tvivel lätt att märka om det i leder sin frejdiga ilmatsch. FF har skäl att minnas, att om de går i spetsen, följer andra efte

Övergangen till september in nebär också att den politiska s songen bojar. Denna gang finn inte i detta avseende något tyd ligt "trappsteg". De ekonomisk

NYHET!!!
FOTSTÖD
av stalplast

[illegible]

Kangasniemi & K:nit
FOTSTODSAVDELNINGEN
Åbo [illegible] 10

Piece".

Pistonin varhaisemmasta tuotannosta mainittakoon konsertto (1933), konsertino pianolle ja kamariorkesterille (1937) baletti "The incredible flutist" (1938) sekä viulukonsertto (1939). Ensimmäinen sinfonia valmistui v. 1937, seuraavat vv. 1943, -47 ja -50. Orkesterimusiikin lisäksi mainittakoon vielä kolme jousikvartettia, kvintetti huilulle ja jousille, sonaatteja, kuoroteoksia ja pianomusiikkia. Koko hänen sävellystuotantonsa voidaan jakaa kahteen osaan, v. 1938 ja sen jälkeen sävellettyyn. Aikaisempi vaihe oli kokonaisuuteen pyrkivän ja assimiloivan nykysävellystekniikan leimaamaa, jälkimmäinen pyrkimystä suoraviivaisuuteen ja pelkistykseen.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Österbottningen
Pvm 2/9 1956
Kirjoittaja:

Bostons symfoniorkester anländer

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Det är i år alltså 75 år sedan Bostons Symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsongen presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Att presentera nya verk har länge varit tradition hos Bostonsymfonin. [illegible] Johannes Brahms [illegible] i USA [illegible] Brahms [illegible] Pierre Monteux [illegible] 1919 till 1924 [illegible] Stravinskij. Den världsberömda dirigenten Sergej Koussevitskij [illegible] från 1924 [illegible] erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett

par namn. Även Sibelius stod högt på hans lista.

Symfonins betydelse

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Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester, men bara New York, Chicago och San Francisco har fasta operasällskap.

Bostonsäsong med 220 konserter

Nu räknas Bostons och Philadelphias symfoniorkestrar o. New Yorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Under Koussevitskijs tid grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch och som lärare fungerar kända kompositörer och musiker från både USA och andra länder. Tanglewood är Bostonsymfonins huvudsakliga arbetsplats på sommaren och orkestern ger livligt uppskattade friluftskonserter under den musikfestival som avslutar kurserna vid Berkshire Music Center.

Den vanliga vintersäsongen om 30 veckor tar slut i april, varefter de populära "Pops"-konserterna börjar, under ledning av Arthur Fiedler, varje kväll i maj—juni. Fiedler dirigerar också friluftskonserterna vid Charles River.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvarduniversitetet och Massachusetts Institute of Technology i det närbe-

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Kousseritzky, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Uusi
Iisalmen St.
2 9 19 56
joittaja:

Bostonin sinfoniaorkesteri.

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50,000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Montenx'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolis Pierre Monteux'in johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti «kauneinta musiikkia maailmassa«. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscaninin oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat «Pops«-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Oskesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Broica; Piston: Sinfonia 6; Ravel: Daphnis & Chloe II.

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men suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv.
vitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles
llussan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Bostonin sinfoniaorkesteri saapuu

hicagossa ja San Franciskossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphoni Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110 ,perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

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220 konserttia vuodessa

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Amerikansuomalainen mukana orkesterissa

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itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

[112]

OKRATTI Sept. 2, '56

6 — N:o 217 — 9

ja hänen

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Iisalmen St.
Pvm 2 9 19 56
Kirjoittaja:

KUULUTUKSIA

KUULUTUS.

Allamainittujen Vieremän nnassa suoritettavien maanmittaustoimitusten sekä niiden yhteyssä ehkä tarpeellisiksi osoittauvien piirirajankäyntien käsittelemistä varten pidetään seuraat kokoukset, jotka pidetään eremän kunnan

Kunnantalolla
tiistaina, syyskuun 18 päivänä 1956:

1) Halkominen Pesukankaan tila RN:o 6¹², Nissilän kylää, kel- 11.15;
2) Halkomiset Paavolan tilalla N:o 5⁴, Salahmin kylää, ja Paalan tilalla RN:o 47, Salahminuivion kylää, kello 12.00;
3) Halkomiset Purolan tilalla N:o 3⁹, Salahmin kylää, Puronluhdan RN:o 37 ja Purolanityn RN:o 36 tiloilla, molemat tilat Salahminkuivion kylää, llo 13.30;
4) Juho Heikki Cederbergin tkämäen tilasta RN:o 2⁸, Viemän kylässä, ostaman määrän lohkomista varten kello 14,30 kä
5) Hugo Nissisen Kilpolan tista RN:o 12⁸, Vieremän kylässä, taman määräalan lohkomista rten kello 15.00.

Näihin tilaisuuksiin kutsutaan saapumaan kaikki asianosaiset ja rajanaapurit ja kehoitetaan heitä ottamaan mukaansa selvitykset omistusoikeudestaan ja hallussaan olevat, toimitusten alaisia tiluksia koskevat kartat ja asiakirjat sekä kutsumaan toimituksiin kaksi kunnallisvaltuuston maanmittaustoimituksia varten valitsemaa uskottua miestä tai lohkomisessa heidän sijastaan kaksi esteetöntä todistajaa.

Samalla huomautetaan, että jos toimituksen hakija jää pois alkukokouksesta eikä kukaan muu vaadi toimitukseen ryhtymistä, toimitus katsotaan rauenneeksi, mutta muutoin ei asianosaisen poissaolo estä toimituksen suorittamista.

Siilinjärvi, 1 päivänä syyskuuta 1956.

Maanmittausinsinööri
J. AIRAKSINEN.

N:liiton selonteko

RUOTSIN ULKOMINISTERIÖLLE.

TUKHOLMA, 1. 9. (STT)

Neuvostoliitto antoi perjantaina ulkoministeriön pyytämän selonteon elokuun 29 päivänä sattuneesta tapauksesta, jolloin

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SEKALAISIA I

Iisalmi—I
LINJA-AUTON
alkaen 29

M. Ti. K. To. P. L. S.
Lähtö
19.30 0.15
20.00 0.45
20.15 1.00
Tulo
Yhteys Iisalmessa klo 17.05 Kuopi teen autossa, paitsi lauantai- ja s ta klo 22.05 lähtevässä Pohjolan I

(Tallettakaa)

Perunannostoaika lähestyy
Meiltä saatte tarkoitukseen sopivia lujia pärevasuja halvalla.

YLÄ-SAVON KALUSTE OY
Iisalmi — Pohjolank. 1.
Puh. 1572.

PALVELUKSEE

Miellyttävä

Jos olette 20—40-vuotias talou pystytte itsenäiseen työhön ja olet tai emäntäkoulun, on Teillä tilais hoitajana perheessä, jossa on 4 ai lämmitys. Miellyttävät työskentely

Vast. os. Rouva Hanna Vainio

OSOITEILM

Huonekalut, konttori-

ym. puualan tuotteet löydätte keestä kilpailukykyisiin hint

YLÄ-SAVON

Iisalmi — Pohjola

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ukumäärä on 110, vuonna 1881 majuri Lee Higginson. Suurena n ihailijana tämä pankheen jäsen ryhtyi säästöan rakentamaan orkesonka taso olisi tuon ajan ten keskieurooppalaisten ien veroinen. Hän keräon Saksan ja Itävallan käytettävissä olevia koja, palkkasi nuoren syntyisen Georg Hensctä johtamaan ja niin ostonin sinfoniaorkesteinta. Muita orkesterin sen alkutaipaleilla olicke, Nikisch ja Karl alkki korkeisiin tavoitkkimie-

mäinen maailmansota anaan muutoksen orkeskoonpanoon. Sen soittakansainvälisemmäksi,

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hämeen St.
Pvm 2 / 9 1956
Kirjoittaja:

TAIDETTA

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkesteriden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maitten musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimuusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

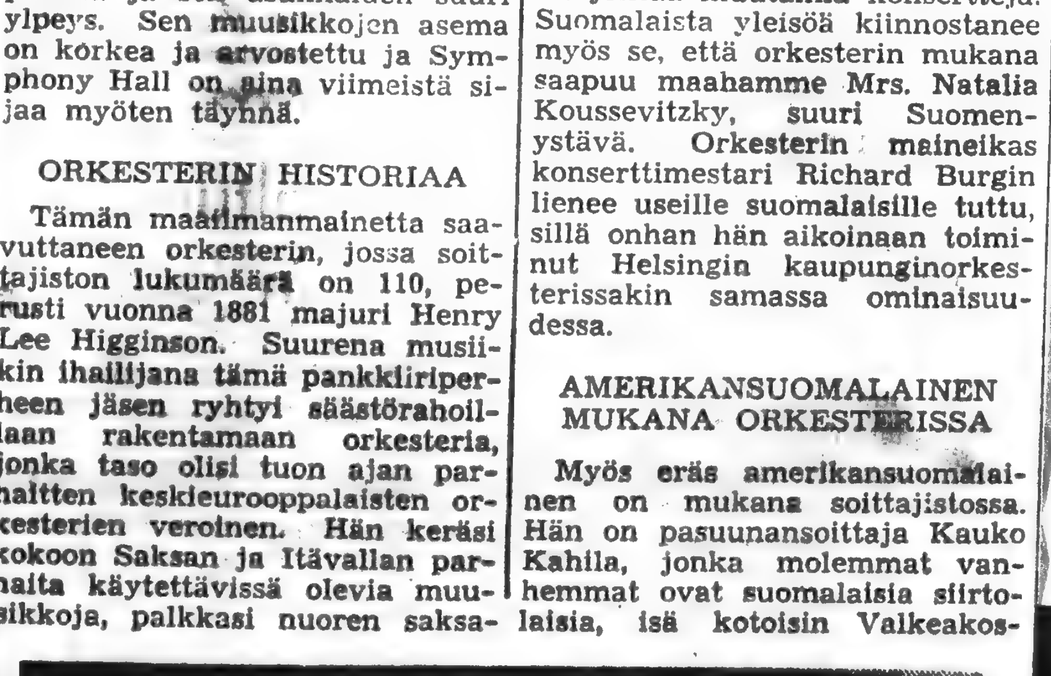
Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalia Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.



Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikika tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciskossa.

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[112]

OKRAATTI Sept. 2. '56

56 — N:o 217 — 9

ja hänen

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Iisalmen Sl.
Pvm 2 / 9 1956
Kirjoittaja:

KUULUTUKSIA

KUULUTUS.

Allamainittujen Vieremän nnassa suoritettavien maanmittaustoimitusten sekä niiden yhteydessä ehkä tarpeellisiksi osoittautuvien piirirajankäyntien käsittelemistä varten pidetään seuraavat kokoukset, jotka pidetään Vieremän kunnan

Kunnantalolla
tiistaina, syyskuun 18 päivänä 1956:

1) Halkominen Pesukankaan tilalla RN:o 6^{12}, Nissilän kylää, kello 11.15;

2) Halkomiset Paavolan tilalla RN:o 5^{4}, Salahmin kylää, ja Paavolan tilalla RN:o 47, Salahminkuivion kylää, kello 12.00;

3) Halkomiset Purolan tilalla RN:o 3^{9}, Salahmin kylää, Puronluhdan RN:o 37 ja Purolanityn RN:o 36 tiloilla, molemmat tilat Salahminkuivion kylää, kello 13.30;

4) Juho Heikki Cederbergin tkämäen tilasta RN:o 2^{8}, Vieremän kylässä, ostaman määräalan lohkomista varten kello 14.30 kä

5) Hugo Nissisen Kilpolan tilasta RN:o 12^{8}, Vieremän kylässä, ostaman määräalan lohkomista varten kello 15.00.

Näihin tilaisuuksiin kutsutaan saapumaan kaikki asianosaiset ja rajanaapurit ja kehoitetaan heitä ottamaan mukaansa selvitykset omistusoikeudestaan ja hallussaan olevat, toimitusten alaisia tiluksia koskevat kartat ja asiakirjat sekä kutsumaan toimituksiin kaksi kunnallisvaltuuston maanmittaustoimituksia varten valitsemaa uskottua miestä tai lohkomisessa heidän sijastaan kaksi esteetöntä todistajaa.

Samalla huomautetaan, että jos toimituksen hakija jää pois alkukokouksesta eikä kukaan muu vaadi toimitukseen ryhtymistä, toimitus katsotaan rauenneeksi, mutta muutoin ei asianosaisen poissaolo estä toimituksen suorittamista.

Siilinjärvi, 1 päivänä syyskuuta 1956.

Maanmittausinsinööri
J. AIRAKSINEN.

SEKALAISIA

Iisalmi—

LINJA-AUTON

alkaen 29

M. Ti. K. To. P. L. S.
Lähtö
19.30
20.00
20.15
Tulo

Yhteys Iisalmessa klo 17.05 Kuopi teen autossa, paitsi lauantai- ja s ta klo 22.05 lähtevässä Pohjolan

(Tallettakaa)

MYYTÄVÄNÄ

Perunannostoaika lähestyy

Meiltä saatte tarkoitukseen sopivia lujia pärevasuja halvalla.

YLÄ-SAVON KALUSTE OY
Iisalmi — Pohjolank. 1.
Puh. 1572.

PALVELUKSEE

Miellyttävä

Jos olette 20—40-vuotias talou pystytte itsenäiseen työhön ja olet tai emäntäkoulun, on Teillä tilais hoitajana perheessä, jossa on 4 ai lämmitys. Miellyttävät työskentely

Vast. os. Rouva Hanna Vainio

OSOITEILM

Huonekalut, konttori-

ym. puualan tuotteet löydätte keestä kilpailukykyisiin hinto

YLÄ-SAVON K

Iisalmi — Pohjola

N:liiton selonteko

RUOTSIN ULKOMINISTERIÖLLE.

TUKHOLMA, 1. 9. (STT)

Neuvostoliitto antoi perjantaina ulkoministeriön pyytämän selonteon elokuun 29 päivänä sattuneesta tapauksesta, jolloin

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Hämeen St.
Pvm 2 / 9 1956
Kirjoittaja:

TAIDETTA

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkesteriden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä

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mäinen maailmansota naan muutoksen orkeskoonpanoon. Sen soitta- kansainvälisemmäksi.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kajala
Pvm 2 / 9 1956
Kirjoittaja:

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Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

INFORMATION OBSCURED

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Ylä-Vuoksi
Pvm 2 9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu Suomeen

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkesteriden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionooppeaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä mainekkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti »kauneinta musiikkia maailmassa.» Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia nimiä. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtaja oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Hels. San.
Pvm 2 9 1956
Kirjoittaja:

Bostonin sinfonikot avaavat konserttikauden

Paitsi että syyskonserttikausi tänä vuonna alkaa tavallista aikaisemmin — mikä ilmojen puolesta lienee aivan paikallaankin — on sen avauksena todellinen suurtapahtuma: Bostonin Sinfoniaorkesterin konsertti Messuhallissa tiistaina syysk. 4 pnä klo 20.

Tämän, alallaan maailman parhaimpiin lukeutuvan orkesterin johtaja on kuuluisa ranskalainen kapellimestari Charles Munch, jonka loistelias ura ensin Pariisissa ja sitten Yhdysvalloissa on tunnettu.

Orkesterin korkean kansainvälisen tason ohella on myös sen 110 henkilöä käsittävä jäsenistö varsin kansainvälinen kokoonpanoltaan. Paitsi syntyperäisiä amerikkalaisia on mukana syntyperältään ranskalaisia, venäläisiä, saksalaisia, hollantilaisia, tanskalaisia, itävaltalaisia, tshekkoslovakialaisia, italialaisia, unkarilaisia, romanialaisia, bulgarialaisia ja egyptiläisiä. Onpa mukana suomalainenkin nimi, pasunisti Kauko Kahila.

Orkesteri saapuu Helsinkiin lentoteitse Tukholmasta konserttipäivän aamuna, ja konsertin jälkeisenä päivänä matka jatkuu edelleen Leningradiin, jossa on kaksi konserttia, ja sieltä Moskovaan. Messuhallin konsertti on niinollen orkesterin ainoa esiintyminen maassamme. Ohjelma käsittää Beethovenin Eroica-sinfonian, Pistonin sinfonian n:o 6, joka on sävelletty Bostonin sinfoniaorkesterin parakaa vietettävän 75-vuotisjuhlavuoden kunniaksi, sekä musiikkia Ravelin baletista Daphnis ja Chloë, sarja n:o 2 (Päivän koitto, Pantomiimi ja Tanssi).

Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Vasabladet
Pvm 2 9 1956
Kirjoittaja:

Bostons symfoniorkester besöker Finland

Möte mellan bostonorkesterns tre stora dirigenter, f. v. Pierre Monteux som ledde orkestern från 1919 till 1924, Serge Koussevitski, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Bostons symfoniorkester, en av de största i USA, befinner sig för närvarande på en jubileumsturné i Europa. Till turnéprogrammet hör också en konsert i Helsingfors, och i samband härmed kan vi återge en del uppgifter om den märkliga orkestern

Det är i år alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsongen presenterades 15 nya verk av internationellt kända kompositörer, och nu ges alltså konserter i en rad av europeiska länder, bl. a. i Sovjetunionen som ingen amerikansk orkester tidigare har besökt.

Att presentera nya verk har länge varit tradition hos bostonorkestern. Under orkesterns tidigare år spelade sådana orkesterledare som Henschel, Nikisch och Gericke en viktig roll för att göra Johannes Brahms förstådd i USA vid en tid då kritiker på bägge sidor av Atlanten anklagade Brahms för att vara otillgänglig. Längre fram var det Pierre Monteux' tur att under sin tid som ledare för orkestern från 1919 till 1924 introducera Igor Stravinski. Den världsberömde dirigenten Sergej Koussevitski, som avled 1951 ledde orkestern från 1924 till 1949. Han sökte outtröttligt efter nya begåvningar och var en av de första att erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett par namn. Även Sibelius stod högt på hans lista.

SYMFONINS BETYDELSE I USA.

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfonins ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester, men bara Newyork, Chicago och San Francisko har fasta operasällskap.

BOSTONSÄSONG MED 220 KONSERTER

Nu räknas Bostons och Filadelfias symfoniorkestrar och Newyorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskis kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitski efterträddes av den nuvarande orkesterledaren Charles Münch som också leder europaturnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Under Koussevitskis tid grundade symfoniorkestern en unik musikskola, Berkshire music center på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch, och som lärare fungerar kända kompositörer och musiker från både USA och andra länder. Tanglewood är bostonorkesterns huvudsakliga arbetsplats på sommaren, och orkestern ger livligt uppskattade friluftskonserter under den musikfestival som avslutar kurserna vid Berkshire music center.

Den vanliga vintersäsongen om 30 veckor tar slut i april, varefter de populära konserterna börjar under ledning av Arthur Fiedler, varje kväll i maj—juni. Fiedler dirigerar också friluftskonserterna vid Charles river.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse, inte minst av de tusentals studerande vid Harvard universitetet och Massachusetts institute of technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsalen är alltid fullsatt, och att dirigenten ibland slår av och tar om några avsnitt är bara intressant och ökar musikkunnandet, tycker besökarna.

HUFVUDSTADSBLADET

Drottningen och Sibelius vid strålande festival

Tre av huvudrollinnehavarna i
Wood". I bakgrunden Donald
William Spuire som Captain To
Polly G

Boston Symphony Orchestra inledde sin europeiska turné med en strålande konsert i Usher Hall. Den kom, spelade och segrade. Ja, en skotsk tidning skriver att man aldrig har hört en orkester av en så hög kvalitet i Edinburgh. Det är ett fulländat spel med praktfulla stråkar och Charles Munch som en hypnotiserande dirigent. Man förstår så väl att han betraktar sin ställning som musikdirektör och dirigent som "ett heligt kall" som han själv uttryckt det. Programmet upptog bland annat Haydns symfoni nr 102, Strauss symfoniska poem "Don Juan" och Walter Pistons symfoni nr 6. Den sistnämnda var av speciellt intresse då det var första gången den spelades i Europa och även för att den komponerats med anledning av Boston Symphony Orchestras 75-årsjubileum. I går kom turen till den berömde veteranen Pierre Monteux som med majestätiskt lugn och ett minimum av rörelser dirigerade Schubert, Bartok och Paul Crestons symfoni nr 2. En intressant komposition med originella klangeffekter och rik orkestrering.

Vid en pressmottagning berättade Madame Olga Koussevitzky — änka efter den berömda dirigenten — att Boston Symphony Orchestra hade bett Sibelius skriva en symfoni — nr 8 — till orkesterns 50-årsjubileum, men tyvärr hade han varit tvungen att avböja. The Koussevitzky Music Foundation som upprättades 1942 har senare beställt verk av många berömda kompontister såsom Bartok, Hindemith, Honegger, Strawinsky, Schönberg, Milhaud, Villa-Lobos, Britten, Piston m. fl.

Mer än en kvarts miljon resenärer besöker Edinburgh under festivalen. Staden är så fullpackad med folk att den nästan spricker i sömmarna. Man står i kö överallt: i butiker, restauranger, konsertluckor och på busshållplatser. Men allt tas med gott humör ty här finns så mycket att glädja sig åt.

Den nya festivaldirektören Robert Ponsonby är bara 30 år men han är minst 6 fot lång, så han har en god överblick över situationen och håller med beundransvärt lugn de många trådarna i sin hand. Han får emellertid dela äran med Mr. Graham Cowie som Hufvudstadsbladets korrespondent i fjol beskrev som "en ängel med mustasch". Han presiderar fortfarande i The Festival Press Club där han med änglatålamod och otrolig effektivitet bistår journalister från hela världen.

Edinburgh, 1 augusti.

Fanny Aavatsmark MacTaggart

OMEN KULTTUURIRA
LEIKELMÄPALVE
Unis
Uusi Aika
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Uusi Aika
Pvm 2 9 19 56
Kirjoittaja:

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Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1942, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Uusi Suomi
Pvm 2 9 19 56
Kirjoittaja:

vaavat

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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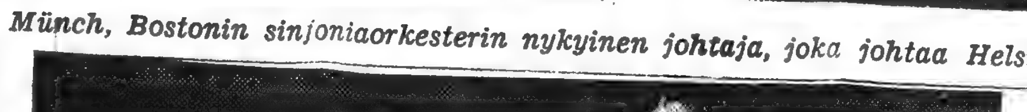
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Etelä-Saimaa
Pvm 3 9 19 56
Kirjoittaja:

johtaja, joka

esteri



Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. — Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Sergei Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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[114]

EN KULTTUURIRAHASTO
KELMÄPALVELU
Usis
Uusi Aika
9 19 56

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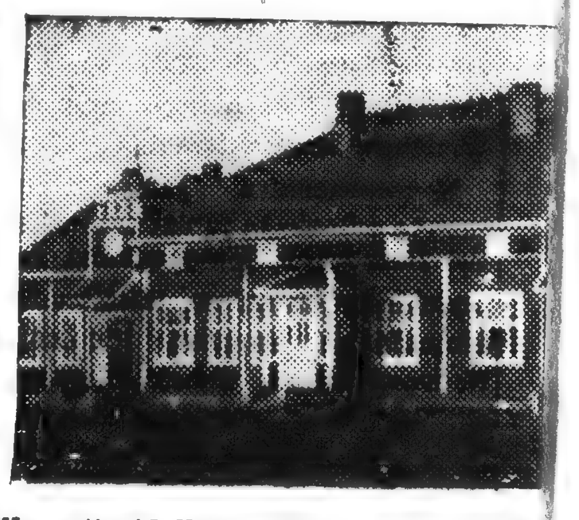
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220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestä-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Uusi Suomi
Pvm 2/9 1956
Kirjoittaja:

Bostonin sinfoonikot avaavat konserttikauden

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Etelä-Saimaa
Pvm 3/9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainoalaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50 000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymät ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Vapaa Sana
Pvm 3/9 1956
Kirjoittaja:

BOSTONIN SINFOONIKOT AVAAVAT KONSERTTIKAUDEN

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Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan.

[114]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Uusi Aika
Pvm 2 / 9 19 56
Kirjoittaja:

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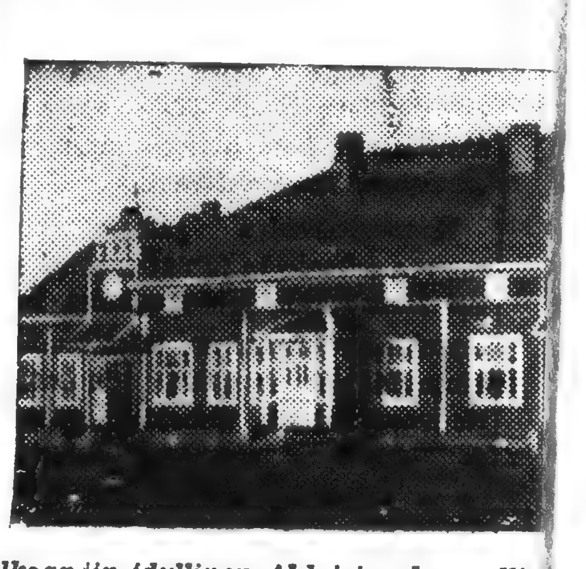

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220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestä-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Uusi Suomi
Pvm 2 / 9 19 56
Kirjoittaja:

Bostonin sinfoonikot avaavat konserttikauden

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
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Pvm 3 / 9 19 56
Kirjoittaja:

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Orkesteri saapuu Helsinkiin lentoteitse Tukholmasta konserttipäivän aamuna, ja konsertin jälkeisenä päivänä matka jatkuu edelleen Leningradiin, jossa on kaksi konserttia, ja sieltä Moskovaan. Messuhallin konsertti on niinollen orkesterin ainoa esiintyminen maassamme. Ohjelma käsittää Beethovenin Eroica-sinfonian, Pistonin sinfonian n:o 6, joka on sävelletty Bostonin sinfoniaorkesterin paraikaa vietettävän 75-vuotisjuhlavuoden kunniaksi, sekä musiikkia Ravelin baletista Daphnis ja Chloë, sarja n:o 2 (Päivän koitto, Pantomiimi ja Tanssi).

Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
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Lehti: Etelä-Saimaa
Pvm 3 / 9 19 56
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

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220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymät ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica, Piston: Sinfonia 6, Ravel: Daphnis & Chloë II.

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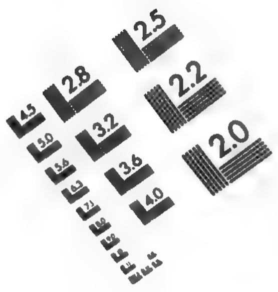
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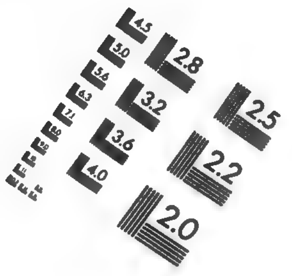
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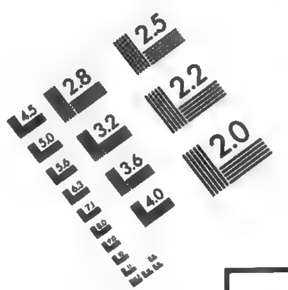
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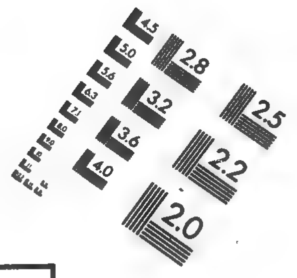
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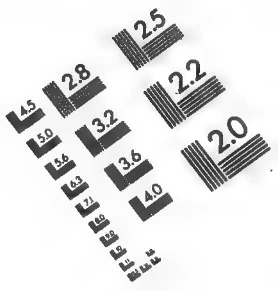
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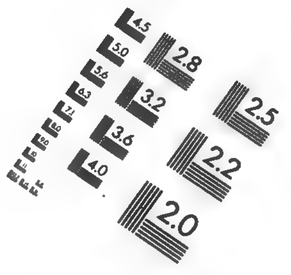
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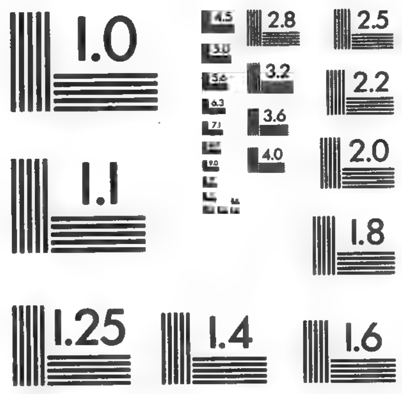
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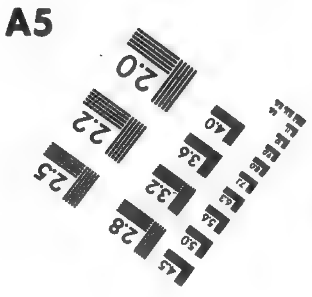
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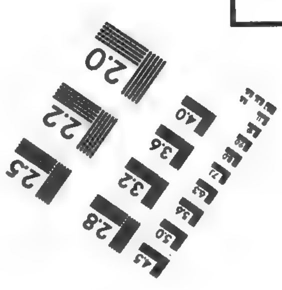
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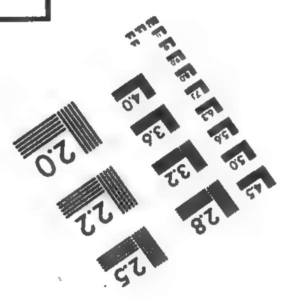
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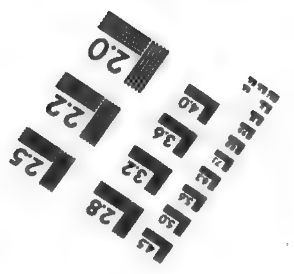
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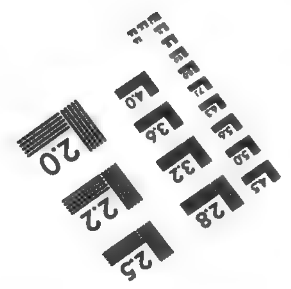
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Savo
Pvm 3 9 1956
Kirjoittaja:

CHARLES MÜNCH, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfonia-orkesteri saapuu

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Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higinson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä mainehikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

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Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloe II.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Keskipohjanmaa
Pvm 3 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu

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Orkesterin historiaa

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220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—49, ja orkesterin nykyinen johtaja Charles Nünch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusetsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphny Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

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Amerikansuomalainen mukana orkesterissa

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SUOMEN KULTTUURI
LEIKELMÄPAL

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Karjalan Maa
Pvm 3 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin ko l
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siikkia Ravelin baletista Da
ja Chloe, sarja N:o 2 (päivän
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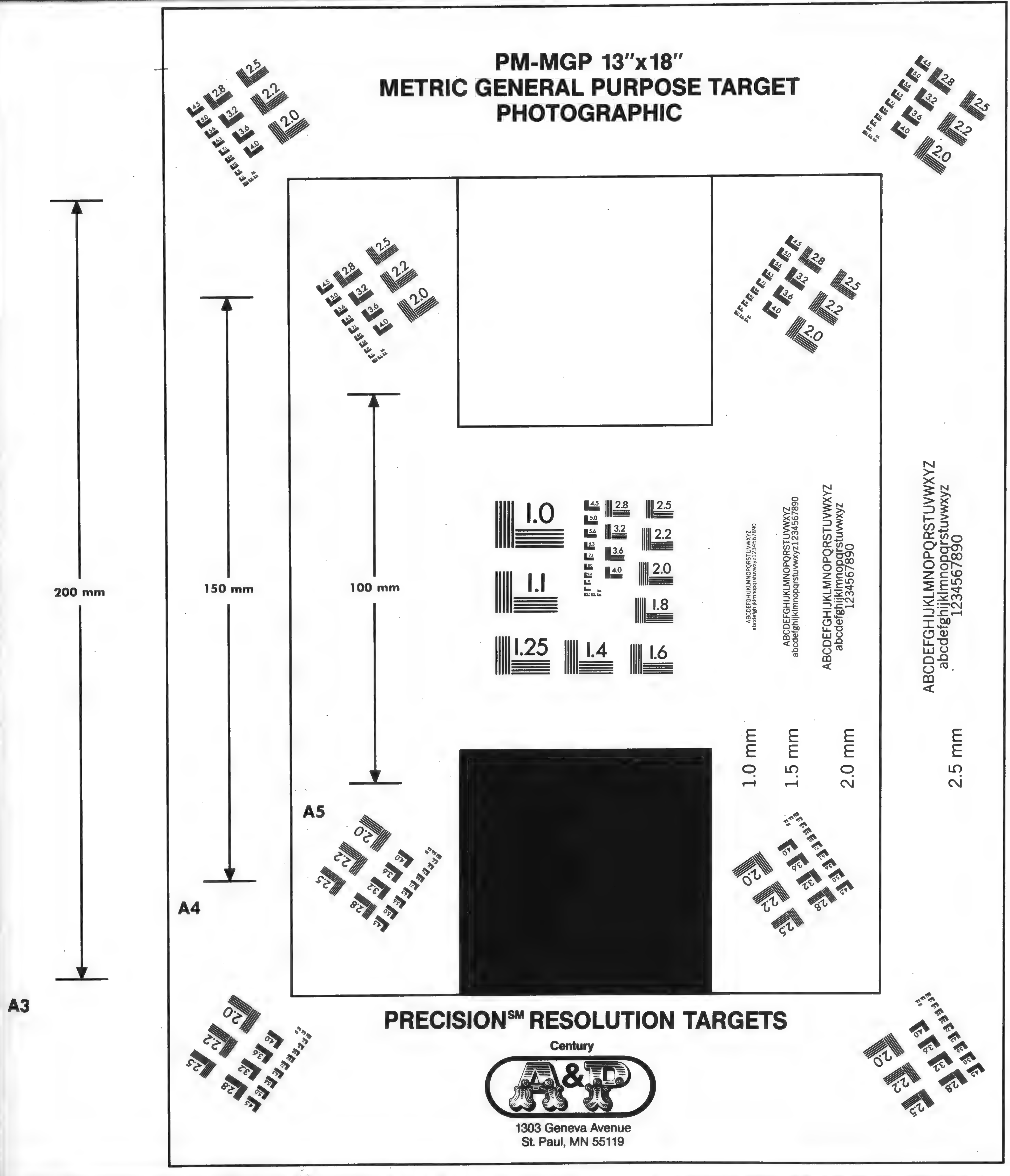
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Savo
Pvm 3/9 1956
Kirjoittaja:

CHARLES MÜNCH, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfonia-orkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomais-

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Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionooppeaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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220 konserttia vuo

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Bostonin sinfoniaorkeste
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SUOMEN KULTTUURI
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LEIKELMÄPALVELU
Tilaaja: Ulis
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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Keskipohjanmaa
Pvm 3/9 1956
Kirjoittaja:

SUOMEN KULTTUURIR
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Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso oli tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—49, ja orkesterin nykyinen johtaja Charles Nünch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Harvard-yliopiston ja Massachusetsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphny Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. **Suomalaista** yleisöä kiinnostanee myös se, **että** orkesterin mukana saapuu maahamme Mrs. Natalie **Koussevitzky**, suuri Suomen-ystävä. **Orkesterin maineikas konserttimestari Richard** Burgin lienee useille **suomalaisille** tuttu, sillä **onhan hän aikoinaan** toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

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Charles Münchin lisäksi seuraa

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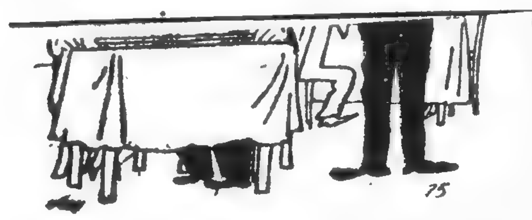

— Miksi h . . . ssä ette kirjoita ruokalistaanne ymmärrettävällä kielellä!

Muistettavia tilaisuuksia

Haapajärven Laulumiesten

toimintakauden alkajaistilaisuus pidetään Suomenselän kabinetissa tänään klo 20. Kauden avauskahville toivotaan saapuvan kaikkien entisten jäsenten sekä kaikkien muidenkin laulumiesten.

Retkelle P-Ruotsiin halvalla

K-P:n piirin pyöräilyjoukkue matkustaa Luulajaan pyöräilyotteluun P-Ruotsia vastaan. Matka suoritetaan linja-autolla. Lähtö perj. 7. 9. ja takaisin Ruotsista lähdetään sunn. 9. 9. Autossa on vielä vapaita paikkoja. Matkalle haluavia pyydetään tekemään paikkatilaukset Otto Viljamaa, Nivala, Eino Vesisenaho, Kannus ja Arvo Maunumäki, Kälviä, joilta saa lähempiä **tietoja matkasta.**

tensä Kalle Hanhisalon ja Ann Strömin (ent. Nissilä) kunniakjuhlahetken rukoushuoneella. Ka kaiset vieraat olivat saapuneet ju laan puolisoineen. Tervetuliaisp heen piti seuran pj. Maija Erkki ja juhlapuheen Eemil Erkkil Kvartetti (Ahto Niemelä, Eino Paavo Jukkola ja Kaarlo Erkkilä esitti lauluohjelmaa Eero Erkkilä toimiessa säestäjänä. Lausunt esitti Jenny Hanhisalo. Lisäksi vi raille puhui raittiuslautakunnan Kalle Lukkarila ja vieraiden pu lesta vastasi Kalle Hanhisalo.

Vetelin sotainvalidien ao:n

yleinen kokous pidettiin eil osuusmeijerillä. Kokouksessa käs teltiin Si-viikon asioita. Mukana piirisiht. Nousiainen, joka selo Si-viikon järjestelmää, teroitti k räyksen tärkeyttä ja antoi suunt viivoja alkavan viikon toiminnal Sotatapaturmalain muutoskysymy siä esittivät jäsenet piirisiht. No siaiselle, joka niitä selosti. Keräy päälliköksi keräystä varten valitti Antti A. Heikkilä ja koko pitäj käsittäviksi kerääjiksi Urho Ris harju ja Santeri Klemola sekä na jaoston jäsenistä yksi näiden lisä si. Autoja ja traktoreita päätetti pyytää niiden omistajilta eri kylil auttamaan keräystä. Juhlatoimin **jätettiin johtokunnalle.**

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaa
Lehti
Pvm 19
Kirjoitt

Bostonin sinfoonikot avaat konserttikauden

Paitsi että syyskonserttikausi tänä vuonna alkaa tavallista aikaisemmin — mikä ilmojen puolesta lienee aivan paikallaankin — on sen avauksena todellinen suurtapahtuma: Bostonin Sinfoniaorkesterin konsertti Messuhallissa tiistaina syysk. 4 pnä klo 20.

Tämän, alallaan maailman parhaimpiin lukeutuvan orkesterin johtaja on kuuluisa ranskalainen kapellimestari Charles Munch, jonka loistelias ura ensin Pariisissa ja sitten Yhdysvalloissa on tunnettu.

Orkesterin korkean kansainvälisen tason ohella on myös sen 110 henkilöä käsittävä jäsenistö varsin kansainvälinen kokoonpanoltaan Paitsi syntyperäisiä amerikkalaisia on mukana syntyperältään ranskalaisia, venäläisiä, saksalaisia, hollantilaisia, tanskalaisia, itävaltalaisia, tshekkoslovakialaisia, italialaisia, unkarilaisia, romanialaisia, bulgarialaisia ja egyptiläisiä. Onpa mukana suomalainenkin nimi, pasunisti Kauko Kahila.

Orkesteri saapuu Helsinkiin lentoteitse Tukholmasta konserttipäivän aamuna, ja konsertin jälkeisenä päivänä matka jatkuu edelleen Leningradiin, jossa on kaksi konserttia, ja sieltä Moskovaan. Messuhallin konsertti on niinollen orkesterin ainoa esiintyminen maassamme. Ohjelma käsittää Beethovenin Eroica-sinfonian, Pistonin sinfonian N:o 6, joka on sävelletty Bostonin sinfoniaorkesterin paraikaa vietettävän 75-vuotisjuhlavuoden kunniaksi, sekä musiikkia Ravelin baletista Daphnis ja Chloe, sarja N:o 2 (päivän koitto, Pantomiimi ja Tanssi).

Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulvis
Lehti: Karjalan Maa
Pvm 3 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu

Bostonin mainelkas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4 pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—49, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

ORKESTERIN HISTORIA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaudin Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Sharles Münch, eräs Ranskan musiikkielämän johtavia nimiä. Hänen johtajakautensa on muodostunut orkesterille voitokkaaksi nousuksi.

Konsertissaan Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

N KULTTUURIRAHASTO
LEIKELMÄPALVELU
Ulvis
Göteborgs-Tid
9 19 56

...ales Münch, Boston...

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulvis
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Kirjoittaja:

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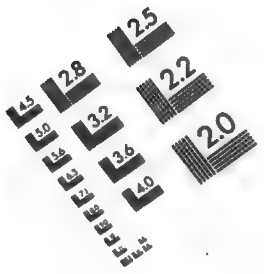
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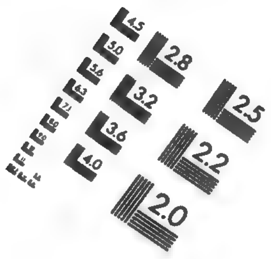
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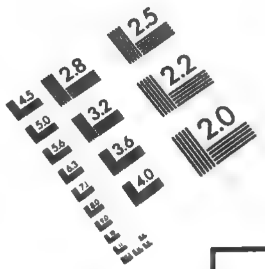
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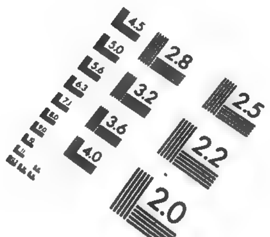
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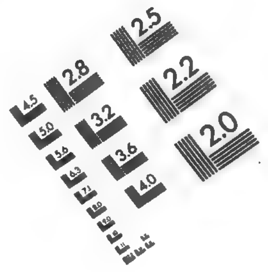
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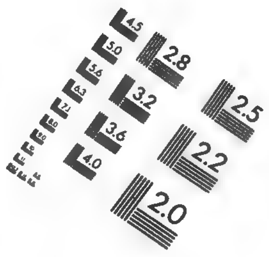
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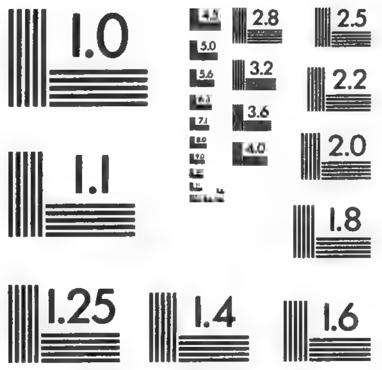
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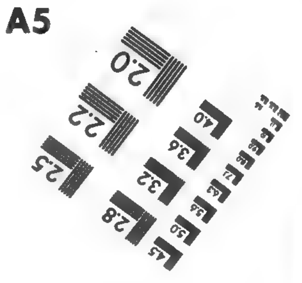
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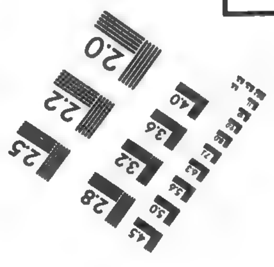
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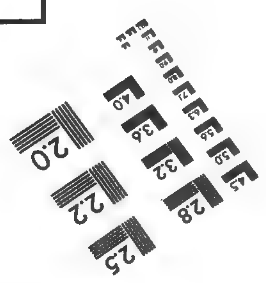
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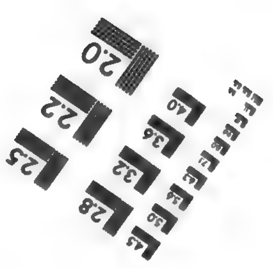
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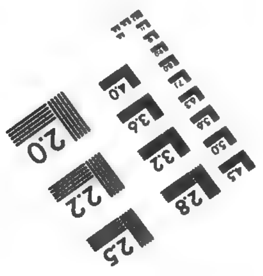
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Ulis
Björneborgs Tidning
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presidentti ja rouva
niottavat konserttia

Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors. Mera om Münch på sid 3.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Björneborgs Tidning
Pvm 4 9 1956
Kirjoittaja:

Charles Münch till Helsingfors med Bostonsymfonin

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Sergej Koussevitzky, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Bostons symfoniorkester konserterar i Helsingfors i dag. Orkestern befinner sig på en Europaturné som ordnats i samband med dess 75-årsjubileum. Den skall medverka bl. a. vid festspelen i Edinburgh och ge konserter även i Oslo, Köpenhamn o. Stockholm. Två konserter vardera i Moskva och Leningrad står också på programmet. Bostonsymfonins ledare är sedan 1949 Charles Münch och i denna artikel berättas om hans musikaliska karriär.

Den kände amerikanske kompositören och kritikern Virgil Thompson skrev 1934, efter en rundresa i Europa, att han i Paris hade funnit en orkesterledare som en dag borde kunna efterträda Sergej Koussevitskij som ledare för Bostons symfoniorkester. Det tog 15 år innan Thompsons spådom gick i uppfyllelse, men då Koussevitskij 1949 steg ner från dirigentpallen blev Charles Münch hans efterträdare.

Trots att Münch bara två år tidigare hade bytt ut konsertmästarens violin i den berömda Gewandhaus orkestern i Leipzig mot taktpinnen i Paris visade han alltså redan 1934 att han besatt många av de egenskaper som hade givit Koussevitskij hans världsrykte. Han var väl förtrogen med hela den traditionella repertoaren, gick i bräschen för den moderna musiken och utstrålade den odefinierbara personliga magnetism som skiljer en stor dirigent från en medelmåtta.

Münchs uppgift i Boston var långtifrån lätt. Visserligen skulle han överta en orkester som enligt samstämmiga vittnesmål var bland de yppersta i världen, men Koussevitskij hade varit ledare för Bostonsymfonin i ett kvartsekel och den var i så hög grad hans verk att identifikationen nästan var fullständig. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

Men också musiktraditionerna i Boston har djupa rötter. En av traditionerna är att på allt sätt bistå symfoniorkesterns ledare i hans arbete och att ge honom största möjliga frihet.

Ny dirigent, ny ton

Under de sex år Münch lett orkestern har han visat sig vara en värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch än under företrädaren, men skillnaden är som mellan en målning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

Bostonsymfonin fortsätter att framföra och introducera ny och obekant musik. Som ett led i firandet av sitt 75-årsjubileum har orkestern presenterat nya verk av 15 internationellt kända europeiska och amerikanska kompositörer, däribland Benjamin Britten och Darius Milhaud från Europa och Aaron Copland och Howard Hanson från USA.

Münch, som fyller 65 år den 26 september, är född i Strasbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i staden orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhausorkestern under Wilhelm Furtwängler.

Ett heligt kall, en feber

Det var Münchs ambition att bli dirigent. Han brukar berätta om hur upprörd han blev en gång i sin ungdom efter en konsert i hemstaden, då han hörde någon bland publiken lovorda orkestern, men samtidigt undra om man verkligen behövde ha dirigenten med. Att vara dirigent är inte ett yrke, utan ett heligt kall, säger Münch, det är ibland en prästerlig gärning och nästan en feber, en sjukdom, som bara döden kan avbryta.

Efter åtta år i Leipzig begav sig Münch till Paris för att söka fullfölja sin ambition. Han fick åtskilliga anbud, men valde att sätta upp en egen orkester, Paris filharmoniker. Framgången lät inte vänta på sig och han blev snart känd för sina framföranden av avantgardistisk musik och för lysande tolkningar av traditionella orkesterstycken.

Att utge sig själv

Bara fem år efter sin debut som dirigent utnämndes Münch till Frankrikes främsta och mest eftertrakade dirigentpost, som ledare för Société des Concerts och professuren som orkesterledare vid Pariskonservatoriet, en befattning som han uppehöll från 1937—45. Efter krigsslutet tog han en rad gästengagement i olika delar av världen, däribland två mycket framgångsrika i Boston, som ledde till att han senare permanent knöts till orkestern.

Om sitt liv som orkesterledare och sin uppfattning om dirigentens roll har Münch berättat i sin bok ”Jag är dirigent”. Han skriver: ”Att dirigera en konsert innebär en oerhörd förbrukning av nervös energi. Berlioz berättar att han efter ett framförande av sin overtyr ”Francs-Juges” alldeles utmattad sträckte ut sig över pukorna och snyftade. Detta är ingenting att le åt. Han hade dirigerat ett av sina egna verk, han hade förbrukat en del av sin själ. Varje uttolkare av musik måste vara i stånd till en sådan fullständig bikt. Är han inte det, då måste han byta yrke.”

—o—

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Kiillis-Häme
Pvm 4 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, keskellä Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin tänään tapahtuvassa konsertissa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulis
Lehti: Päijänmaan Kansa
Pvm 4 9 1956
Kirjoittaja:

Maailmankuulu Bostonin sinfoniaorkesteri konsertoi eilen lalla Helsingissä. kuuluisan orkesterin johta Charles Münch.

[116]

standen. Dessutom hade Koussevitskij i det traditionstrogna Boston närmast blivit en institution, lika fast rotad i bostonbornas medvetande som stadens minnesmärken från det amerikanska frihetskriget.

Men också musiktraditionerna i Boston har djupa rötter. En av traditionerna är att på allt sätt bistå symfoniorkesterns ledare i hans arbete och att ge honom största möjliga frihet.

Ny dirigent, ny ton

Under de sex år Münch lett orkestern har han [illegible] värdig efterträdare till Koussevitskij. Orkestern låter annorlunda under Münch än under företrädaren, men skillnaden är som mellan en malning av Rembrandt och en av Tizian, av vilken ingendera är ett mindre mästerverk därför att de är utförda i olika stilar.

Bostonsymfonin fortsätter att framföra och introducera ny och obekant musik. [illegible] av 15 [illegible] Benjamin Britten och Darius Milhaud [illegible] Aaron Copland och Howard Hanson från USA.

[illegible] 65 år den 26 september, född i Strasbourg, där [illegible] kantor. Han fick sin [illegible] vid [illegible] staden. [illegible] Fritz. [illegible] Paris och [illegible] världs- [illegible] Münch till Stras- [illegible] [illegible] Leipzig [illegible] Gewandhausorkestern under Wilhelm Furtwängler.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Uris
Björneborgs Tidning
4 9 1956

TUURIRAHASTO
ÄPALVELU
Lauant...
19..

foonikot avaat ... illkauden

konserttikausi ta-
a tavallista aika-
ä ilmojen puolesta
aikallaankin — on
todellinen suurta-
onin Sinfoniaorkes-
essuhallissa tiis-
pää klo 20.
ssan maailman par-
eutavan orkesterin
uluisa ranskalainen
Charles Munch, jon-
n ensin Pariisissa ja
lloissa on tunnettu.
orkean kansainväli-
la on myös sen 110
ävä jäsenistö varsin
kokoonpanoltaan
äisiä amerikkalaisia
ntyperältään ranska-
iä, saksalaisia, hol-
kalaisia, itävaltalai-
vakialaisia, italialai-
sia, romanialaisia,
a egyptiläisiä. Onpa
laisenkin nimi, pa-
Kabila.
puu Helsinkiin len-
imasta konserttipäi-
a konsertin jälkeise-
matka jatkuu edel-
diin, jossa on kaksi
sieltä Moskovaan.
onsertti on niinollen
inen esiintyminen
Ohjelma käsittää
Eroica-sinfonian, Pis-
n N:o 6, joka on sä-
onin sinfoniaorkeste-
vietettävän 75-vuotis-
juhlaa, sekä mu-
n baletista Daphnis
i N:o 2 (päivän koit-
i ja Tanssi).
presidentti ja rouva
unioittavat konserttia

Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors. Mera om Münch på sid 3.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Koillis-Häme
Pvm 4/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin tänään tapahtuvassa konsertissa.

johti Phi-
a ja Toscanini
filharmoonik-

oli Koussevitz-
uudeksi johta-
eräs Rans-
johtavia hah-
akautensa or-
terille voimak-

A-messuhallissa
amme musiik-
tapahtumana.
uraavan ohjel-
oica; Piston:
Daphnis &

MALAINEN
ESTERISSA

ansuomalainen
ossa. Hän on
Auko Kahila.
mmat ovat
isä kotoi-
äiti Tampe-
joka puhuu
on opiskellut
servatoriossa
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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Pohjanmaan Kansa
Pvm 4/9 1956
Kirjoittaja:

Maailmankuulu Bostinin sinfoniaorkesteri konsertoi eilen illalla Helsingissä. Esitämme kuuluisan orkesterin johtaja Charles Münch.

[116]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Hangö
Pvm 4/9 1956
Kirjoittaja:

Bostonsymfonin

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitsky, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch, som dirigerar konserten i H:fors.

Charles Münch till Hfors

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Den kände amerikanske kompositören och kritikern Virgil Thompson skrev 1934, efter en rundresa i Europa, att han i Paris hade funnit en orkesterledare som en dag borde kunna efterträda Sergej Koussevitskij som ledare för Bostons symfoniorkester. Det tog 15 år innan Thompsons spådom gick i uppfyllelse, men då Koussevitskij 1949 steg ner från dirigentpallen blev Charles Münch hans efterträdare.

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Forts. sid. 4. Charles Münch...

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[illegible]

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vårt land alltjämt besvärades av en dold inflation, som kunde ställa till oreda i framtiden, ansågs opåkallade, ty den ekonomiska politiken med sina subventionsmättade budgeter hade lett till förträffliga resultat.

När den ensidigt konsumentvänliga subventionspolitiken nu ser ut att leda till orimligheter och en fortsättning av inflationen förefaller oundgaelig, känner man sig pa samma håll besvärad. Man söker inte orsakerna där de närmast star att finna, utan kommer med förklaringar om — dold inflation. Minister Tiainen förklarade nyligen att vi har att dragas med en konserverad inflation, som beror på eftersläpning i tjänstemannalöner, lantbrukspriser och hyror. Detta är helt visst riktigt, men orsakerna till att denna dolda inflation inte har kunnat övervinnas torde vara ministern välbekänta. Likaså borde ministern ha sig bekant att den n.v. inflationen inte enbart beror av "gamla" faktorer, utan att inflationen i år har mottagit nya impulser fran håll som ligger ministern mycket nära. Vi skall inte skylla vårigheterna bara på det förgångna, också nutiden har sin skuld i de urusla arrangemangen.

VON FIEANDT OCH

[illegible]

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skrift av områdets köpebrev jämte lantmätarintyg över utbrytningsåtgärder, avskrift av hyreskontrakt eller kommunens eller ett stabilt bolags förbindelse om tomtens försäljning eller förhyrning, varvid för de fall, då tomten icke godkännes till inteckning då lånet sökes, kommunen bör gira utredning därom, om den kommer att godkänna annan tillfällig säkerhet på högst 3 års tid;

c) utredning därom, om sökanden tidigare erhållit statslån (även lån för bostadsaktie anses som sådant);

d) sökandes ämbetsbetyg beträffande familjeförhållandena;

e) byggnadsinspektörens intyg, att på byggnadstomten byggnadsarbeten icke påbörjats;

f) sökandes egen försäkran, att byggnadsarbeten icke påbörjats och icke påbörjas förrän Arava givit sitt tillstånd härtill;

g) annan utredning sökanden anser behövlig.

Penninginrättningarnas bevis rörande primärlån behöver i detta skede ej nödvändigtvis fogas till låneansökningarna, men det är dock önskvärt med tanke på påskyndande av byggnadsarbetena inkommande vår och för klarläggandet av den totala finansieringen.

Ansökningshandlingarna rörande utvidgning:

Beträffande byggnadsplanerna för förstoring se ovan (i ansökningsblanketten, Aravas blankett nr 2, antecknas i övre kanten: 'Laajennus'), men dessutom krävès

a) tilläggsbilaga (Aravas blankett nr 29) jämte där nämnda tilläggsutredningar, där uppgifter om den gamla byggnaden ges och bör dessa uppgifter vara bestyrkta av två byggnadsexperter och försedda med deras namnunderskrifter.

Björneborg, den 4 september 1956.
470 **Stadsstyrelsen.**

"tjurskallighet". Varför? Emedan den inte ger krediter. Det finns enligt hr A. andra stora värden att skydda än penningvärdet, ty man måste även tryg-

[illegible]

REDUCTION

RATIO

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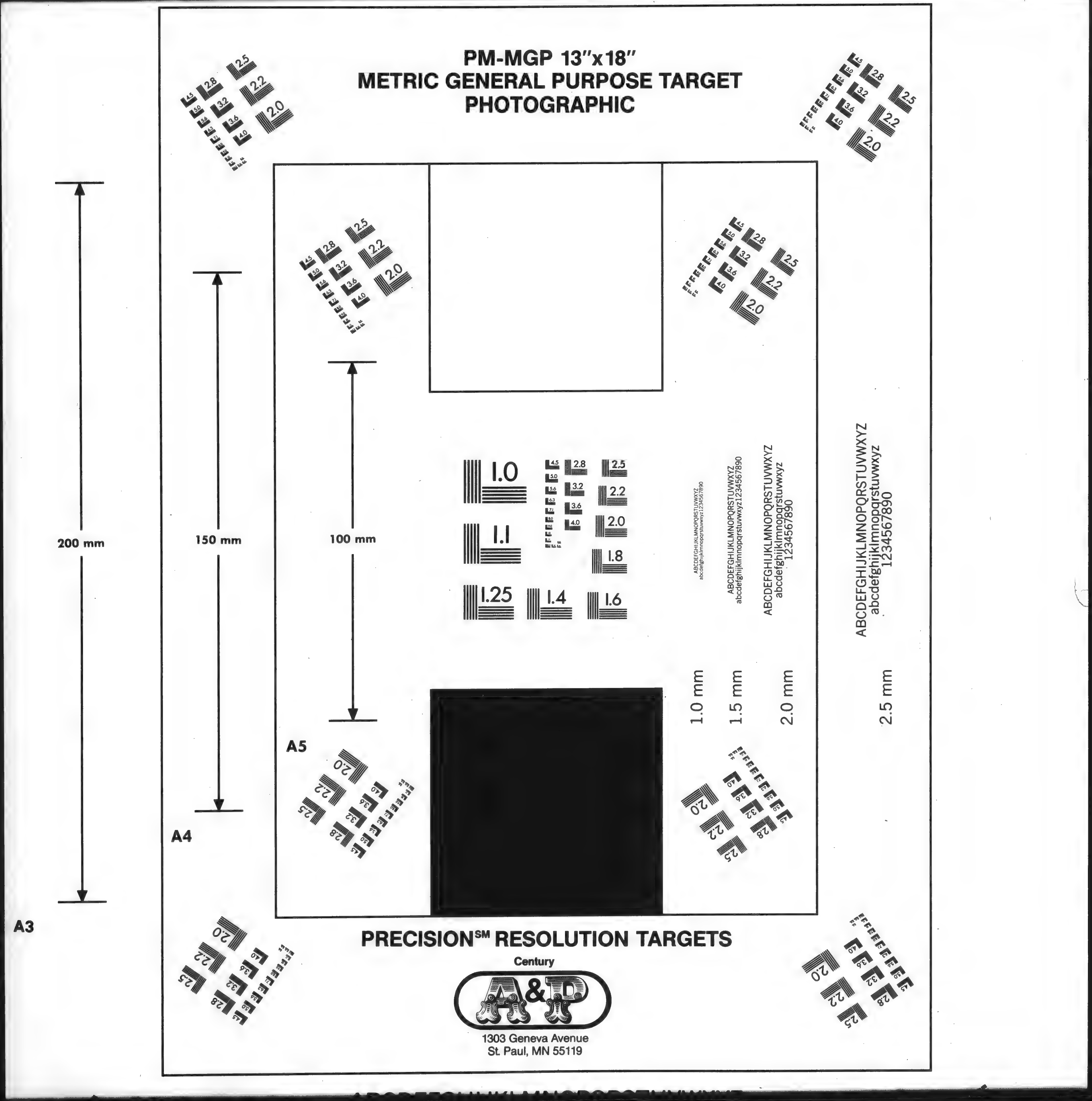

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
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100 mm
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A5
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2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Björneborgs Tidning
Pvm 4/9 1956
Kirjoittaja:

Charles Münch, Bostons symfoniorkesters nuvarande ledare, som dirigerar konserten i Helsingfors. Mera om Münch på sid 3.

SUOMEN KULTTUURIRAHASTO
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Tilaaja: Ulris
Lehti: Keski-Häme
Pvm 4/9 1956
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VON FIEANDT OCH

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470 **Stadsstyrelsen.**

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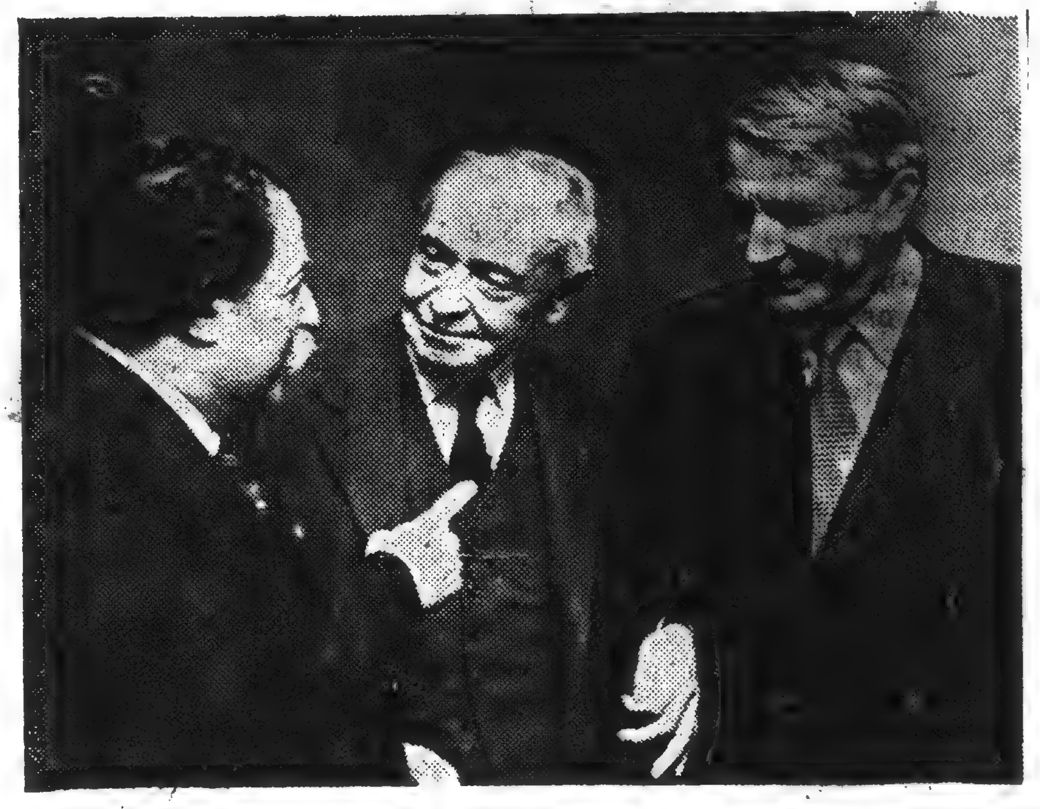
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Hangö
Pvm 4/9 1956
Kirjoittaja:

Bostonsymfonin



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Charles Münch till Hfors

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Bostonsymfonin fortsätter att framföra och introducera ny och obekant musik. Som ett led i firandet av sitt 75-årsjubileum har orkestern presenterat nya verk av 15 internationellt kända europeiska och amerikanska kompositörer, däribland Benjamin Britten och Darius Milhaud från Europa och Aaron Copland och Howard Hanson fran USA.

Münch, som fyller 65 år den 26 sept., är född i Strassbourg, där hans far var kantor. Han fick sin första musikaliska utbildning vid musikkonservatoriet i hemstaden, som nu förestås av hans bror Fritz. Efter ytterligare studier i Paris och militärtjänst under första världskriget återvände Münch till Strasbourg som konsertmästare i stadens orkester och tjänstgjorde samtidigt som lärare vid konservatoriet. Senare flyttade han till Leipzig som konsertmästare i Gewandhaus-orkestern under Wilhelm Furtwängler.

REDUCTION

RATIO

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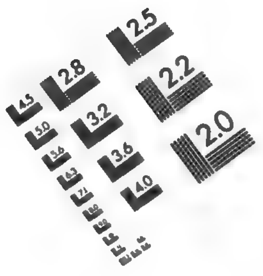
2.5
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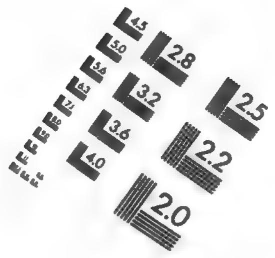
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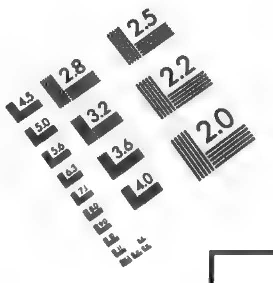
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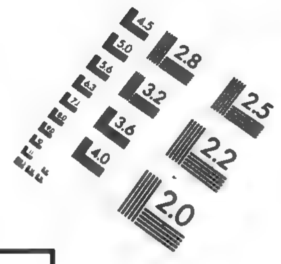
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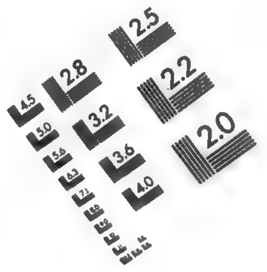
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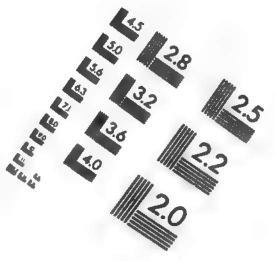
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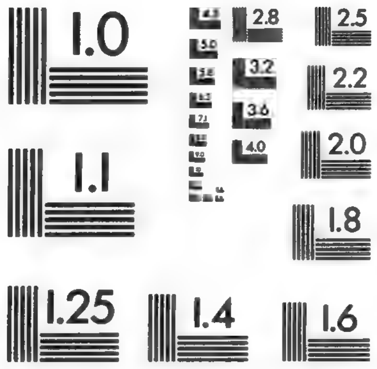
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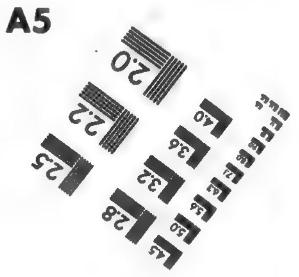
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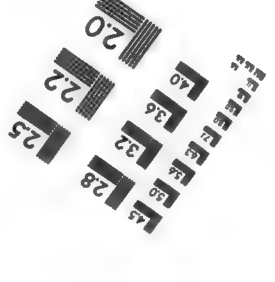
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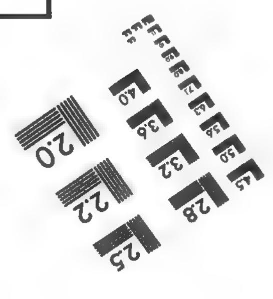
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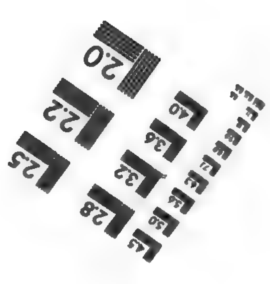
PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Itä-Häme
Pvm 4 9 1956
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsertoi Helsingissä tänään, syyskuun 4 päivänä. Kuvassamme orkesterin johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kokkola
Pvm 4 9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Syd-Österbotten
Pvm 4 9 1956
Kirjoittaja:

BOSTONIN SINFOONIKOT EUROOPAN-KIERTUEELLA

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänä-iltana, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotiasta olemassaoloaan Euroopan-kiertu-Suomessakin vuoden 1955 Sieella juhliva orkesteri sek: belius?viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat «kolme suurta« useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin «läpi« kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme [illegible] Wienin valtionoopperaa, Lontoon Convent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa, joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chigagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimillinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen musiikkojen asema on korkea ja arvostettu ja Symbhonyt Hall on aina viimeistä sijaa myöten täynnä.

ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti v 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia musiikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

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Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesetri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewodiin Massachusettsin valtiossa. Täällä annettiin joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja musikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Coplan.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat »Pops«-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös [illegible]-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus [illegible] kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloe II.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk Serge Koussevitzky, sen kuuluisa johtaja vv 1924—1949 ja orkesteri nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
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Lehti: Kymeen St.
Pvm 4 / 9 1956
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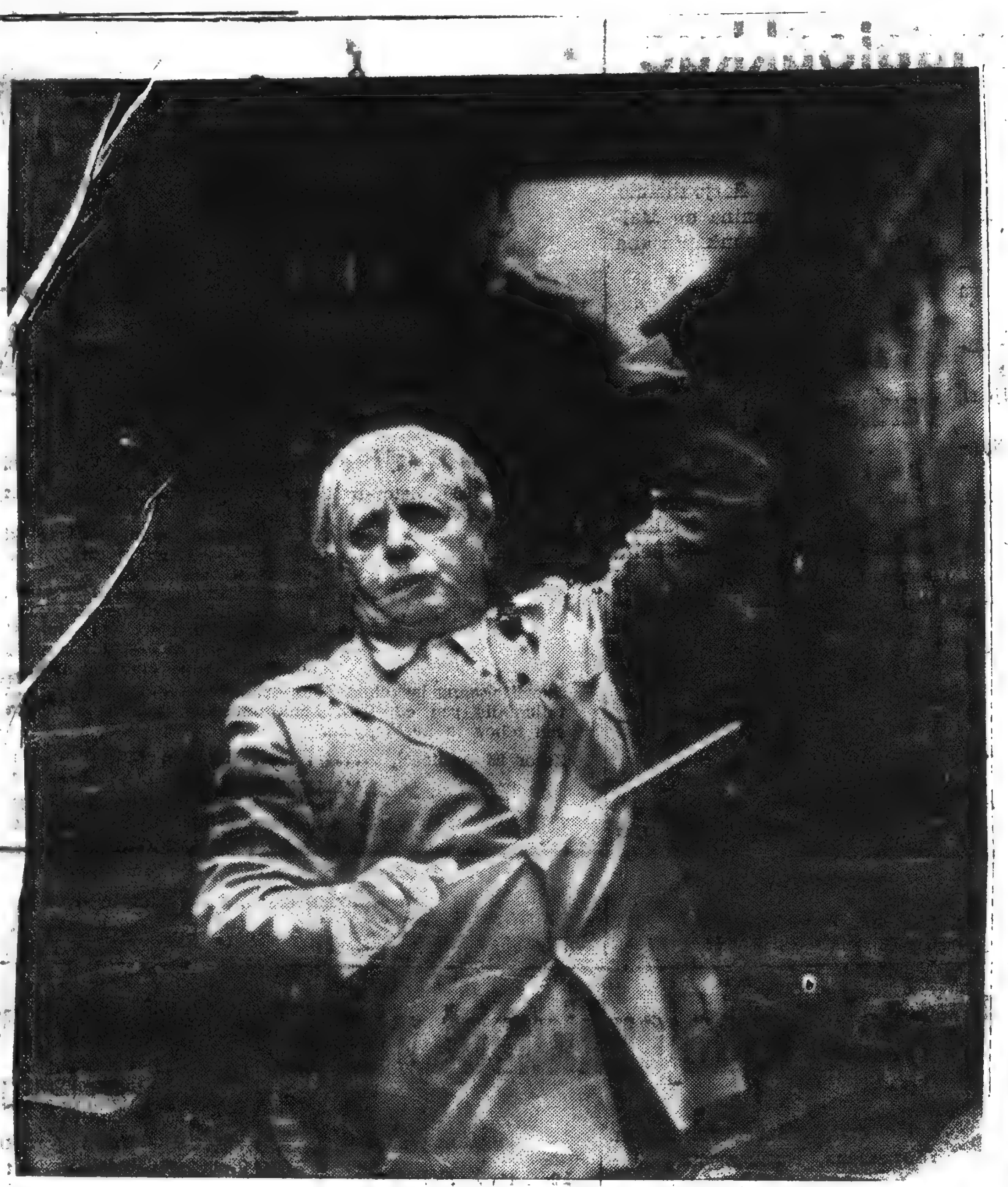

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin

BOSTONIN SINFONIAORKESTERI SAAPUU

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin [illegible] kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50 000 asukkaan kaupungissa [illegible] ja useitten [illegible] orkesterien [illegible] 100. [illegible] on [illegible] sa, Chicag[illegible] cossa.

200 KONSERTTIA VUODESSA

Bostonin [illegible] konsert[illegible] kaan muu [illegible] kesteri [illegible] puoliväliin [illegible] [illegible] kolme [illegible] ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Hanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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Lehti:
Pvm 4 9
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

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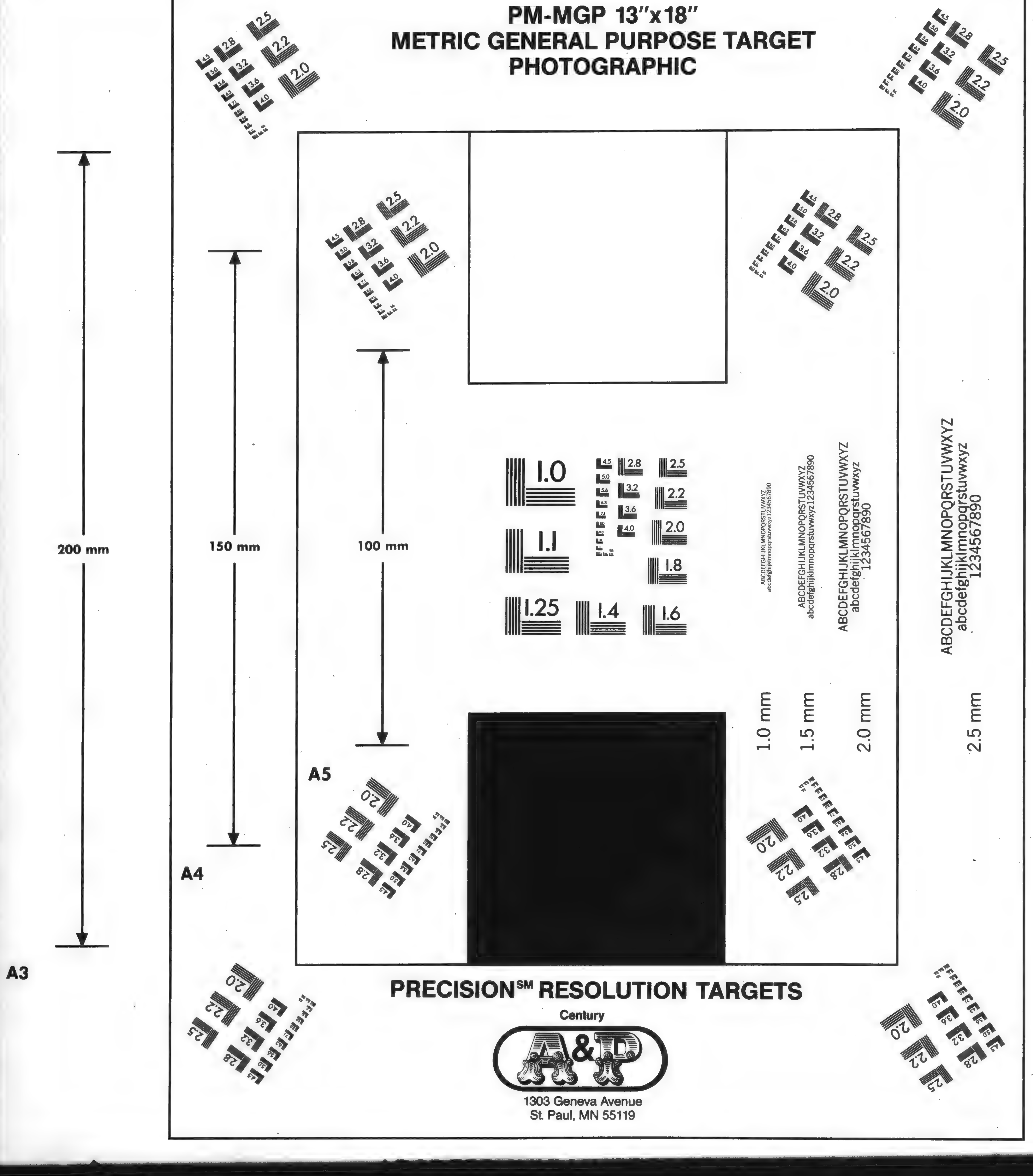
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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

[117]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Ht-Häme
Pvm 4 9 1956
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsertoi Helsingissä tänään, syyskuun 4 päivänä. Kuvassamme orkesterin johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kokkola
Pvm 4 9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis.
Lehti: Syd-Österbotten
Pvm 4 9 1956
Kirjoittaja:

BOSTONIN SINFOONIKOT EUROOFAN- KIERTUEELLA

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Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti «kauneinta musiikkia maailmassa«. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesetri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewodiin Massachusettsin valtiossa. Täällä annettiin joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja musiikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Coplan.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat «Pops«-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa seuraavat kiinteästi myös Har- ar-yliopiston ja Massachusettsin teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmita kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisa siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloe II.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—24, kesk Serge Koussevitzky, sen kuuluisa johtaja vv 1924—1949 ja orkesteri nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kymeen St.
Pvm 4 9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja joka johtaa Helsingin konsertin

BOSTONIN SINFONIAORKESTERI SAAPUU

Bostonin maineikas sinfo-

tikausi päättyy elokuun puoli-

Skotlannissa, Skandinavian maissa, Suomessa, Neuvostolii-

Lehti: [illegible]
Pvm 4 9 1956
Kirjoittaja:

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reiden
tonin
juhlavalla
serttikauden
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Kuvassa
rin kolmen

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Münch, Bost

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Itä-Häme
Pvm 4 / 9 19 56
Kirjoittaja:

Kuulu Bostonin sinfoniaorkesteri konsertoi Helsingissä tänään, syyskuun 4 päivänä. Kuvassamme orkesterin johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Kymeen St.
Pvm 4 / 9 19 56
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja joka johtaa Helsingin konsertin

BOSTONIN SINFONIAORKESTERI SAAPUU

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koulun opettajia on seurakunnan alueella 32 ja pyhäkoululaisia 548. Ehtoollisella käynnin vähäisyys antoi aiheen huomautukseen.

Seurakuntalaisten taholta tehtiin ehdotus, että Vanhankirkon kappelissa voitaisiin järjestää ehtoollisjumalanpalveluksia. Asia jätettiin kirkkoneuvoston edelleen hoidettavaksi.

Kirkossakäynti on ollut tyydyttävää, mutta asiaa voitaisiin huomattavasti auttaa järjestämällä linja-autokuljetuksia kaukaisimmilta kyliltä.

JAT saavat näinä päivinä monet matteja esittelevä'n näyttelyyn L paansa, erään matruusin seurassa essä ovat osallisina puolustuslaitok

kaisemmin on jo monasti tapahtunut (natsi-Saksa ja Jugoslavia ovat siitä huomattavampia esimerkkejä), että muutos katkerasta vihamielisyydestä ylitsevuotavaan veljenrakkauteen ei merkitse sydämen vaan politiikan muutosta. Neuvostohallituksen osoittama ystävyys on aina ollut muuan sen poliittisista keinoista.

Näin on myöskin niiden ponnistusten laita, joiden avulla pitäisi kehitettämän kauppa- ja muita taloudellisia suhteita neuvostoblokin ja afrikkalais-aasialaisten maiden kanssa.

Tämäntapainen toiminta on täysin vastakkainen sen suuntauksen rinnalla, jolle NI:n talouspolitiikka rakentuu. Hrushtshev puhui siitä raportissaan helmikuun puoluekongressille »täydellisenä poliittisena ja taloudellisena omavaraisuutena». Medvedyev oli määritellyt, että se merkitsee sitä, että kansandemokratiat muodostavat Neuvostoliiton kanssa uuden maailmanmarkkina-alueen. Tällä alueella ne löytävät koko kehitykselleen tarpeellisen tavaravalikoiman kokonaisuudessaan sekä myöskin vakituiset ostajat omille tuotteilleen.

Toisin sanoen ei neuvostoblokin tarvitse käydä kauppaa ulkopuolisten kanssa. Tästä huolimatta yrittää neuvostohallitus kehittää tämänlaatuista kaupan-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis.
Lehti: Syd-Österbotten
Pvm 4 / 9 19 56
Kirjoittaja:

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Serge Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Pohjolan St.
Pvm 4 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri Suomee

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4 pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva rokesterisek Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" usein erinomaisten amerikkalaisten sinfoniaorkesterien joukossa. Nimenomaan Bostonin orkesterille, joka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Kuvassa Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitsky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles [illegible] joka on pitänyt [illegible] rin tahtipuikkoa vuode[illegible] tien ja johtaa [illegible]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Riihimäen St.
Pvm 4 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUU
LEIKELMÄP
Tilaaja: Usis
Lehti: Raahen
Pvm 4 / 9 19

Kirjoittaja:

Bostonin

Bostonin maineikas
steri, joka konserto
nään syyskuun 4. p
kan monista suurista
stereista ehkä kuulu
-vuotista olemassaolo
n-kiertueella juhliv
kä Suomessakin vuo
lius-viikolla vierai

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ostonin sinfoniaorke
as. Pierre Monteux,
erge Koussevitsky,
esterin nykyinen jo
an orkesterin tahti

Tilaaja:
Lehti: Kymeen St.
Pvm 4 9 19 56
Kirjoittaja: .....

natta yrittää neuvostohallitus
kehittää tämänlaatuista kaupan-

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin

BOSTONIN SINFONIAORKESTERI SAAPUU

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

SINFONIAMUSIIKIN SUOSIO

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San franciscossa.

200 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Hanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa, Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulsis
Lehti: Riihimäen St.
Pvm 4 / 9 1956
Kirjoittaja: .....

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4 pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva rokesterisek Suomessakin vuoden 1955 [illegible] raillut Philadelphian [illegible] New Yorkin [illegible] "kolme suurta" [illegible] ten amerikkalaisten [illegible] reiden joukossa. [illegible] tonin orkesterille, [illegible] juhlavalla tavalla [illegible] serttikauden [illegible] sen historian [illegible] uusien musiikkiteosten [illegible]

Kuvassa Bostonin [illegible] rin kolmen suuren [illegible] minen. Vas. Pierre [illegible] johti orkesteria vv. 1919—1924, [illegible] Serge Koussevitzky, [illegible] johtaja vv. 1924—1949, [illegible] nykyinen johtaja [illegible] joka on pitänyt [illegible] rin tahtipuikkoa vuodesta [illegible] tien ja johtaa [illegible]

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Lalli
Pvm 4 / 9 1956
Kirjoittaja:

BOSTONIN SINFONIAORKESTERI SAAPUU HELSINKIIN

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessa vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen. — Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri. Lokakuusta läpi talven ja kesän aina elokuun keskivaiheille asti kestävän esityskautensa aikana se pitää n. 220 konserttia. Orkesterin johtajana on Charles Münch, joka johtaa Helsingin konsertin.

[118]

OMEN KULTTUURI
LEIKELMÄPAL
Ulris
Raahen
4 / 9 19 56
Kirjoittaja:

UUSI SUOMI* Sept. 4. '56

Bostonin sinfoniaorkesterin konsertti on tänä iltana

Boston Symphony Orchestra saapuu läpikulkumatkallaan Leningradiin tänään Helsinkiin ja sen ainoa konsertti on täällä isossa Messuhallissa tänä iltana klo 20. Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan. 110-miehinen orkesteri soittaa Charles Munchin johdolla Bethovenin kolmannen sinfonian (Eroica), Pistonin kuudennen sinfonian sekä Ravelin balettimusiikista Daphnis ja Chloë toisen sarjan.

Bostonin sinfoniaorkesteri saapunut

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Koussevitsky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Uusi Suomi
Pvm 4 / 9 19 56
Kirjoittaja:

MUSIIKKI

Charles Munch, Bostonin sinfonia-orkesterin johtaja

Bostonin sinfoniaorkesteri pitää konsertin Helsingissä tänään. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty sen 75-vuotisen toiminnan kunniaksi. Se esiintyy mm. Edinburghin musiikkijuhlilla ja konsertoi myös Oslossa, Kööpenhaminassa, ja Tukholmassa, minkä lisäksi ohjelmaan kuuluu kaksi konserttia sekä Moskovassa että Leningradissa. V:sta 1949 lähtien on Bostonin sinfoniaorkesteria johtanut Charles Münch, jonka musikaalista uraa seuraava artikkeli käsittelee.

Tunnettu amerikkalainen säveltäjä ja kriitikko Virgil Thompson kirjoitti v. 1934 Euroopan-matkan jälkeen, että hän oli Pariisissa tavannut orkesterinjohtajan, joka jonakin päivänä saattaisi kyetä seuraamaan Serge Koussevitzkya Bostonin sinfoniaorkesterin johtajana. Kesti 15 vuotta ennen kuin Thompsonin ennustus kävi toteen, mutta kun Koussevitzky 1949 jätti johtajankorokkeen, tuli Charles Münch hänen seuraajakseen.

Huolimatta siitä, että Münch vain kaksi vuotta aikaisemmin oli vaihtanut konserttimestarin viulun Leipzigin kuuluisassa Gewandhaus-orkesterissa tahtipuikkoon Pariisissa, osoitti hän siis jo v. 1934, että hänellä oli monia niistä ominaisuuksista, jotka olivat hankkineet Koussevitzkylle hänen maailmanmaineensa. Hän tunsi hyvin koko tavanmukaisen ohjelmiston ja hän oli modernin musiikin esitaistelija.

Bostonin sinfoniaorkesteri jatkaa uusien ja tuntemattomien musiikkiteosten esittämistä. 75-juhlavuoden ohjelmistossa on orkesteri esittänyt 15 kansainvälisesti kuuluisan eurooppalaisen ja amerikkalaisen säveltäjän töitä, heidän joukossaan Benjamin Britten ja Darius Milhaud Euroopasta ja Aaron Copland ja Howard Hanson Yhdysvalloista.

Münch, joka täyttää 65 vuotta syyskuun 26. pnä, on syntynyt Strassburgissa, jossa hänen isänsä oli kanttori. Hän sai ensimmäisen musiikkiopetuksensa kotikaupunkinsa musiikkiopistossa, jonka johtajana on nyt hänen veljensä Pritz. Pariisissa suoritettujen lisäopintojen ja sotilaspalveluksen jälkeen Münch palasi Strassburgiin kaupungin orkesterin konserttimestarina ja oli samanaikaisesti opettajana musiikkiopistossa. Myöhemmin hän muutti Leipzigiin Wilhelm Furtwänglerin johtaman Gewandhaus-orkesterin konserttimestariksi.

Oltuaan kahdeksan vuotta Leipzigissä Münch lähti Pariisin pyrkien toteuttamaan kutsumustaan. Hän sai monia tarjouksia, mutta valitsi oman orkesterin — Pariisin filharmoonikkojen — perustamisen. Menestys oli pikaista ja hän sai pian mainetta uuden musiikin esityksillään sekä perinteellisten orkesterikappaleitten loistavilla tulkinnoillaan.

Vain viisi vuotta tämän jälkeen Münch nimitettiin Ranskan tärkeimmälle ja tavoitelluimmalle johtajan paikalle. Société des Concerts'n johtajaksi ja orkesterin johtamisen professoriksi Pariisin konservatoriossa, jota virkaa hän hoiti vv. 1937—1945. Sodan jälkeen hän vieraili johtajana useissa osissa maailmaa johtaen mm. kaksi erittäin menestyksellistä konserttia Bostonissa. Myöhemmin hänet kiinnitettiin pysyvästi orkesteriin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Sos. dem.
Pvm 4 / 9 19 56
Kirjoittaja:

Bostonin Sinfoniaorkesterin konsertti on tänä iltana

Maailmankuulu Boston Symphony Orchestra saapuu läpikulkumatkallaan Leningradiin tänään Helsinkiin ja on sen ainoa konsertti täällä isossa Messuhallissa tänä iltana klo 20. Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan. 110-miehinen orkesteri soittaa kuuluisan Charles Munchin johdolla Beethovenin kolmannen sinfonian (Eroica), Pistonin kuudennen sinfonian sekä Ravelin balettimusiikista Daphnis ja Cloë toisen sarjan.

REDUCTION

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PHOTOGRAPHIC

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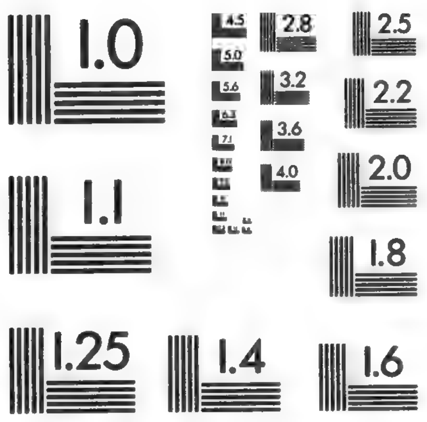
100 mm



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St. Paul, MN 55119

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Ursis
Lehti: Pohjolan Työ
Pvm 4/9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin kuuluisa sinfoniaorkesteri saapuu tänään

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään, syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vierailllut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suurin ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muu-

(Jatk. 3:lla siv.)

sikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin hetkellä 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti »kauneinta musiikkia maailmassa». Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

sertoi enemmän kuin mikään konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglevood ja vuoden konsertsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Sinfoniaorkesterin toimintaa tikausi päättyy elokuun puolivälissä. Mainittava on myös runseuraavat kiinteästi myös Harvard-yliopiston ja Massachusetts'in teknillisen korkeakoulun opiskelijat. Jotta heillä olisi tilaisuus suuremmitta kustannuksitta kuunnella orkesteria, se pitää julkisia harjoituksia, jolloin Symphony Hall on yhtä ääriään myöten täynnä kuin varsinaisissa konserteissakin.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliinen amerikkalainen orkesteri, vallassa, Saksassa- Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Chloë II.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Ursis
Lehti: Salon Seudun St.
Pvm 4/9 1956
Kirjoittaja:

KOLME KUULUISAA

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

BOSTONIN SINFONIAORKESTERI SAAPUU

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Jatk. 5. siv.

BOSTONIN...

Jatk. 4. siv.

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220 KONSERTTIA VUODESSA

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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Ursis
Lehti: Hels. San.
Pvm 4/9 1956
Kirjoittaja:

KONSERTIT

Bostonilaiset saapuvat tänään

Eräs suurimmista orkesterivierailuista, mitä maassamme on ollut, alkaa tänään. Bostonin Sinfoniaorkesteri saapuu puolen päivän tienoilla kahdella koneella Seutulan kentälle. Mukana on orkesterin kuuluisat kapellimestarit Charles Munch ja Pierre Monteux. Jo viime yönä saapui Madame Olga Koussevitzki lentokoneella, hänet tunnetaan myös suurena Suomen ystävänä, kuten hänen puolisovainajansa Serge Koussevitzkikin oli.

Bostonilaisten vierailu alkoi Irlannista, Corkin kaupungista, ja jatkui Edinburghin festivaalien kautta [illegible] Neuvostoliittoon.

Surullinen viesti kertoo orkesterin johtajan Charles Munchin menettäneen vaimonsa tämän vierailumatkan aikana, hän kuoli Pariisissa viime viikolla.

Bostonilaisten ainoa konsertti on tänä iltana. Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan. 110-miehinen orkesteri soittaa kuuluisan Charles Munchin johdolla Beethovenin kolmannen sinfonian (Eroica), Pistonin kuudennen sinfonian sekä Ravelin balettimusiikista Daphnis ja Chloë toisen sarjan.

1956.

ISUUS ja TAIDE

infoniaorkesteri ella" kiertueella

ja sihteeri Burkat selostivat aajaa ohjelmistoa

vuo- tänä Jo uden steri laa- ämä terin 1952 steri ppan laan ehkä iotta kka- Neu-

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles **Munch** suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinyt Munch osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard **Burkatin** mieluummin vastailla kysymyksiin.

Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USAn suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyvät kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkiin on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut viime aikoina. Vaikka Bostoninkin orkesteri antaa televisiokonsertteja, ei kuulijamäärä ole lainkaan vähentynyt. Kun Munchilta kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Munch sanoi erikoisesti pitävänsä. Munch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut 1905 Strassburgissa. Muuten, innostui Munch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilla tapahtuneen [illegible]

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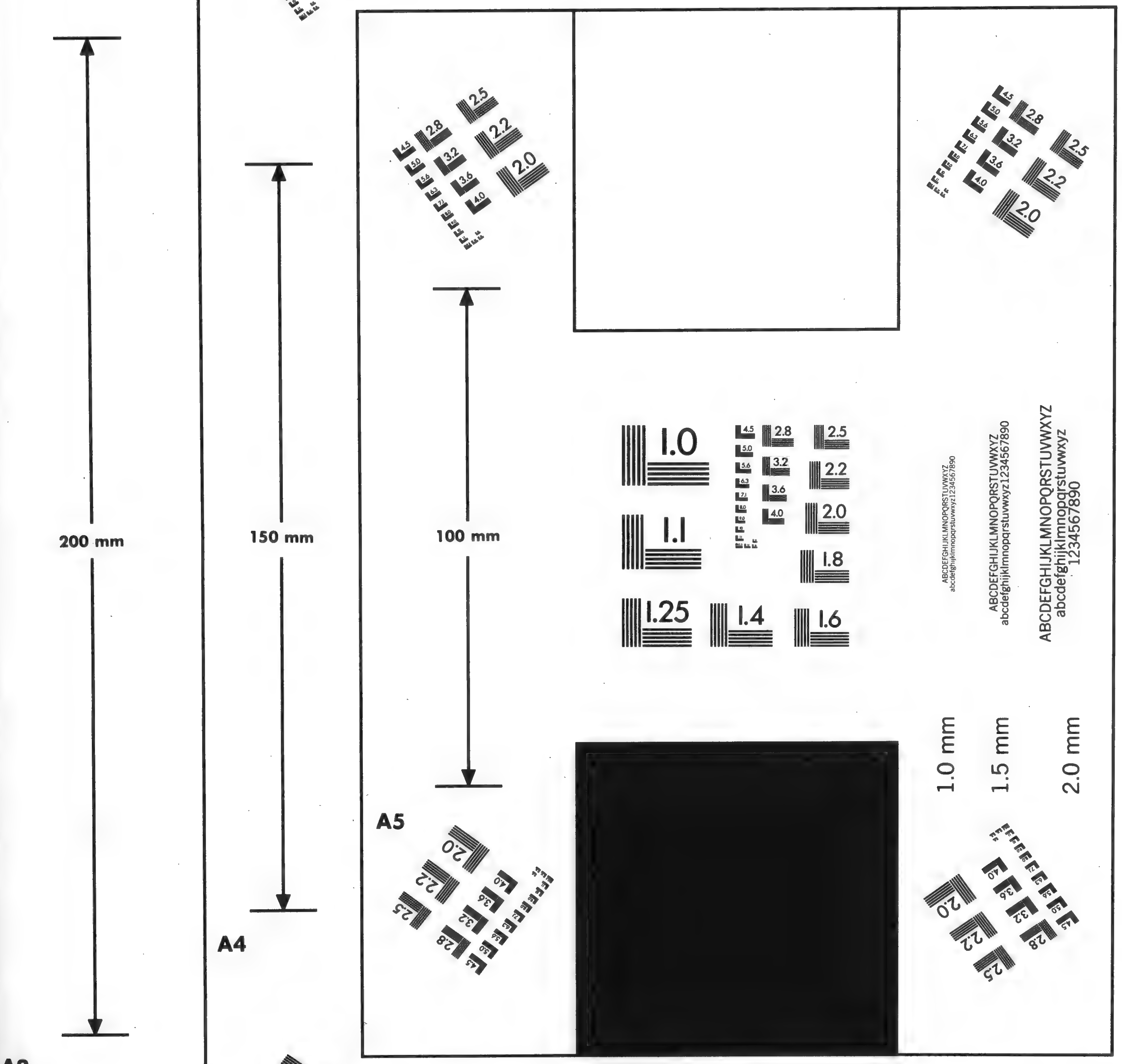
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SUOMEN KULTTUURIRAHASTO
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Tilaaja: Ursis
Lehti: Pohjolan Työ
Pvm 4 / 9 19 56
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin kuuluisa sinfonia-orkesteri saapuu tänään

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Amerikansuomalainen mukana orkesterissa

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Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ra-

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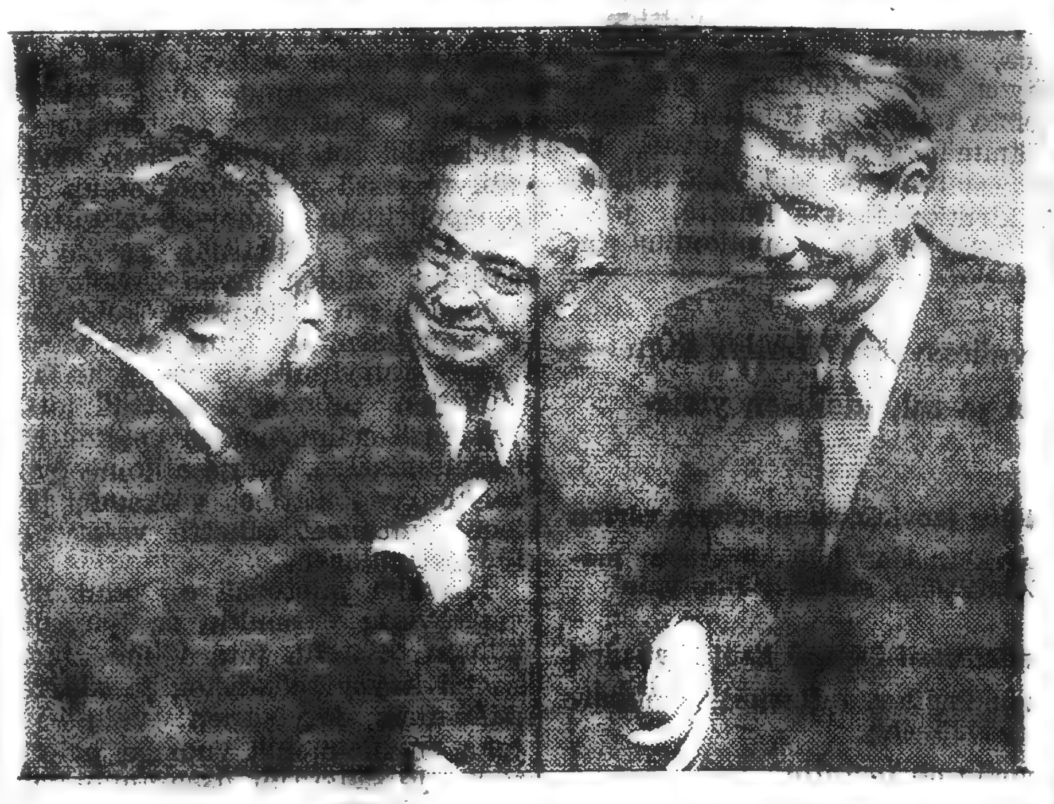
KOLME KUULUISAA



Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

BOSTONIN SINFONIAORKESTERI SAAPUU

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ORKESTERIN HISTORIAA

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Jatk. 5. siv.

BOSTONIN...

Jatk. 4. siv.

siikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

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KONSERTIT

Bostonilaiset saapuvat tänään

Eräs suurimmista orkesterivierailuista, mitä maassamme on ollut, alkaa tänään. Bostonin Sinfoniaorkesteri saapuu puolen päivän tienoilla kahdella koneella Seutulan kentälle. Mukana on orkesterin kuuluisat kapellimestarit Charles Munch ja Pierre Monteux. Jo viime yönä saapui Madame Olga Koussevitzki lentokoneella, hänet tunnetaan myös suurena Suomen ystävänä, kuten hänen puolisovainajansa Serge Koussevitzkikin oli.

Bostonilaisten vierailu alkoi Irlannista, Corkin kaupungista, ja jatkui Edinburghin festivaalien kautta [illegible] Neuvostoliittoon.

Surullinen viesti kertoo orkesterin johtajan Charles Munchin menettäneen vaimonsa tämän vierailumatkan aikana, hän kuoli Pariisissa viime viikolla.

Bostonilaisten ainoa konsertti on tänä iltana. Tasavallan presidentti ja rouva Kekkonen kunnioittavat konserttia läsnäolollaan. 110-miehinen orkesteri soittaa kuuluisan Charles Munchin johdolla Beethovenin kolmannen sinfonian (Eroica), Pistonin kuudennen sinfonian sekä Ravelin balettimusiikista Daphnis ja Chloë toisen sarjan.

956

1956 — N:o 219 — 7

ISUUS ja TAIDE

infoniaorkesteri ella" kiertueella

ja sihteeri Burkat selostivat aajaa ohjelmistoa

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Munch suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinyt Munch osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard Burkatin mieluummin vastailla kysymyksiin.

Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USAn suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyvät kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin kuuluisa sinfonia-orkesteri saapuu tänään

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220 konserttia vuodessa

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Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

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LEIKELMÄPALVELU

Tilaaja: Ilris

Lehti: Hels. San.

Pvm 4/9 1956

Kirjoittaja:

KONSERTIT

Bostonilaiset saapuvat tänään

Eräs suurimmista orkesterivierailuista, mitä maassamme on ollut, alkaa tänään. Bostonin Sinfoniaorkesteri saapuu puolen päivän tienoilla kahdella koneella Seutulan kentälle. Mukana on orkesterin kuuluisat kapellimestarit Charles M u n c h ja Pierre M o n t e u x. Jo viime yönä saapui Madame Olga K o u s s e v i t z k i lentokoneella, hänet tunnetaan myös suurena Suomen ystävänä, kuten hänen puolisovainajansa Serge Koussevitzkikin oli.

Bostonilaisten vierailu alkoi Irlannista, Corkin kaupungista, ja jatkui Edinburghin festivaalien kautta tänne ja edelleen Neuvostoliittoon.

Surullinen viesti kertoo orkesterin johtajan Charles Munchin menettäneen vaimonsa tämän vierailumatkan aikana, hän kuoli Pariisissa viime viikolla.

Bostonilaisten ainoa konsertti on tänä iltana. Tasavallan presidentti ja rouva K e k k o n e n kunnioittavat konserttia läsnäolollaan. 110-miehinen orkesteri soittaa kuuluisan Charles Munchin johdolla Beethovenin kolmannen sinfonian (Eroica), Bostonin kuudennen sinfonian sekä Ravelin balettimusiikista Daphnis ja Chloë toisen sarjan.

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

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Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa, tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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ORKESTERIN HISTORIAA

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Robaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soitti "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

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BOSTONIN...

Jatk. 4. siv.

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Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

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956.

ISUUS ja TAIDE

infoniaorkesteri ella" kiertueella

ja sihteeri Burkat selostivat aajaa ohjelmistoa

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles M u n c h suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinyt Munch osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard B u r k a t i n mieluummin vastailla kysymyksiin.

Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USAn suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyvät kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkiin on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut viime aikoina. Vaikka Bostoninkin orkesteri antaa televisiokonsertteja, ei kuulijamäärä ole lainkaan vähentynyt. Kun Munchilta kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Munch sanoi erikoisesti pitävänsä. Munch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut 1905 Strassburgissa. Muuten, innostui Munch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet [illegible] taa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin kuuluisa sinfoniaorkesteri saapuu tänään

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään, syyskuun 4. pnä, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

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Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan par-

erityisessä suosiossa. Ojitetuille soille on noussut kauniita tiheitä taimikoita, joiden hoito on kuitenkin yleensä jäänyt suorittamatta. Tällaisten taimikoiden kunnostamiseen on risusavotoissa kiinnitetty suurta huomiota, sillä onhan selvää, että huomattavilla kustannuksilla aikaansaatua kasvualustan parannusta on käytettävä hyväksi mahdollisimman tehokkaasti ja tämä tapahtuu juuri siten, että ojitusalueella kasvavan taimikon kehitystä hidastavat ja haittaavat syyt ja esteet poistetaan.

Risusavottojen arvo on epäilemättä niin suuri, että niiden aiheuttamat kustannukset korvautuvat runsaasti, vaikka niitä on jouduttu paikotellen suorit-

tervehtii mustia alamaisiaan teelta maan pääkaupungissa, ebassa.

iolimiljoonaa mk. Hankintakkuiden antama ansiotulo oli manaikaisesti yli 21 miljoonaa k. Kun metsien sivutuotteet,

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220 konserttia vuodessa

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Jatk. 5. siv.

BOSTONIN...

Jatk. 4. siv.

siikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

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AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Lousin sinfoniaorkesterissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

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VAPAA SANA
Syysk. 4. 1956

1956 — N:o 219 — 7

KIRJALLISUUS ja TAIDE

Bostonin sinfoniaorkesteri "historiallisella" kiertueella

Kapellimestari Munck ja sihteeri Burkat selostivat orkesterin laajaa ohjelmistoa

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-vierailullaan. Tämä Euroopan-kiertue ei ole orkesterin ensimmäinen, sillä jo vuonna 1952 Bostonin maineikas sinfoniaorkesteri konsertoi eräissä länsi-Euroopan maissa. Tällä konserttimatkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Munch suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinyt Munch osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard Burkatin mieluummin vastailla kysymyksiin.

Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USAn suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyvät kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkiin on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut viime aikoina. Vaikka Bostoninkin orkesteri antaa televisiokonsertteja, ei kuulijamäärä ole lainkaan vähentynyt. Kun Munchilta kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Munch sanoi erikoisesti pitävänsä. Munch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut 1905 Strassburgissa. Muuten, innostui Munch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet [illegible] taa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

TIGHT BINDING

HUFVUDSTA

Piston, amerikansk symfoniker

r inför någonting oöverträff- ovanligt i konstväg: den ninga Boston-filharmonins Troligen skulle den farit om inte vårt lilla land kun- över en musikalisk gloria ingen världsberömd konstnär semble gärna vill försumma delaktig av. Det är alltså n Sibelius som vi åter får för den förestående njut-

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ponisten påpekar att verket är inspirerat av Boston-orkes- rs klang och tolkning har som i blodet så att han hela under skapandet "hörde" de han skrev ned. För att inte hörselintrycket avhöll han sig t ens kontrollera resultatet på Han har låtit instrumenten era!

komponister skriver för en sär- orkester som de har speciell till är inte ovanligt. Vi dock endast ett fall: Rimskij- ovs färgsprakande Spanskt o, tillägnat den kejserliga ij-teaterns orkester. Piston ligt sina kollegers utsago en stark orkestertekniker, så lik- med den ryska operamästaren allande.

eten sträcker sig även till Pis- urriculum vitae. Liksom den ade Piston föga samband med n förrän som fullvuxen. j blev marinofficer, Piston ritare och konstmålare, men första världskriget tjänade amerikanska flottans musikkår de sig spela saxofon. På egen hade han därtill lärt sig spela ven han kände en stark drag- ll musiken som levnadsbana, en smula vid Harvards et och reste sedan till e. Med sina trettio år kun- inte mera skrivas in som konservatoriet i Paris, men stället som lärjunge av den a Nadja Boulanger.

1926 återvände till Har- han med sig "Tre pjäser rinett och fagott", vilka pmärksamhet. Han blev småningom professor vid ngen som väl närmast konservatorium Rimskij r och direktor vid kon- St Petersburg. Längre g dock inte likheterna, dömmer ryssen och näm- Piston de närmaste åren r konserter, baletten The flutist samt en symfoni. ndrade han sin stil, och r 1938 har den rätlinjiga, som gett hans senare och kammarmusik dess prägel och en smickran- tning.

Piston härstammar från emigranter som tecknade Pistone. Han är en tyst- nlig man med utpräglad ch har till sitt yttre sätt n romantiska typen, han arna förband med italien- ker — han är amerikanare

teria. Den första arrangerades för fyra år sedan, men nu står ännu flere länder på programmet. Ur vår synpunkt trevligast var det ju att Finland denna gång togs med i res-

Finlandia och YL på gästspel i Boston sjöng tre sånger — perfekt, för-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Savon Kansa
Pvm 4/9 1956
Kirjoittaja:

HS Sept. 4, 56

Musiikkia muista maista

Bostonin sinfoniaorkesteri konsertoi Edinburghin festivaaleilla Euroopan-kiertueensa alkajaisiksi. Englantilaiset kriitikot laskivat aseensa täydellisesti. "Manchester Guardian" kirjoittaa: "Bostonin sinfonikot olivat parempia kuin Royal Philharmonic yhtä ehdottomasti kuin olivat parempia kuin Scottish National, BBC tai Hallé. Onneksi itsekunnioituksellemme se oli yhtä selvästi parempi kuin New York Philharmonic, Concertgebow tai Berliinin filharmonikot. Niin kimmeltävää korvalle oli sen soitto eilen illalla, että ainakaan tuolle illalle ei ole mahdollista löytää muististaan mitään siihen verrattavaa." Ja muita mielipiteitä: "Tosiasiassa ei maailmassa voi olla parempaa orkesteria", "Sen ääni on yksi ainoa ihmeellisen rikas silkkinen kudos".

Bostonilaisilla näyttää olevan erittäin laaja ohjelmisto kiertueellaan, mistään yhdestä ainoasta täysin harjoitellusta "edustus"-ohjelmasta ei voi olla puhetta. Paitsi täälläkin soitettavaa ohjelmaa on orkesterilla "mukanaan" ainakin seuraavat teokset: Richard Strauss: "Don Juan", Dukas: "Noidan oppipoika", Schubert: sinfonia nro 9, Bartok: Konsertto orkesterille, Paul Creston: sinfonia (1944) ja yksi Haydnin sinfonia.

* * *

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu vierailulle Suomeen

Bostonin mainehikas sinfoniaorkesteri saapuu tänään Suomeen konsertoidakseen jo samana iltana Helsingissä. Orkesteri on ehkä kuuluisin Amerikan monista suurista sinfoniaorkestereista. 75 vuotta kestäneen toimintansa aikana se on vieraillut monissa Euroopankin maissa.

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan, ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Ilta-Sanomat
Pvm 4/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri saapuu

Charles Munch Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä tänään, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniamusiikin suosio

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin "läpi" kuin Euroopan suurissa musiikkikeskuksissa — ajatelkaamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Munck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux'n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaammaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajakorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä ja sitä luonnehdittiin orkesteriksi, joka soittaa "kauneinta musiikkia maailmassa". Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm. Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

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[120]

TIGHT BINDING

HUFVUDSTA

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omponister skriver för en sär- rkester som de har speciell till är inte ovanligt. Vi dock endast ett fall: Rimskij- ovs färgsprakande Spanskt o, tillägnat den kejserliga ij-teaterns orkester. Piston ligt sina kollegers utsago en stark orkestertekniker, så lik- med den ryska operamästaren llande.

ten sträcker sig även till Pis- rriculum vitae. Liksom den de Piston föga samband med n förrän som fullvuxen. blev marinofficer, Piston itare och konstmålare, men första världskriget tjänade merikanska flottans musikkår de sig spela saxofon. På egen ade han därtill lärt sig spela en han kände en stark drag- musiken som levnadsbana. en smula vid Harvards och reste sedan till . Med sina trettio år kun- nte mera skrivas in som onservatoriet i Paris, men tället som lärjunge av den Nadja Boulanger.

1926 återvände till Har- an med sig "Tre pjäser rinett och fagott", vilka märksamhet. Han blev måningom professor vid gen som väl närmast konservatorium Rimskij och direktor vid kon- St Petersburg. Längre dock inte likheterna, mmer ryssen och näm- ston de närmaste åren konserter, baletten The utist samt en symfoni. drade han sin stil, och 1938 har den rätlinjiga, som gett hans senare och kammarmusik dess prägel och en smickran- ning.

Piston härstammar från emigranter som tecknade Pistone. Han är en tyst- lig man med utpräglad har till sitt yttre rätt romantiska typ som man förband med italien- — han är amerikanare

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Savon Kansa
Pvm 4/9 1956
Kirjoittaja: ....

HS Sept. 4, '56

Musiikkia muista maista

Bostonin sinfoniaorkesteri konsertoi Edinburghin festivaaleilla Euroopan-kiertueensa alkajaisiksi. Englantilaiset kriitikot laskivat aseensa täydellisesti. "Manchester Guardian" kirjoittaa: "Bostonin sinfonikot olivat parempia kuin Royal Philharmonic yhtä ehdottomasti kuin olivat parempia kuin Scottish National, BBC tai Hallé. Onneksi itsekunnioituksellemme se oli yhtä selvästi parempi kuin New York Philharmonic, Concertgebow tai Berliinin filharmonikot. Niin kimmeltävää korvalle oli sen soitto eilen illalla, että ainakaan tuolle illalle ei ole mahdollista löytää muististaan mitään siihen verrattavaa." Ja muita mielipiteitä: "Tosiasiassa ei maailmassa voi olla parempaa orkesteria", "Sen ääni on yksi ainoa ihmeellisen rikas silkkinen kudos".

Bostonilaisilla näyttää olevan erittäin laaja ohjelmisto kiertueellaan, mistään yhdestä ainoasta täysin harjoitellusta "edustus"-ohjelmasta ei voi olla puhetta. Paitsi täälläkin soitettavaa ohjelmaa on orkesterilla "mukanaan" ainakin seuraavat teokset: Richard Strauss: "Don Juan", Dukas: "Noidan oppipoika", Schubert: sinfonia nro 9, Bartok: Konsertto orkesterille, Paul Creston: sinfonia (1944) ja yksi Haydnin sinfonia.

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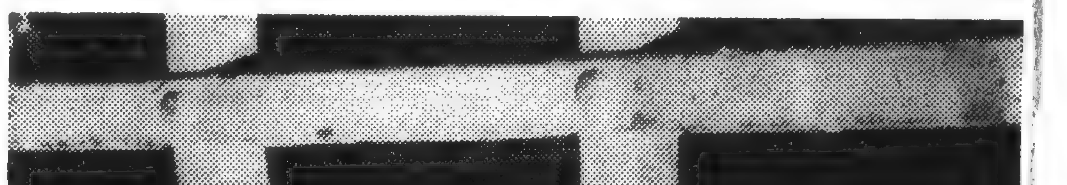
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Ilta-Sanomat
Pvm 4/9 1956
Kirjoittaja: ....



Tällainen nuori veitikka on muodostunut Muukalaiskadun varrella asuvien yhteiseksi lemmikiksi. Oravan tapaa lähes joka aamu katua reunustavan rauta-aidan harjalta, jolta se kuvanottohetkelläkin veikistelee vähääkään säikähtämättä salamavalon huikaisevaa välähdystä. Mainos on mainosta ja mitä useampia tuttavia, sitä useampia pähkinöitä…

Sähköä amatsoneille

Korealainen amatsonien saari, Chejudo, on nyt saanut sähkön. Naiset, joiden urhoollisuus on vuosisatoja ollut tunnusomaista tälle kallioiselle saarelle, työskentelevät nyt öisin voimalaitoksen valojen loisteessa, kun taas nuorempaa polvea harjoitetaan työskentelemään teollisuuden palveluksessa, mikä nyt tulee nousemaan kukoistukseen sähkön saannin yhteydessä. Ja tietysti miehetkin ovat pistäneet töpinsä peliin, vaikka heitä perinteelli-

Ilmasto on tehnyt Chejudon saaren asukkaista sitkeitä ja urhoollisia. Saari, joka sijaitsee Korean etelä-rannikon lähellä, on epävieraanvarainen muinaismuisto vulkaaniselta kaudelta, josta ovat ikävinä merkkeinä vanhat kraaterit ja laavan peittämät kalliot.

Raivoisat tuulenpuuskat pieksevät saarta kuin myrskyn kouriin joutunutta laivaa ympäri vuoden, ja asukkaat hakeutuvat laavakallioidensa taakse turvaan. Nämä korkeat kalliot suojaavat taloja ja peltoja, niin että elämä voi jatkua tuhoavien myrskytuultenkin keskellä.

Viranomaiset ovat hyvin toiveikkaita uusien voimalaitosten suhteen. Uskotaan, että ne suuressa määrin kohottavat elintasoa. Sillä nyt on tämän saaren asukkailla,

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Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu vierailulle Suomeen

Bostonin mainehikas sinfoniaorkesteri saapuu tänään Suomeen konsertoidakseen jo samana iltana Helsingissä. Orkesteri on ehkä kuuluisin Amerikan monista suurista sinfoniaorkestereista. 75 vuotta kestäneen toimintansa aikana se on vieraillut monissa Euroopankin maissa.

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso olisi tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan, ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko-kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Fr. sid. 1.

Europaturnén . . .

Charles Munch är född i Strassburg och har skapat sin karriär på europeisk grund, bl.a. som orkesterledare i Paris. Men efter kriget flyttade han till USA, lämnade bort ü-prickarna i sitt namn och knöts 1949 till Boston-symfonikerna. Sin franska accent har han däremot behållit, liksom passionen för holländskt 1700-talsmåleri och avsaknaden av amerikansk frejdighet och ruschighet — men som amerikan betraktar han sig ändå numera.

Han har tillochmed — om än tydligen icke utan motvilja — accepterat televisionens välsignelser och intygar att tv-konserterna snarare tycks ha ökat än minskat publikens intresse för personlig närvaro i konsertsalen. Särskilt hos den amerikanska ungdomen tycks det finnas en nyväckt entusiasm för god musik, det är aldrig brist på lyssnare, när Boston-orkestern ger sina skolungdomskonserter

Första USA-orkestern i Moskva

Sin 75-åriga tillvaro har Boston Symphony Orchestra celebrerat med en festsäsong, som kulminerar i Europaturnén — den andra i dess historia. Den första arrangerades för fyra år sedan, men nu står ännu flere länder på programmet. Ur vår synpunkt trevligast var det ju att Finland denna gång togs med i resrutten, men annars är det mest sensationella förstås att det blir två gästkonserter i Moskva Det är veterligen första gången en amerikansk orkester inbjudits att spela i östmetropolen.

Charles Munch

Hit kommer Boston-symfonikerna via Irland, Skottland och Skandinavien — vid festspelen i Edinburgh gav de fem konserter och gjorde kolossal succé. Efter Moskva går turnén vidare till Prag, Wien, Zürich, Stuttgart, München, Paris och London — varefter orkesterns 104 medlemmar och dr Munch förväntas vara pigga och utvilade för den nya säsongens start 1 oktober hemma i Boston.

Drar fram de nya

Charles Munch är inte den som hemfaller åt artighetsfraser. och sålunda får vi inte höra honom uttrycka sin glädje över att vara i Finland. Men uttrycket i hans tänkarögon när han försjunker i utsikten över Södra hamnen från Palacefönstret, eller när han tar namnen Sibelius och Järnefelt i sin mun, — det låter ana att han ingalunda är negativt inställd.

Jag minns 1954, då dirigerade jag — Sibelius har jag spelat mycket. Finlandia och YL på gästspel i Boston sjöng tre sånger — perfekt, förresten. Och Järnefelt — honom hörde jag dirigera hemma i Strassburg då jag var en ung student.

Annars sticker dr Munch med förkärlek in nya och dagsaktuella musikskaparnamn bland klassikerna på repertoaren — han och Boston-orkestern har med gemensamma krafter slagit många slag för den moderna musiken och bidragit till att dra fram i ljuset tonsättare som Copeland, Barber, Bernstein, Hanson och Piston.

[120]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Västra Nyland
Pvm 4 9 1956
Kirjoittaja:

Bostons symfoniorkester anländer

Upptakten för konsertsäsongen i Helsingfors blir verkligt förnämlig genom Bostons symfoniorkesters första besök här — orkestern konserterar i A-Mässhallen den 4 september. Orkestern befinner sig som bäst på en Europaturné som ordnats i samband med dess 75-årsjubileum och medverkar vid bl. a. festspelen i Edinburgh Med orkestern kommer dirigenterna Charles Münch — Bostonsymfonins ledare sedan 1949 — och Pierre Monteux, som på turnén dirigerar några konserter, dock inte här, och Mrs. Natalie Koussevitskij, en stor Finlands-vän. Det torde intressera konsertpubliken i vårt land att orkesterns ypperlige konsertmästare Richard Burgin tidigare varit verksam vid Helsingfors stadsorkester och att en av basunisterna, Kauko Kahila, är av finskt ursprung.

Det är i år alltså 75 år sedan Bostons symfoniorkester grundades. Jubilaren har hyllats, men själv har orkestern firat sitt jubileum på det ovanliga sättet att den i sin tur delat ut gåvor till den musikintresserade världen. Under senaste säsong presenterades 15 nya verk av internationellt kända kompositörer och nu alltså ges konserter i en rad av europeiska länder, bland annat i Sovjetunionen, som ingen amerikansk orkester tidigare har besökt.

Att presentera nya verk har länge varit tradition hos Bostonsymfonin. Under orkesterns tidigare år spelade sådana orkesterledare som Henschel, Nikisch och Gericke en viktig roll för att göra Johannes Brahms förstådd i USA vid en tid då kritiker på bägge sidor av Atlanten anklagade Brahms för att vara »otillgänglig». Längre fram var det Pierre Monteuxs tur att under sin tid som ledare för orkestern från 1919 till 1924 introducera Igor Stravinskij. Den världsberömde dirigenten Sergej Koussevitskij, som avled 1951, ledde orkestern från 1924 till 1949. Han sökte outtröttligt efter nya begåvningar och var en av de första att erkänna och introducera Aaron Coplands och Bela Bartoks musik — för att bara nämna ett par namn. Även Sibelius stod högt på hans lista.

SYMFONINS BETYDELSE

Den ställning symfoniorkestrarna har vunnit i USA är unik. De är visserligen uppbyggda efter tyskt mönster, men är ändå mera typiska för Amerika än någon annan fas av seriös musik. I inget annat land har symfoniorkestern större prestige.

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkestern från 1919 till 1924, Sergej Koussevitskij, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch.

Även i Tyskland har operan alltid intagit första rummet. Ingen symfoniorkester i Tyskland eller Österrike är förmäten nog att anse sig vara av samma klass som exempelvis Staatsoper i Berlin eller Staatsoper i Wien. Förhållandet är likartat i Storbritannien, Frankrike och Italien. I Förenta staterna däremot spelade operan aldrig samma viktiga roll som i Europa. Detta är säkert den främsta anledningen till symfoninns ställning i USA. Varje stad med mer än 50.000 invånare har en symfoniorkester, men bara New York, Chicago och San Francisco har fasta operasällskap.

BOSTONSÄSONG MED 220 KONSERTER

Nu räknas Bostons och Philadelphias symfoniorkestrar och New Yorks filharmoniker som de tre stora i USA. Under Sergej Koussevitskijs kvartssekellånga ledning formades orkestern till en av de mest fulländade och estetiskt sensibla symfoniska ensembler i världen. Koussevitskij efterträddes av den nuvarande orkesterledaren, Charles Münch, som också leder Europa-turnén. Från oktober till mitten av augusti ger orkestern omkring 220 konserter.

Under Koussevitskijs tid grundade symfoniorkestern en unik musikskola, Berkshire Music Center, på egendomen Tanglewood i Massachusetts, där man varje sommar undervisar i komposition, orkester- och kammarmusik, körsång och opera. Chef för skolan är nu Charles Münch och som lärare fungerar kända kompositörer och musiker från både USA och andra länder. Tanglewood är Bostonsymfonins huvudsakliga arbetsplats på sommaren och orkestern ger livligt uppskattade friluftskonserter under den musikfestival som avslutar kurserna vid Berkshire Music Center.

Den vanliga vintersäsongen om 30 veckor tar slut i april, varefter de populära »Pops»-konserterna börjar, under ledning av Arthur Fiedler, varje kväll i maj—juni. Fiedler dirigerar också friluftskonserterna vid Charles River.

Symfoniorkestern är Bostons stolthet, och dess verksamhet omfattas med livligt intresse inte minst av de tusentals studerande vid Harvard-universitetet och Massachusetts Institute of Technology i det närbelägna Cambridge. För att ge ungdomarna tillfälle till att utan stora kostnader följa orkesterns repertoar ger den offentliga repetitioner. Den stora konsertsalen är alltid fullsatt och att dirigenten ibland slår av och tar om några avsnitt är bara intressant och ökar musikkunnandet, tycker besökarna.

Vid sin konsert i Helsingfors, som den finländska publiken kan se fram emot med stora förväntningar, spelar orkestern följande program: Beethoven: Eroica; Piston: Sjätte symfonin; Ravel: Daphnis & Chloë II.

Bostonin sinfoniaorkesteri saapui eilen konserttimatkalle Suomeen.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Satakunnan Kansa
Pvm 5 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri pikavierailulla Suomessa

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan. Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo v. 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

"Helsingin konsertissa muodostaa ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin "Eroica", Ravelin "Daphnis" ja "Chloe" sekä Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin konsertin kapellimestari Charles Münch suostui kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä Mr. Leonard Burkatin vastailla kysymyksiin. Mr. Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Lukuun sisältyvät kuuluisat pops-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat orkesterin rahoitusta. Useimmat levytykset esitetään kahden nykyajan säveltäjän Martinun ja Pistonin tuotantona ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut. Kun Münchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut vuonna 1905 Strassburgissa. "Muuten", innostui Münch itse kertomaan "esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet". Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburghin musiikkijuhlilta tapahtuneen radioinnin avulla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Savo
Pvm 5 9 1956
Kirjoittaja:

BOSTONIN 110-miehinen sinfoniaorkesteri saapui eilen Helsinkiin konserttimatkalla joka ulottuu mm. Neuvostoliittoon. Orkesterin johtaja maineikas Charles Münch kertoi lehdistön edustajille, että tämä konserttimatka muodostaa Bostonin sinfonikkojen 75-juhlavuoden huipun. Suomessa orkesteri esitti mm. Beethovenin "Eroica"-sinfonian. Kuvassamme orkesterin jäseniä Seutulan lentokentällä.

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ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan. Tämä Europan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ylris
Lehti: Västra Nyland
Pvm 4 / 9 1956
Kirjoittaja:

Bostons symfoniorkester anländer

Upptakten för konsertsäsongen i Helsingfors blir **verkligt** förnämlig genom **Bostons** symfoniorkesters **första besök** här — orkestern **konserterar** i A-Mässhallen **den 4** september. Orkestern **befinner** sig som bäst på en **Europaturné** som ordnats i **samband** med dess 75-årsjubileum och medverkar vid **bl. a.** festspelen i Edinburgh **Med** orkestern kommer dirigenterna Charles M ü n c h — **Bostonsymfonins** ledare sedan **1949** — och Pierre Monteux, som på turnén dirigerar några konserter, dock inte här, och Mrs. Natalie **Koussevitskij**, en stor Finlands-vän. **Det** torde intressera **konsertpubliken** i vårt **land** att orkesterns ypperlige **konsertmästare** Richard Burgin tidigare varit verksam

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BOSTONSÄSONG MED 220 KONSERTER

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ylris
Lehti: Satakunnan Kansa
Pvm 5 9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri pikavierailulla Suomessa

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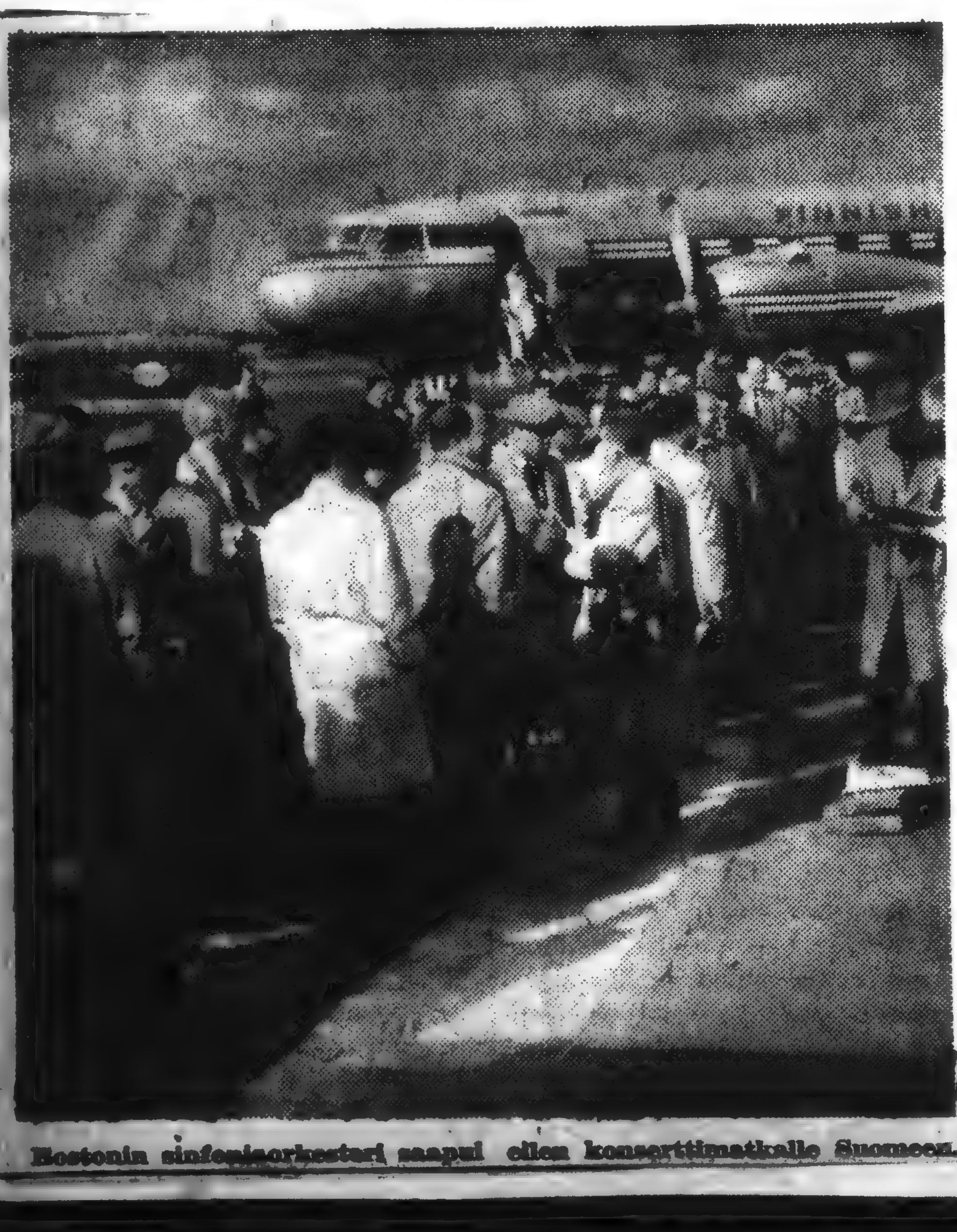
"Helsingin konsertissa muodostaa ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin "Eroica", Ravelin "Daphnis" ja "Chloe" sekä Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin konsertin kapellimestari Charles Münch suostui kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä Mr. Leonard Burkatin vastailla kysymyksiin. Mr. Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Lukuun sisältyvät kuuluisat pops-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat orkesterin rahoitusta. Useimmat levytykset esitetään kahden nykyajan säveltäjän Martinun ja Pistonin tuotantona ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut. Kun Münchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut vuonna 1905 Strassburgissa. "Muuten", innostui Münch itse kertomaan "esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet". Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburghin musiikkijuhlilta tapahtuneen radioinnin avulla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti: Satak
Pvm 5 / 9 1956
Kirjoittaja:



Bostonin sinfoniaorkesteri saapui eilen konserttimatkalle Suomeen.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm 5 / 9 1956
Kirjoittaja:

Taide

Bostonin sinfonia-orkesteri Helsinkiin

Helsingin musiikkielämän 'vuoden suuri tapahtuma' sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Europpan-turneellaan. Tämä Europan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti: Savo
Pvm 5 / 9 1956
Kirjoittaja:

BOSTONIN 110-miehinen sinfoniaorkesteri saapui eilen Helsinkiin konserttimatkalla joka ulottuu mm. Neuvostoliittoon. Orkesterin johtaja maineikas Charles Münch kertoi lehdistön edustajille, että tämä konserttimatka muodostaa Bostonin sinfonikkojen 75-juhlavuoden huipun. Suomessa orkesteri esitti mm. Beethovenin "Eroica"-sinfonian. Kuvassamme orkesterin jäseniä Seutulan lentokentällä.

[121]

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

laaja:

hti:

19

Pvm

Kir:oittaja

Bostonin sinfoniaorkesterin jäseniä saavuttuaan eilen lentokoneella Seutulan lentokentälle kauttakulkumatkallaan. Neuvostoliittoon.

Bostonin sinfoniaorkesteri konsertoi eilen Helsingissä

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopanturneellaan. Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin-konsertin kapellimestari Charles Munch suostui kii-
estään huolimatta ottamaan vas-
aan lehtimiehet. Koussevitzkyn
nanttelin perijä osoittautui har-
naahapsiseksi, myhäileväksi ja
rerraten vaiteliaaksi haastatelta-
aksi, joka antoi sihteerinsä mr.
.eonard Burkatin vastailla kysy-
nyksiin. Mr. Burkat kertoi kier-
ueen muodostavan orkesterin 75-
uhlavuoden huipun. Bostonin 110-
niehinen orkesteri suorittaa kyllä
ukuisia vierailuja USA:n suu-
issa kaupungeissa — mm. New
Yorkissa kerran kuukaudessa, ja
Kanadassa melkein joka kesä,
mutta kauemmaksi lähdetään vain
harvoin. Orkesterin esityskauden
konserttimäärä tuntuu huimaa-
an suurelta, 220 konserttia loka-
kuusta elokuuhun ulottuvalla
kaudella.

Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut. Kun Munchilta kysyttiin mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Munch sanoi erikoisesti pitävänsä. Munch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puoliso hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Munch itse kertomaan, esitämme paljon uusinta musiikkia ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusintamusiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin. Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla. Orkesteri antoi eilistana konsertin suuressa Messuhallissa. 110-miehinen orkesteri esitti Charles Munchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Davhnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SS TELEFOTO SANOMAT

Kuuluisa Bostonin sinfoniaorkesteri konsertissaan Helsingissä eilen illalla. Johtajan korokkeella kapellimestari Charles Munch. Tilaisuutta kunnioittivat tasavallan presidentti ja rouva Kekkonen läsnäolollaan.

Uusi Suomi Sept 5

[122]

mōonikkoa saapui eilen Helsingin lentokentälle, pääosa heistä Tukholmasta. Edessä vas. tri Nils-Erik Ringbom ja orkesterin johtaja Charles Mun ch (hattu päässään).

mphony Orchestra

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Eroica-
umarssi
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ppalaisen
musiikkikulttuurin hedelmöittämää seestynyttä suurpiirteisyyttä. Lopuksi taas Ravelin 2 sarja baletista Daphnis ja Chloë nousi siihen ekstaattiseen väri- ja rytmihurmioon, johon mestarillisesti kirjoitettu partituuri antaa kaikki mahdollisuudet. — Välinumerona kuultiin miellyttävänä uutuutena amerikkalaisen Walter Pistonin VI sinfonia. Piston on itse sanonut, että tämä sinfonia on tarkoitettu vain "soitettavaksi ja kuunneltavaksi". Sen mukaisesti siinä olikin helposti lähestyttävää välittömyyttä, värien, rytmien ja tunneilmaisun rikkautta. Mieleen jäi erityisesti mestarillisesti kirjoitettu Vivace ja hienoa tunnelmaa henkivä Adagio sereno.

Bostonin sinfoniaorkesterin soittajisto oli mainion kapellimestarinsa veroinen. Tämän suuren orkesterin jäsnet edustavat eri ikäpolvia ja monia kansallisuuksia niin Amerikasta kuin Euroopastakin. Ehkäpä juuri tämän vuoksi henkii kokonaisuudesta elävä taiteellisuuden taju. Tämä orkesteri ei ole kone, jonka käynti on tarkistettu äärimmäisen täsmälliseksi, vaan se on joukko yksilöllisiä taiteilijoita, joista jokaisessa on taiteen uudestiluovaa voimaa. Juuri tuo yksilöllisen vapauden säilyttäminen täydellisessä kurinalaisuudessakin on tämän soittajiston korkean tason eräänä salaisuutena. Vanhan mantereen edustajan tekisi mieli väittää juuri tämän piirteen, joka on ominaista parhaimmille eurooppalaisille orkestereille, lyvän leimansa myös Bostonin sinfoniaorkesteriin onnellisella tavalla.

Konserttiyleisöä oli Messuhalli täpösen täynnä; innostuneina ja juhlivina kohtasivat suosionosoitukset orkesteria ja sen johtajaa. Syyskausi alkoi todellisella tapauksella.

T. P.

aanut johtaa aista kuoroa

A NOU-
nfoniaor-
päivällä
illalla ja
nsa Lenin-
gradiin. Maanantaina oli ollut konsertti Tukholmassa, sitä ennen Oslossa, Kööpenhaminassa ja Edinburghissa. Tulossa olevat päivät ovat yhtä tiukkoja.

Siitä huolimatta oli orkesterin johtaja Charles Munch, kohdakkoin 65 vuotta täyttävä ranskalais-amerikkalainen, yhä pirteä ja tarmoa uhkuva hiljaisen leppoisalla tavallaan, kun hän hieman keskipäivän jälkeen astui Suomen kamaralle.

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Euroopan kiertue, joka on orkesterin 75-juhlavuoden huipentuma, alkoi Edinburghin musiikkijuhlilta. Tämä oli jo kolmas kerta, jolloin Munch johti Edinburghissa. Näistä musiikkijuhlista, jotka on leimattu jopa pelkästään kaupallisiksi tilaisuuksiksi, Munch sanoi saaneensa aivan myönteisen kuvan. Edinburghissa hän esiintyi myös televisiossa. Kysyttäessä mitä hän pitää televisiossa johtamisesta, hän kohauttaa olkapäitään ja myhäilee.

Munch, jonka johtamaan orkesteriin kuuluu 110 henkeä, on ollut Bostonissa seitsemisen vuotta. Aikaisemmin hän ehti niittää mainetta Euroopassa, niin hyvin kotimaassaan Ranskassa kuin esim. Saksassa ja monissa muissa maissa.

Pienenä erikoisuutena hän mainitsee johtaneensa pari vuotta sitten Bostonissa suomalaistakin kuoroa, YLää, joka silloin oli Amerikankiertueellaan. Kuoro esitti Munchin johdolla mm. Finlandian sekä kolme kuorosävellystä ja lauloi hänen sanojensa mukaan "täydellisesti". Munch sai tällöin lahjaksi suomalaisen lasimaljakon, josta hän lausuu muutaman ylistävän sanan.

Sibeliuksen musiikin välityksellä hän on muutenkin joutunut tekemisiin Suomen kanssa. Viime kaudella oli orkesterin ohjelmistossa Sibeliuksen VII sinfonia, joka hänen mielestään on säveltäjän sinfonioista paras. Bostonin sinfoonikkojen konserttimestari Richard Burgin johti muuten Sibeliusta jo v. 1924 orkesterin kotikaupungissa pidetyssä konsertissa.

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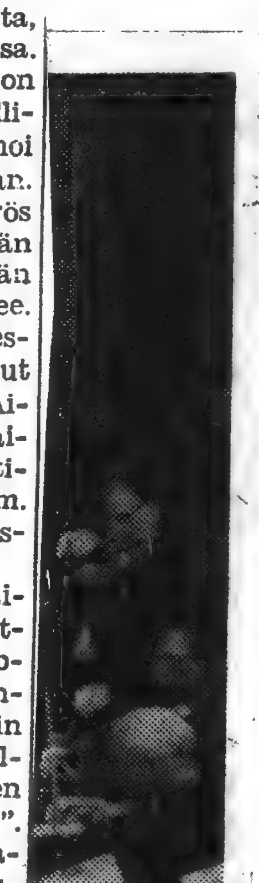
Orkesterin jäsenistö edustaa monia eri kansallisuuksia. — Olemme kuitenkin kaikki amerikkalaisia, sanoo Munch. Kysyttäessä, pi-



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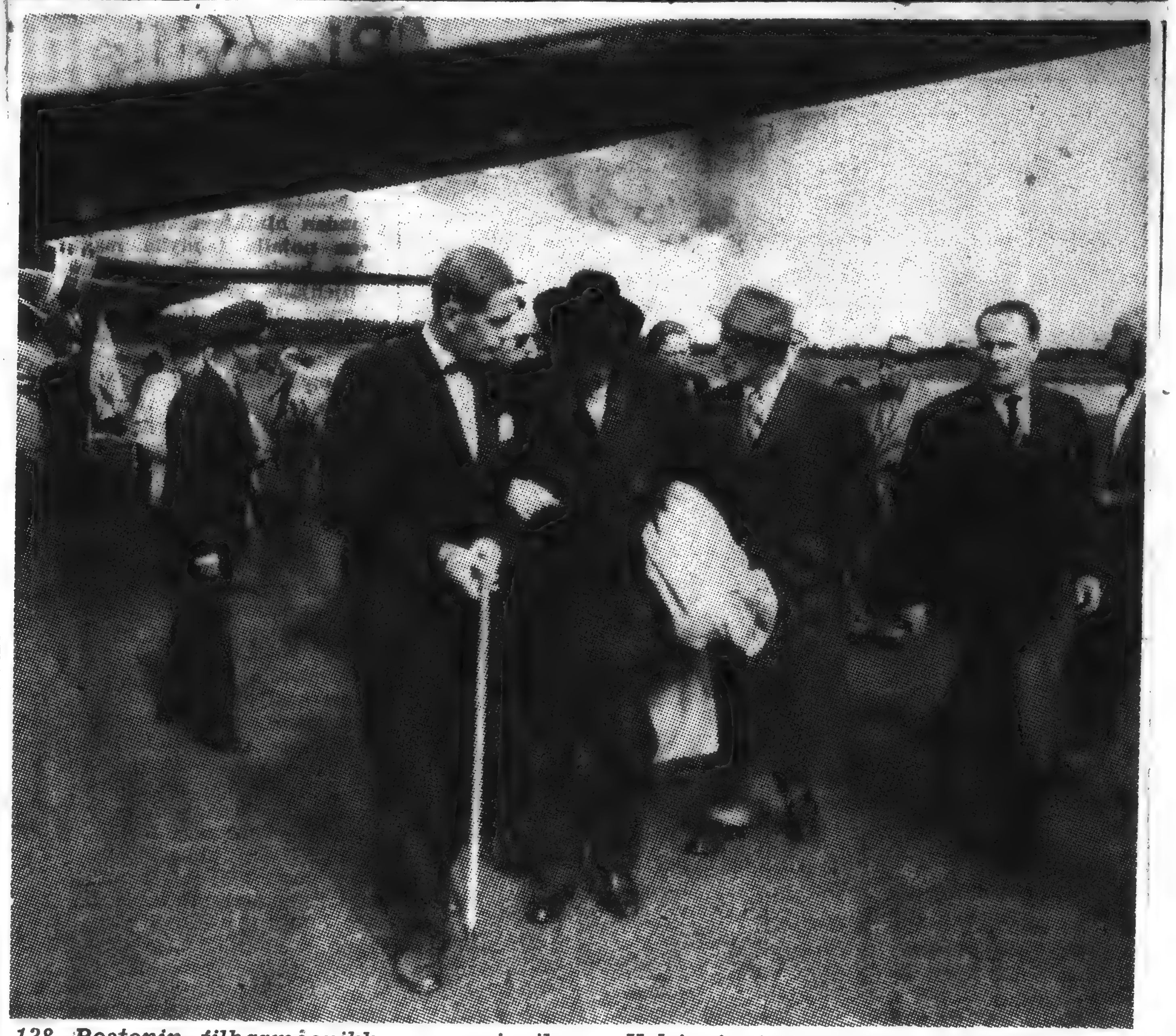
ittivat ti-
siikkipals.

[122]

UUSI SUOMI Sept 5

SUOMI



128 Bostonin filharmoonikkoa saapui eilen Helsingin lentokentälle, pääosa heistä SAS:n vuorokoneella Tukholmasta. Edessä vas. tri Nils-Erik Ringbom ja orkesterin johtaja Charles Munch (hattu päässään).

Boston Symphony Orchestra

Arkinen Messuhalli muuttui eilen illalla taiteen temppeliksi, jossa joskus jopa unohti akustisten olosuhteidenkin mahdottomuuden. Bostonin sinfoniaorkesterin vierailu aloitti syyskauden tavalla, joka hevin ei lähde mielestä. Suurin ansio eilisen elämyksen voimakkuudesta kuuluu etupäässä yhdelle miehelle, Charles Munchille, suurten mittojen kapellimestarille. Munchissä ei koneellinen musiikkirobotti ole tappanut ihmistä ja taiteilijaa. Hän valaa musiikkiin suuren persoonallisuutensa voimaa, lämpimänä ja inhimillisenä virtana, ehtymättömän vitaalisesti ja sytyttävästi. Eilisessä konsertissa elävöitettiin aluksi Beethovenin jättiläishahmo oikeaan henkiseen suuruuteensa. Eroica-sinfoniassa varsinkin Surumarssi kaartui järkyttäväksi kokonaisuudeksi ja koko sinfonian tulkinnasta huokui vanhan eurooppalaisen musiikkikulttuurin hedelmöittämää seestynyttä suurpiirteisyyttä. Lopuksi taas Ravelin 2 sarja baletista Daphnis ja Chloë nousi siihen ekstaattiseen väri- ja rytmihurmioon, johon mestarillisesti kirjoitettu partituuri antaa kaikki mahdollisuudet. — Välinumerona kuultiin miellyttävänä uutuutena amerikkalaisen Walter Pistonin VI sinfonia. Piston on itse sanonut, että tämä sinfonia on tarkoitettu vain ”soitettavaksi ja kuunneltavaksi”. Sen mukaisesti siinä olikin helposti lähestyttävää välittömyyttä, värien, rytmien ja tunneilmaisun rikkautta. Mieleen jäi erityisesti mestarillisesti kirjoitettu Vivace ja hienoa tunnelmaa henkivä Adagio sereno.

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T. P.

Charles Munch:

Olen saanut johtaa suomalaista kuoroa

TIUKKAA OHJELMAA NOUDATTAVA Bostonin sinfoniaorkesteri saapui eilen päivällä Helsinkiin, konsertoi illalla ja jatkaa tänään matkaansa Leningradiin. Maanantaina oli ollut konsertti Tukholmassa, sitä ennen Oslossa, Kööpenhaminassa ja Edinburghissa. Tulossa olevat päivät ovat yhtä tiukkoja.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Uusi
Lehti: Uusi
Pvm 5 9
Kirjoittaja:

MEN KULTTUURIRAHASTO
EIKELMÄPALVELU

19

taiman uhrina Kuopio
raa 3. 9. 1956.

vaten:

liso, lapset ja laste

Sinkädessäsi, Herra, o
luki

Rakkaamme siuaan Vehmersalmen
han sunnuntaina 9. 1956 klo 15, jos
täten sukulaisille, apureille ja tuttav
senä kutsuna ilmtaan. Kokoonnutaa
kaan Heiskalaan 110.

✝

Rakas mieheni ja isäe

TAAVETT
MARTIKAINN

synt. 9. 7. 1905, sai kaimansa kotiinkutsun 9. 1956 Varpaisjärvellä.

Syvästi kaivaten:
Elina o.s. Nissinen,
Lea, Anita, Ritva, A
ja Marjaana.
Sisko ja veljet.

Kun syntinen vaan
saa nukkua haavoihin.
Herran
ja helmasta maan
taas herätä taivaassa
kerran.

Sydä
KI
kaikille nii
nioitti

ANNA
HART
muistoa ja
vään suruu

Varpaisjä
mestar

Varpaisjärv
mestaruuskilp
mv. Janne
Kilpailukohtei
rungon leimik
oli n. 50-vuo
toinen n. 60 v
metsä, jossa k
sena. Tässä l
kokonaan ja
vennettava re
de osoittautui
edellinen.

Mallileimau
metsänhoitaja
sekä metsäne
hiainen ja Re

Tuloksia:

1) Kalevi I
2) Aapro Ku
Ollikainen 27
277 5) Toim
Tauno Kankk
Sutinen 274 8
Iivari Vännin
pinen.

Nuorten sa
nen 262 pist
nen 261 3) E

Pitäjänmes
lahjoittanut
kassa.

Aikaisemmi
läleimauskilp

Kärsämäki
ja Martti T
Uuno Pirinen

Itäkoski: 1
2) Hannes T
Ukkonen 87

Korpinen:
90 2) Urho
mari Pasane

Lukkarila:
nen 92 2) To
jo Lahtelin 9

Varpaisjär
set: 1) Kalle
ro Niiranen
87 4) Veikko
mo Korhonen
85 7) Väinö
no Valkonen
Mauno Itkon

Sekalaisia ilmoituksia

Skullfrid Niskanen — Wallenin

LIIKUNTAKOULU

aloittaa jälleen toimintansa, mikäli tarpeeksi oppilaita ilmoittautuu. Ilmoittautuminen **tänään** keskiviikkona VPK:n talossa klo 19.

Sydämellinen

KIITOKSENI

kaikille niille, jotka muistivat minua lauluin, lahjoin, kukkasin ja adressein täyttäessäni 50 vuotta.

Einari Partanen.

Muistettavaa

Pieksämäen Työväenopisto. Kesämajatalkoot jatkuvat keskiviikkona ja perjantaina. Lähtö klo 17 opistolta. Sunnuntaina lähtö klo 8.

Pieksämäen seudun reumayhdistyksen ompeluilta on tänään keskiviikkona klo 19 terveystalossa.

Munition
Achtung Lebensgefa
Betreten verbote

*Läpikulkumat
miehinen orke
laisuutta läsn*

*issa. 110-
oittivat ti-
siikkipals.*

UUSI SUOMI Sept 5 [122]

OMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

täjman uhrina Kuopio
raa 3. 9. 1956.

vaten:

liso, lapset ja laster

Sinkädessäsi, Herra, o
luki

Rakkaamme siiaan Vehmersalmen han sunnuntaina ?. 1956 klo 15, jos täten sukulaisille, apureille ja tuttav senä kutsuna ilmtaan. Kokoonnutaa kaan Heiskalaan klo.

✝

Rakas mieheni ja isäe

TAAVETT MARTIKAINN

synt. 9. 7. 1905, sai kaamansa kotiinkutsun 9. 1956 Varpaisjärvellä.

Syvästi kaivaten:

Elina o.s. Nissinen,
Lea, Anita, Ritva, A ja Marjaana.
Sisko ja veljet.

Kun syntinen vaan
saa nukkua haavoihin.
Herran
ja helmasta maan
taas herättä taivaassa
kerran.

Sydä
KI
kaikille nii
nioitti

ANNA
HART
muistoa ja
vään suruu

Sekalaisia ilmoituksa

Skullfrid Niskanen — Wallenin

LIIKUNTAKOULU

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Varpaisjä mestar

Varpaisjärv mestaruuskilp mv. Janne Kilpailukohteit rungon leimik oli n. 50-vuot toinen n. 60 v metsä, jossa k sena. Tässä k kokonaan ja vennettava re de osoittautui edellinen.

Mallileimau metsänhoitaja sekä metsäne hiainen ja Re

Tuloksia:

1) Kalevi I 2) Aapro Ku Ollikainen 27 277 5) Toim Tauno Kankl Sutinen 274 8 Iivari Vännin pinen.

Nuorten sa nen 262 pist nen 261 3) E

Pitäjänmes lahjoittanut kassa.

Aikaisemm läleimauskilp

Kärsämäki ja Martti T Uuno Pirinen

Itäkoski: 1 2) Hannes T Ukkonen 87

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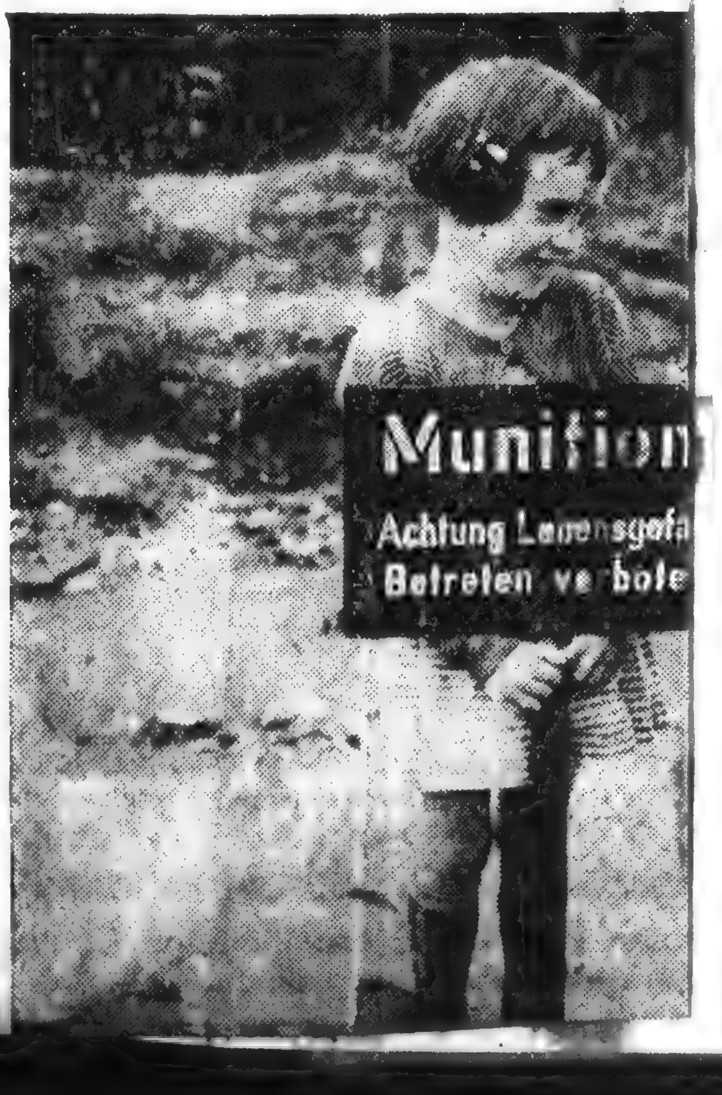
Lukkarila nen 92 2) To jo Lahtelin 9

Varpaisjär set: 1) Kalle ro Niiranen 87 4) Veikko mo Korhonen 85 7) Väinö no Valkonen Mauno Itkon



SUOMI

Krupp rakentaa valtavan terästehtaan Intiaan

— Uuden Suomen kirjeenvaihtajalta —

TUKHOLMA, tiistaina. — V. Krupp-yhtymä on saanut voiton kilpailijoistaan tarjouksissa valtavan terästeollisuuskeskuksen rakentamiseksi Rourkelaan Intiaan. Intian hallitus on näinä päivinä allekirjoittanut alustavan sopimuksen länsisaksalaisen konsortion kanssa, jonka johdossa Krupp-yhtymä on. Kysy-

vat Krupp-yhtymän ohella Demag ja kolme muuta suurta länsisaksalaista terästeollisuusyritystä. Lisäksi rakennetaan todellinen mallikaupunki 100.000 asukasta varten teräskeskuksen yhteyteen, niin että koko jättiläissuunnitelman kustannukset nousevat yli 200 milj. dollarin.

Länsi-Saksan teollisuus on siten saanut vahvan jalansijan Intiassa

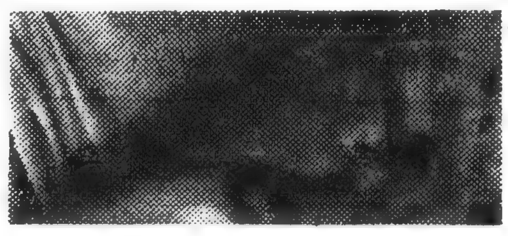
Norjan maksutase osoittaa alijäämää

— Uuden Suomen kirjeenvaihtajalta —

TUKHOLMA, tiistaina. — V.

Norjan ulkomainen maksutase on huonontunut huolestuttavassa määrin kuluvan vuoden toisen neljänneksen aikana. Norjan tilastollisen keskustoimiston tietojen mukaan maksutase osoitti tammi—maaliskuussa ylijäämää 65 milj. kruunua, mutta huhti—kesäkuussa 285 milj. kruunun vajausta, niin että koko vuoden alkupuolisko päättyi 220 milj. kruunun va-

Maahamme on saapunut ven käytössä jo kolmattakymment moottori, jonka teho on 93 hv sellä apumoottor



Metsäpuiden rodunjalostussäätiön toiminnanjohtaja, metsänhoitaja Max Hagman selosti kutsuvieraille jalostusaseman toimintaa.

ta ja perustustöistä johtuen on aseman kylvö- ja istutustyöt tänä vuonna päästy aloittamaan normaalia tuntuvasti myöhemmin, vasta kesäkuussa. Tästä ja poikkeuksellisen kuivasta alkukesästä johtuen esittäytyvät erikoisesti kylvökset nyt epätasaisina ja normaalia pienempikasvuisina.

Kesantoa on taimitarhalla normaalia enemmän, eli n. puolet peltoalasta. Käytännöllisistä syistä johtuen jakaantuu taimitarha kahteen lohkoon, joiden välimatka on n. 600 m.

Jalostusaseman tarkoituksena on kasvattaa materiaalia käytännön olosuhteissa tapahtuvaa

kpl (0,20 ha), niiden joukossa useiden valittujen pluskuusien jälkeläisiä. Ulkomaisia puulajeja on taimitarhassa kylvettynä 15 eri lajiketta. Näiden taimimääriä ei voi vielä varmuudella todeta lajikkeiden siemenelle tunnusomaisen itämistavan takia. Osa siemenistä itää nimittäin vasta yhden talven ”kylmä—kostea käsittelyn” jälkeen.

Jalostusasema tulee, paitsi taimia, tuottamaan myös monistettuja vartteita. Nämä käytetään paitsi erilaisiin kokeiluihin emopuun ominaisuuksien selvittämiseksi, myös risteytystoimintaan, sekä metsäpuiden siemenviljelyksien perustamiseen.

Taimitarhassa on tällä hetkellä vartteita (mänty, kuusi, lehtikuusi, koivu, leppä ja jalot puulajit) n. 1.200 kpl (pa. 0,12 ha). Osassa vartteita voidaan jo nähdä käpyjä. Tulevaa varttamistoimintaa varten on männyn perusrunkoja n. 2.000 kpl ja lehtikuusen n. 1.000 kpl. Asema osallistuu myös kansainväliseen tutkimustoimintaan. Tästä esimerkkinä on aseman taimitarhassa parhaillaan menossa kansainvälinen poppelikoe.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Ulrich
Lehti: Uusi Suomi
Pvm 5 / 9 19 57.
Kirjoittaja:

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin Sinfoniaorkesteri eilisiltana konsertin Messuhallissa. 110-miehinen orkesteri esiintyi Charles Munchin johdolla. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan. — Kuvassa Charles Munch johtaa suurorkesteria Messuhallissa. — Tarkemmin musiikkipalstoilla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: Hels. San.
Pvm 5 9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: USIS
Lehti: Turun St
Pvm 5 9 1952
Kirjoittaja:

FINNISH AIRLIN
KLM

Bostonin sinfoniaorkesterin jäsenet muodostivat pitkän jonon Seutulan kentän passintarkastusluukulle.

Bostonilaiset saapuivat

Puolen päivän aikaan oli Seutulan kentällä tavallista suurempi ruuhka Bostonin sinfoniaorkesterin saapuessa kahdella koneella. Väliin ehti laskeutua vielä yksi kone Moskovasta. Passintarkastuksessa oli pitkä jono kuuluisia muusikkoja vilkkaasti jutellen, huudellen toisiaan lehtimiesten haastateltavaksi ja laskien leikkiä. Iloisesta soittajajoukosta ei tosiaan päältä nähnyt, että he soittavat kuutena päivänä viikossa konsertin ja matkustavat miltei joka päivä siinä välissä uuteen maahan. Tänä päivänä on taas viikko tullut täyteen ja orkesteri viettää vapaapäiväänsä jo Leningradin kaduilla.

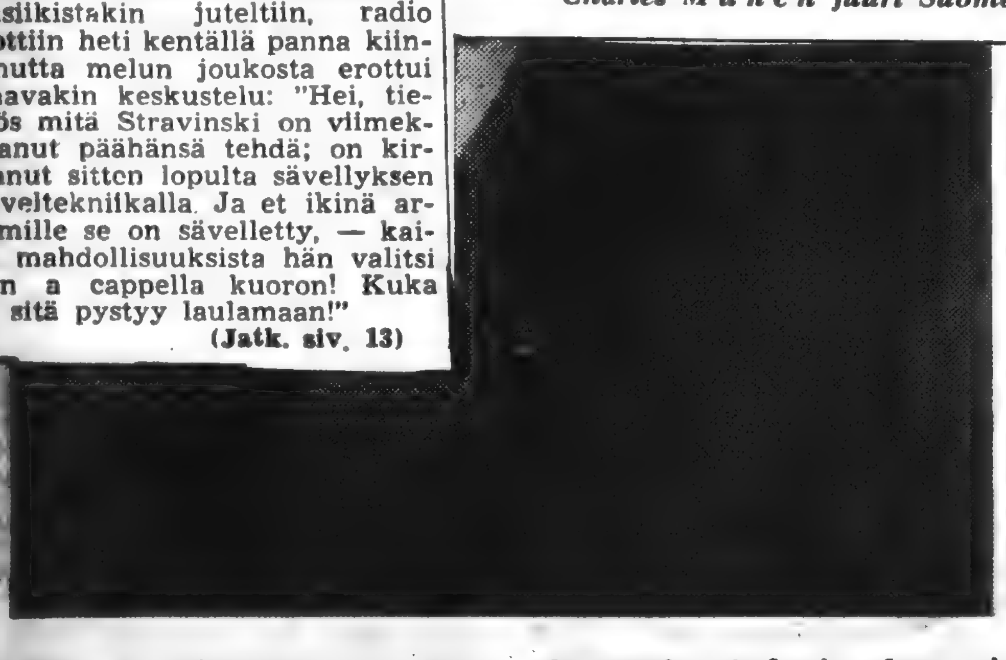
Konserttitoimisto Fazerin johtaja Roger Lindberg ja tri Nils-Eric Ringbom ottivat kentällä vastaan bostonilaiset. Charles Münch saapui ensimmäisessä koneessa sihteerinsä ja soittajajoukon kanssa. Kymmentä minuuttia myöhemmin toinen suuri kone purki muusikkolastinsa muutamaksi tunniksi Suomen kamaralle.

Kolmella bussilla, jotka tulivat täpötäyteen muusikoita ja matkalaukkuja, tehtiin iloista matkaa kohti Helsinkiä Seutulasta. Jo kentällä bussien odottaessa viimeisiä soittajia, olivat orkesterin muut jäsenet ahkerasti bussin torvien ja soittonappuloiden kimpussa päästäkseen vihdoin liikkeelle. Vauhti ei ilmeisesti ollut amerikkalainen ja kova melu vallitsi bussissa. Haettiin matkalaukkuja, kavereita ja huudettiin "Lets get going". Matkalla kukin halusi kysyä reportterilta hotellinsa ja konserttipaikan karttaansa, joten haastattelija joutui oikeastaan ristituleen.

Musiikistakin juteltiin, radio tahdottiin heti kentällä panna kiinni, mutta melun joukosta erottui seuraavakin keskustelu: "Hei, tiedätkös mitä Stravinski on viimeksi saanut päähänsä tehdä; on kirjoittanut sitten lopulta sävellyksen 12-säveltekniikalla. Ja et ikinä arvaa mille se on sävelletty, — kaikista mahdollisuuksista hän valitsi siihen a cappella kuoron! Kuka hitto sitä pystyy laulamaan!"

(Jatk. siv. 13)

LEHTIKUVA
Charles Münch juuri Suomen kamaralle saapuneena.



Eilen maahamme saapuneen Bostonin sinfoniaorkesterin maineikas johtaja Charles Münch.

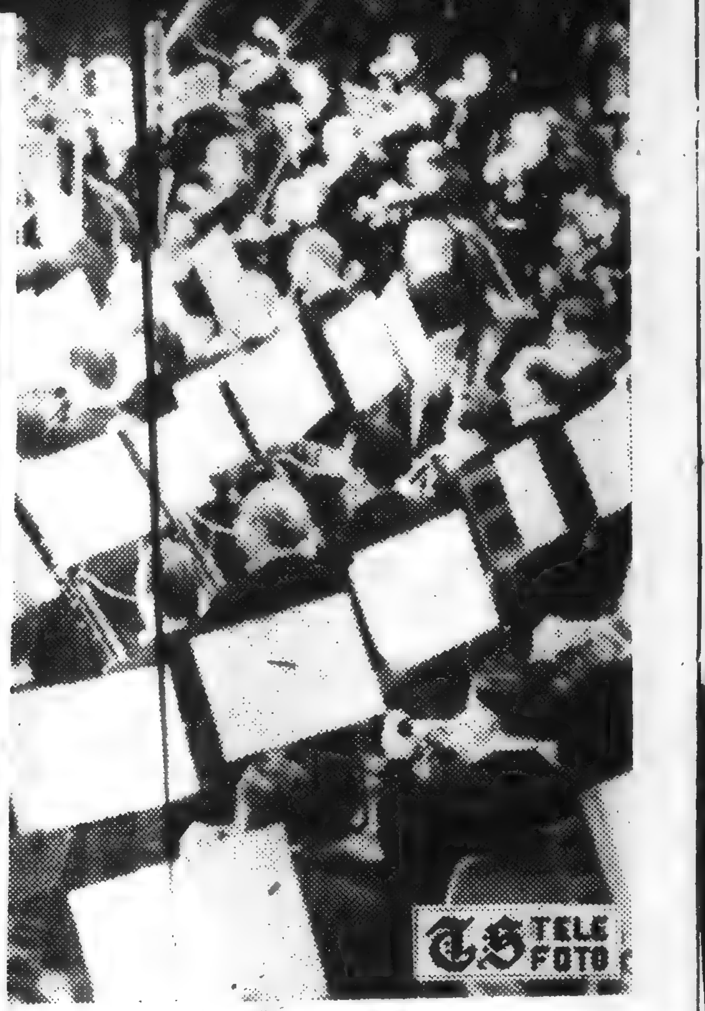
Euroopan-turneellaan.

Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri ensimmäisenä amerikkalaisena orkesterina esiintyy Neuvostoliitossa.

Helsingin konsertissa muodostaa ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin "Eroica", Ravelin "Dahpnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Münch osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr

staillа ky- kertoi kier- kesterin 75- ostonin 110- orittaa lu- n suurissa New York- issa kerran kuukaudessa, ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatarpuolisoa hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Münch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.



niaorkesteria Helsingin Messuhallissa eilen issa.

TULI
AMME

ORKESTERI SOITTI EILEN MESSUHALLISSA

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

RAHASTO
ELU

---

infoniaorkesteri
gin konserttikauden

vuo- sattui aihee- kon- n sin- vierai- opan-

ei ole llä jo sinfonia-orkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri »kirjoittaa historiaa», ehkä merkittävimmin siten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyi Neuvostoliitossa.

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[123]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm
Kirjoittaja:

Konsertti Helsingissä

Läpikulkumatkalaan Neuvosto liittoon antoi Bostonin sinfoni orkesteri eilisiltana konsert Suuressa Messuhallissa. 110-mi hinen orkesteri esitti Charl Munchin johdolla Beethoven Eroica-sinfonian, amerikkalais Walter Pistonin kuudennen si fonian sekä 2. sarjan Ravelin b lettimusiikista Daphnis ja Chl

Tasavallan presidentti ja rou Kekkonen kunnioittivat tilaisu ta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Hels. San.
Pvm 5/9 1956
Kirjoittaja:

Säätila syyskuun 4 pnä klo 20:

Islannista Etelä-Skandinavian yli Etelä-Venäjälle ulottuu korkeapaineen alue. Lapissa on matalapaineen keskus, joka liikkuu kaakkoon päin. Sen länsipuolella leviää maahamme kolea luoteinen ilmavirtaus, jossa esiintyy paikallisia sadekuuroja. Odotettavissa iltaan asti:

Ahvenanmaalla, Turun ja Porin, Uudenmaan, Hämeen ja Vaasan läänissä voimistuvaa, luoteeseen kääntyvää tuulta, lisääntyvää pilvisyyttä, paikoitellen sadekuuroja, vähän kylmempää.

Kymen, Mikkelin ja Kuopion läänissä voimistuvaa, luoteeseen tai pohjoiseen kääntyvää tuulta, puolipilvistä tai pilvistä ja monin paikoin sadekuuroja, kylmempää. — Oulun ja Lapin läänissä kohtalaista tai navakkaa pohjoistuulta, puolipilvistä tai pilvistä, monin paikoin sadekuuroja, koleaa.

Sää

Kotimaisilla havaintoasemilla eilen klo 14 (aseman nimen jälkeen ensin lämpötila, sitten tuulen suunta ja nopeus sekä lopuksi pilvisyys ja sademäärä):

Helsinki 13, SW 2, pilvistä; Turku 17, SW 3, selkeätä; Maarianhamina 18, SW 3, selkeätä; Pori 15, W 4, melkein selkeätä; Tampere 14, W 4, pilvistä; Lappeenranta 14, SW 3, melkein pilvistä; Mikkeli 13, SW 3, pilvistä; Joensuu 10, S 3, pilvistä; Kuopio, lentok. 6, SW 2, melkein pilvistä; Jyväskylä, lentok. 14, WSW 3, puolipilvistä; Kauhava 12, W 4, melkein selkeätä; Vaasa 13, WSW 4, puolipilvistä; Kajaani 10, SSW 1, pilvistä; Oulu 10, W 4, melkein selkeätä; Kuusamo 4, tyyntä, sadetta; Kemi 11, W 3, puolipilvistä; Rovaniemi, lentok. 8, W 3, pilvistä, 0,5; Sodankylä 5, S 1, heikkoa sadetta; Ivalo 6, SW 2, puolipilvistä, 2; Nuorgam 6, SW 3, pilvistä.

Lämpötila ulkomailla

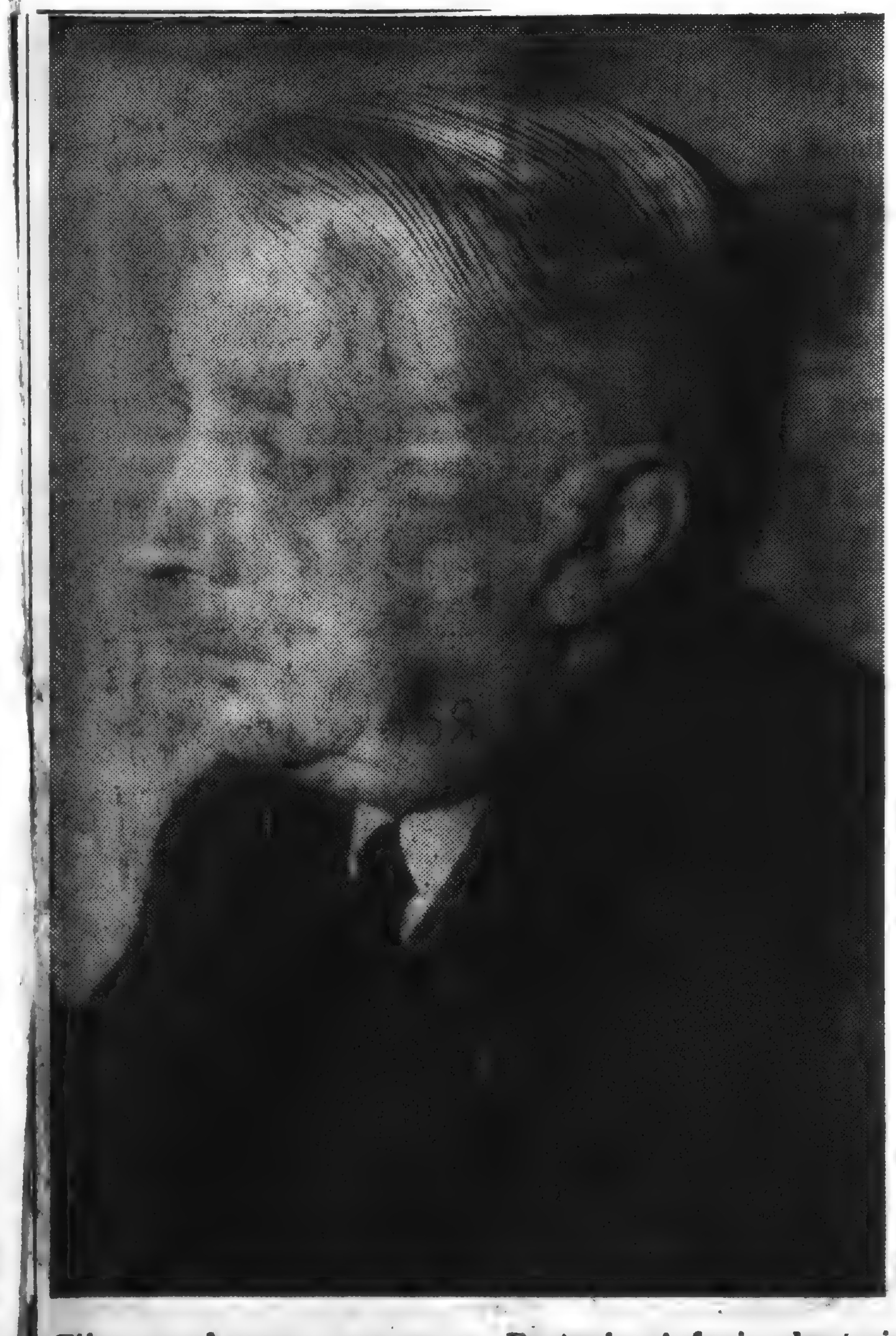
Tukholma 20, Oslo 17, Kööpenhamina 18, Berliini 20, Lontoo 16, Pariisi 16, Madrid 29, Rooma 28, Moskova 14.

Peilikirkas lattia ilmaan hankaamista

Juuri nyt on lattioiden kunnostamisaika! Antakaa niille **uusi**, kauniimpi, kirkkaampi ja ehdottoman kovakiiltoinen pinta! Levittäkää itsekiilloittuvaa **JOHN-**

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: [illegible]
Pvm 5/9 1956
Kirjoittaja:



Eilen maahamme saapuneen Bostonin sinfoniaorkesterin maineikas johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti: [illegible]
Pvm 5/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri
aloitti Helsingin konserttikauden

Helsingin musiikkielämän vuoden »suuri tapahtuma» sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan.

Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfonia-orkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri »kirjoittaa historiaa», ehkä merkittävimmin siten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyi Neuvostoliitossa.

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Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

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[123]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: USIS
Lehti: Turun Sl.
Pvm 5/9 1956
Kirjoittaja:

TS TELEFOTO

Kapellimestari Münch johtaa kuuluisaa Bostonin sinfoniaorkesteria Helsingin Messuhallissa eilen pidetyssä konsertissa.

BOSTONIN SINFONIAORKESTERI TULI EILEN PIKAVIERAILULLE MAAHAMME

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Helsingin-konsertin kapellimestari Charles Münch osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard Burkatin vastailla kysymyksiin. Mr Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa, ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatarpuolisoa hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Münch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

ORKESTERI SOITTI EILEN MESSUHALLISSA

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

Konsertti Helsingissä

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
ilaaja:
ehti:
vm 19
Kirjoittaja:

Musiikki

Bostonin sinfoonikot saapuivat Helsinkiin

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Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut. Kun Mynchiltä kysyttiin mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti:
Pvm / 19
Kirjoittaja:

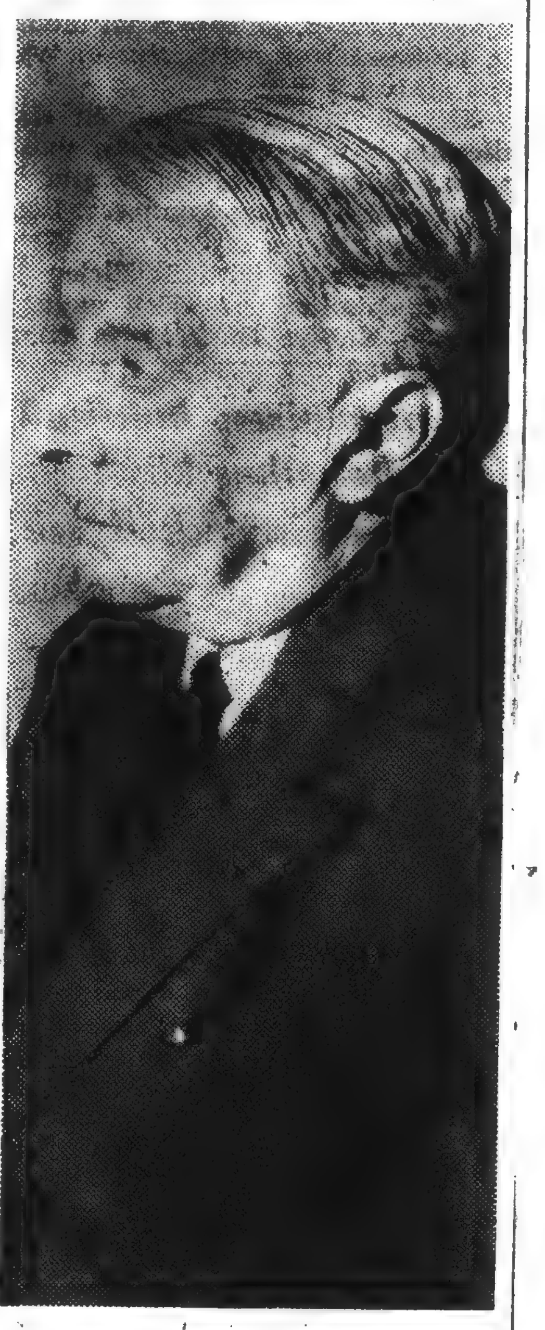
Bostonin Sinfoniaorkesteri konsertoi eilen Suomessa 75-vuotisjuhlakiertueella

— *Aamulehdelle* —

Helsingissä 4. 9.

Juhlavuottaan viettävä Bostonin Sinfoniaorkesteri saapui tiistaina maineikkaan kapellimestarinsa, ranskalais-amerikkalaisen Charles Münchin johtamana Helsinkiin, piti illalla konsertin Messuhallissa ja jatkaa keskiviikkona matkaansa Neuvostoliittoon.

— Tämä kiertue on orkesterin 75-juhlavuoden huipentuma, kertoi kapellimestari Münch, joka on ollut Bostonissa n. 7 vuotta. Hän on n. 65 vuotias hopeahiuksinen herrasmies, joka aikoo jatkaa työtään vielä kauan. — Ainakin 10 vuotta, lohduttaa hän bostonilaisia, jotka pelkäävät hänen jättävän heidät liian pian.


Charles Munch.

Orkesteri aloitti kiertueensa Edinburghista, jossa Munch toimi johtajana musiikkijuhlilla. Sieltä jatkui matka Kööpenhaminan, Oslon ja Tukholman kautta Helsinkiin. Vuoroaan odottavat mm. Leningrad, Moskova, Praha, Wien, Stuttgart, Zürich ja Pariisi. Kotimatkalle lähdetään kuukauden vaihteessa.

Münlh, jonka Englannin kielessä on ranskalainen korostus, on syntynyt Strassburgissa. Jo ennen sotaa hän sai mainetta etevänä kapellimestarina. V. 1949 hänestä tuli Serge Koussevitzkyn seuraaja Bostoniin.

Hän on johtanut lukemattomia orkestereita ja välillä myös kuoroa. YL:n vieraillessa Yhdysvalloissa pari vuotta sitten Münch johti Finlandian ja joitakin kuorosävellyksiä ja sai kuorolta lahjaksi suomalaisen lasimaljakon. Kuoro lauloi hänen sanojensa mukaan "täydellisesti".

Sibeliusta hän on johtanut usein. Viime kauden ohjelmistossa oli Sibeliuksen 7. sinfonia, jota Münch pitää suuressa arvossa. Suomalaisista säveltäjistä hän tuntee myös Järnefeltin, johon hän tutustui jo 1905 Strassburgin musiikkijuhlilla.

Münch suhtautuu myönteisesti nykyaikaiseen musiikkiin. Orkesterin juhlavuoden ohjelmistossa on 15 tunnetun nykyaikaisen säveltäjän teoksia, sekä eurooppalaisten että amerikkalaisten säveltäjien tuotantoa. M nch mainitsee mm. Coplandin, Howard Hansonin, Bernsteinin ja Milhaudin.

Yhdysvalloissa tunnetaan suurta mielenkiintoa musiikkia kohtaan. Televisio on lisännyt harrastusta, ja vaikka Bostonin sinfonikoilla on radiokonsertteja kahdesti viikossa, on sali aina täynnä. Orkesteri on kiertueella joka kuukausi esiintyen eri puolilla Yhdysvaltoja ja usein myös Kanadassa.

Konserttien lisäksi on orkesterilla runsaasti levytyksiä, joilla on suuri merkitys myös taloudellisessa mielessä. Juuri ennen matkalle lähtöä saatiin levytetyksi kaksi sinfoniaa ja eräs Debussyn sävellys. — OSP.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uns
Lehti: Maakansa
Pvm 5/9 1956
Kirjoittaja:

Kirjallisuus ja taide

Bostonin sinfoniaorkesteri valloitti eilen helsinkiläiset

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattuu tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua on Bostonin sinfoniaorkesteri saapunut pikavierailulle Suomeen laajalla Euroopan-vierailullaan. Tämä Euroopan-kiertue ei ole orkesterin ensimmäinen, sillä jo vuonna 1952 Bostonin maineikas sinfoniaorkesteri konsertoi eräissä länsi-Euroopan maissa. Tällä konserttimatkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta. Coplandia ja Haydnia.

Helsingin-konsertin kapellimestasi Charles Münch suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinnyt Münch osoittautui harmaapäiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä mr Leonard Burkatin mieluummin vastailla kysymyksiin. Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyy kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkiin on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut viime aikoina. Vaikka Bostoninkin orkesteri antaa televisiokonsertteja, ei kuulijamäärä ole lainkaan vähentynyt. Kun Münchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Münch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalainen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uns
Lehti: Hbl.
Pvm 5/9 1956
Kirjoittaja:

Bostons symfoniorkester

Att i Helsingfors höra en av världens förnämsta orkestrar är förvisso någonting ovanligt. Men så skedde emellertid i går. Bostons symfoniorkester spelade i A-Mässhallen under Charles Munchs ledning. Och redan i de första takterna av Beethovens Eroica upplevde man denna orkesters sällsamma klang trots att de akustiska förhållandena i Mässhallen ingalunda är de bästa tänkbara.

Det var intressant att se och höra denna eminenta orkesterledare i aktion. Hans gestaltning är stark och personlig. Han kan tillåta sig friheter i tempobehandlingen såsom i Beethovens trea. De musikaliska tankarna ger han en påfallande avrundning. Musiken andas, häftigare eller långsammare, men blir aldrig andfådd. Den logiska uppbyggnaden är alltid förhanden, en inre balans likaså. En manlig fasthet tycks prägla hans musicerande, som inte lånar sig åt ovidkommande ting eller ytligt bländverk.

Och denna orkester i denna mästarhand är en unik företeelse. Den tekniska perfektionen gränsar till det yttersta man kan förmå. Stämvävnaden, virtuost passageverk, allt framstår klart. Klangen är slaggfri och fyllig, och tonkvaliteten ypperlig. Man fäste sig t. ex. i Ravels Svit nr 2 ur baletten Daphnis och Chloë vid enskilda blåsarinlägg, artistiskt förnämliga och atmosfärskapande. Den ravelska musiken gestaltades för övrigt synnerligen fint och karaktärsfullt utan extra överdrifter, och den kulminerade i en överdådig klang- och rytmfest. På programmet stod också ett amerikanskt opus, Walter Pistons sjätte symfoni, ett med gott handalag skrivet, musikantiskt betonat verk. Moderat i sin modernism, väl förankrat i tonal grund. Det rytmiska elementet spelade en framträdande roll. Här visade sig dirigenten som en hängiven interpret av nyare musik.

Konserten var i sin helhet en rik upplevelse och en bejublad tilldragelse i vårt konsertliv.

Efter slutnumret uppvaktades orkestern och dess dirigent av Helsingfors stads musiknämnd och Stadsorkestern, Radioorkestern och YL.

E. B.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
a: Uns
Ilta Sanomat
/9 1956
ttaja:

BOSTONIN SINFONIAORKESTERI

Loistava ilta, josta kiitos lankeaa ilmiömäiselle orkesterille ja sen mainiolle johtajalle — murheellinen ilta, josta kiitos Helsingin kaupungille, jolla ei ole varaa omistaa yhtään kunnollista konserttisalia. Tästä konserttitalokysymyksestä lienee puhuttu jo satakunta vuotta. Ajatellaan kai: yksi häpeäpilkku monien muiden musiikkikulttuuriin liittyvien lisäksi ei niin paljon haittaa. Tämä pilkku on vain yksi näkyvimmistä tai paremminkin kuuluvimmista.

A-Messuhallikaan ei loppujen lopuksi pystynyt turmelemaan eilistä konserttia. Nyrkkeilykilpailuakustiikka tosin aiheutti sen, että monet hienot soinnilliset nyanssit tulivat kuulijan tajuntaan pikemminkin aavistuksena siitä, miten kaikki olisi voinut soida tyydyttävässä ympäristössä. Läpi Messuhallin akustisen sumunkin kimmelsi kuitenkin sellainen teos kuin Ravelin Daphnis ja Chloë-sarja tuhatvivahteisine väreineen esityksenä, jonka verroille nousevaa on vaikea edes kuvitella.

Uutuutena kuuluu Bostonin orkesterin kiertueohjelmaan Walter Pistonin VI sinfonia, joka on varta vasten tätä orkesteria varten kirjoitettu Teos on ehditty soittaa jo nauhoitettuna radiossamme. Vakavahenkinen pohjavire ja vankka ammattitaito antavat teokselle sympaattisen yleissävyn. Vakuuttavimman vaikutuksen tekivät kaksi ensimmäistä osaa, varsinkin toinen, jonka sekä aihe- että soitinnuskeksinnöt olivat tuoreita. Hitaassa osassa samoinkuin finaalissa ote ei säilynyt aivan samana, vaan oli tavanomaisempaa lajia.

Charles Munch on korkean luokan orkesteripäällikkö, loistavan ammattitaidon omaava taitaja ja samalla hieno taiteilija, jolle tekniikka ei missään vaiheessa kohoa määräävään asemaan. Ravelin sarjan tulkintaa pitäisin illan taiteellisena huippuna, ja säveltäjä saa olla todella kiitollinen sellaisesta esityksestä, minkä Pistonin sinfonia sai osakseen. Beethovenin Eroican tulkinta ei kaikessa erinomaisuudessaankaan kohonnut aivan edellämainittujen tasolle — mutta vertauskohtahan olikin kovin mahdollinen, bostonilaisten omat esitykset! Sinfonian ensimmäinen osa tuntui kulkevan vähän kuin verryttelyn ja totuttautumisen merkeissä, mutta sitten jo surumarssi kohosi järkyttävin kaarroksin kuin vain harvoin, ja scherzo oli säkenöivä niin teknillisesti kuin henkevyydessäänkin. Finaalissa oli sitä Prometheus-tulta, joka niin mielellään tämän osan tunnelmiin yhdistetään.

Bostonin sinfoniaorkesteri kuuluu kaiken kaikkineen aikamme musiikkielämän ihmeisiin. Sen soittoa luonnehdittaessa voisi ehkä sanoa, että orkesteri on eräänlainen keskiverto parhaiden amerikkalaisten ja eurooppalaisten orkestereiden välillä. Sen teknillinen taso on huippukorkea, kuten amerikkalaisilta suurorkestereilta on totuttu odottamaan, mutta samalla orkesterin soinnissa ja tulkinnassa on samansuuntainen kultivoitu sävy kuin eurooppalaisilla valiosoittajistoilla. Suuri ilta näinkin, vielä suurempi, jos ympäristö olisi ollut toisenlainen.

J. K—nen.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
MUSIC AND MUSICIANS,
London.

from Kai Maasalo in

HELSINKI

THE visit of the Boston Symphony Orchestra to Helsinki made an interesting beginning to the musical season, and under Charles Munch they played with incomparable virtuosity and spirit.

Between September 11 and 14 the traditional Scandinavian Music Festival took place in Helsinki—the northern countries, Sweden, Denmark, Norway, Iceland and Finland, organise these festivals in turn.

There were two symphony concerts in this year's gathering, also a chamber music recital and a popular concert. The Radio Symphony Orchestra, under Nils-Eric Fougstedt, played among other things the Third Symphony by the Swedish composer Gunnar Bucht and a Piano Concerto by the Finnish composer Einar Englund, who was soloist.

Helsinki Symphony Orchestra, under Tauno Hannikainen, included in its programme a Violin Concerto by the Swedish composer John Fernström, in which Otto Kyndel was soloist, a piano concerto by the Danish composer Niels Viggo Bentzon with the composer at the piano; and Vade Mors, a work by the Norwegian, Harald Saeverud.

Other interesting works heard during the Festival were a song cycle by the Icelandic composer Jan Thorarinson, a cycle for mixed choir by the Norwegian, Knud Nystedt, with the Oslo Choir, the *Quartetto alla Serenata* by the Swedish composer Lars-Erik Larsson, and the Suite for String Quartet by the Finnish composer Eino Rautavaara played by the Kyndel Quartet

[124]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm ..... / 19
Kirjoittaja:

Musiikki

Bostonin sinfoonikot saapuivat Helsinkiin

Helsingin musiikielämän »vuoden suuri tapahtuma» sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan. Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri »kirjoittaa historiaa» ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: USIS
Lehti: Aamulehti
Pvm 5 / 9 1956
Kirjoittaja:

Bostonin Sinfoniaorkesteri konsertoi eilen Suomessa 75-vuotisjuhlakiertueella

— *Aamulehdelle* —

Helsingissä 4. 9.

Juhlavuottaan viettävä Bostonin Sinfoniaorkesteri saapui tiistaina maineikkaan kapellimestarinsa, ranskalais-amerikkalaisen **Charles Münchin** johtamana Helsinkiin, piti illalla konsertin Messuhallissa ja jatkaa keskiviikkona matkaansa Neuvostoliittoon.

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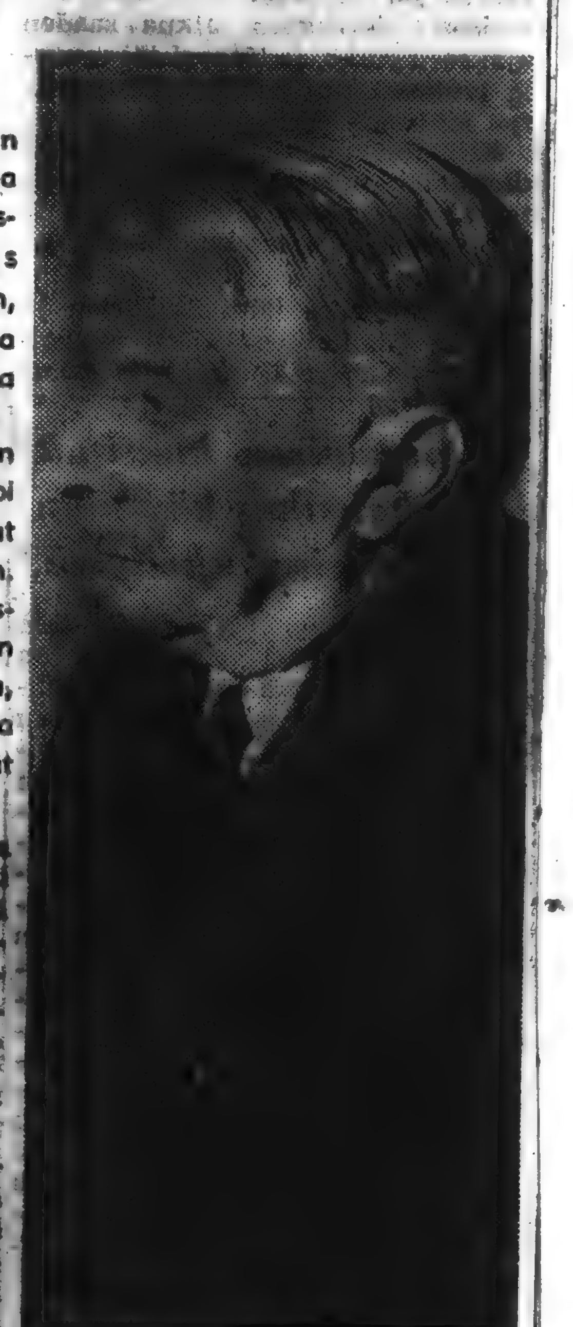
Münih, jonka Englannin kielessä on ranskalainen korostus, on syntynyt Strassburgissa. Jo ennen sotaa hän sai mainetta etevänä kapellimestarina. V. 1949 hänestä tuli Serge Koussevitzkyn seuraaja Bostoniin.

Hän on johtanut lukemattomia orkestereita ja välillä myös kuoroa. YL:n vieraillessa Yhdysvalloissa pari vuotta sitten Münch johti Finlandian ja joitakin kuorosävellyksiä ja sai kuorolta lahjaksi suomalaisen lasimaljakon. Kuoro lauloi hänen sanojensa mukaan "täydellisesti".

Sibeliusta hän on johtanut usein. Viime kauden ohjelmistossa oli Sibeliuksen 7. sinfonia, jota Münch pitää suuressa arvossa. Suomalaisista säveltäjistä hän tuntee myös Järnefeltin, johon hän tutustui jo 1905 Strassburgin musiikkijuhlilla.



Charles Munch.

Münch suhtautuu myönteisesti nykyaikaiseen musiikkiin. Orkesterin juhlavuoden ohjelmistossa on 18 tunnetun nykyaikaisen säveltäjän teoksia, sekä eurooppalaisten että amerikkalaisten säveltäjien tuotantoa. Münch mainitsee mm. Coplandin, Howard Hansonin, Bernsteinin ja Milhaudin.

Yhdysvalloissa tunnetaan suurta mielenkiintoa musiikkia kohtaan. Televisio on lisännyt harrastusta, ja vaikka Bostonin sinfonikoilla on radiokonsertteja kahdesti viikossa, on sali aina täynnä. Orkesteri on kiertueella joka kuukausi esiintyen eri puolilla Yhdysvaltoja ja usein myös Kanadassa.

Konserttien lisäksi on orkesterilla runsaasti levytyksiä, joilla on suuri merkitys myös taloudellisessa mielessä. Juuri ennen matkalle lähtöä saatiin levytetyksi kaksi sinfoniaa ja eräs Debussyn sävellys. — OSP.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Maakansa
Pvm 5 / 9 1956
Kirjoittaja:

Kirjallisuus ja taide

Bostonin sinfoniaorkesteri valloitti eilen helsinkiläiset

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattuu tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua on Bostonin sinfoniaorkesteri saapunut pikavierailulle Suomeen laajalla Euroopan-vierailullaan. Tämä Euroopan-kiertue ei ole orkesterin ensimmäinen, sillä jo vuonna 1952 Bostonin maineikas sinfoniaorkesteri konsertoi eräissä länsi-Euroopan maissa. Tällä konserttimatkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestasi Charles **Münch** suostui kiireestään huolimatta — järjestely, harjoitukset ja konsertti yhdeksän tunnin sisällä — ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perinnyt Münch osoittautui harmaapäiseksi, myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä, mr Leonard **Burkatin** mieluummin vastailla kysymyksiin. Mister Burkat kertoi tämän kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa orkesteri konsertoi kerran kuukaudessa — ja Kanadassa käy orkesteri melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin liikkeelle. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta — n. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella. Tähän esityslukuun sisältyy kuuluisat "Pops"-konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat huomattavasti orkesterin rahoitusta. Uusimmat levytykset esittävät kahden nykyajan säveltäjän Martinun ja Pistonin tuotantoa, ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkiin on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut viime aikoina. Vaikka Bostoninkin orkesteri antaa televisiokonsertteja, ei kuulijamäärä ole lainkaan vähentynyt. Kun Münchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erikoisesti pitävänsä. Münch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Münch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalainen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: HBl
Pvm 5 / 9 1956
Kirjoittaja:

Bostons symfoniorkester

Att i Helsingfors höra en av världens förnämsta orkestrar är förvisso någonting ovanligt. Men så skedde emellertid i går. Bostons symfoniorkester spelade i A-Mässhallen under Charles **Munchs** ledning. Och redan i de första takterna av Beethovens Eroica upplevde man denna orkesters sällsamma klang trots att de akustiska förhållandena i Mässhallen ingalunda är de bästa tänkbara.

Det var intressant att se och höra denna eminenta orkesterledare i aktion. Hans gestaltning är stark och personlig. Han kan tillåta sig friheter i tempobehandlingen såsom i Beethovens trea. De musikaliska tankarna ger han en påfallande avrundning. Musiken andas, häftigare eller långsammare, men blir aldrig andfådd. Den logiska uppbyggnaden är alltid förhanden, en inre balans likaså. En manlig fasthet tycks prägla hans musicerande, som inte lånar sig åt ovidkommande ting eller ytligt bländverk.

Och denna orkester i denna mästarhand är en unik företeelse. Den tekniska perfektionen gränsar till det yttersta man kan förmå. Stämvävnaden, virtuost passageverk, allt framstår klart. Klangen är slaggfri och fyllig, och tonkvaliteten ypperlig. Man fäste sig t. ex. i Ravels Svit nr 2 ur baletten Daphnis och Chloë vid enskilda blåsarinlägg, artistiskt förnämliga och atmosfärskapande. Den ravelska musiken gestaltades för övrigt synnerligen fint och karaktärsfullt utan extra överdrifter, och den kulminerade i en överdådig klang- och rytmfest. På programmet stod också ett amerikanskt opus, Walter Pistons sjätte symfoni, ett med gott handalag skrivet, musikantiskt betonat verk. Moderat i sin modernism, väl förankrat i tonal grund. Det rytmiska elementet spelade en framträdande roll. Här visade sig dirigenten som en hängiven interpret av nyare musik.

Konserten var i sin helhet en rik upplevelse och en bejublad tilldragelse i vårt konsertliv.

Efter slutnumret uppvaktades orkestern och dess dirigent av Helsingfors stads musiknämnd och Stadsorkestern, Radioorkestern och YL.

E. B.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Usis
Lehti: Ilta-Sanomat
Pvm 5 / 9 1956
Kirjoittaja:

BOSTONIN SINFONIAORKESTERI

Loistava ilta, josta kiitos lankeaa ilmiömäiselle orkesterille ja sen mainiolle johtajalle — murheellinen ilta, josta kiitos Helsingin kaupungille, jolla ei ole varaa omistaa yhtään kunnollista konserttisalia. Tästä konserttitalokysymyksestä lienee puhuttu jo satakunta vuotta. Ajatellaan kai: yksi häpeäpilkku monien muiden musiikkikulttuuriin liittyvien lisäksi ei niin paljon haittaa. Tämä pilkku on vain yksi näkyvimmistä tai paremminkin kuuluvimmista.

A-Messuhallikaan ei loppujen lopuksi pystynyt turmelemaan eilistä konserttia. Nyrkkeilykilpailuakustiikka tosin aiheutti sen, että monet menot soinnilliset nyanssit tulivat kuulijan tajuntaan pikemminkin aavistuksena siitä, miten kaikki olisi voinut soida tyydyttävässä ympäristössä. Läpi Messuhallin akustisen sumunkin kimmelsi kuitenkin sellainen teos kuin Ravelin Daphnis ja Chloë-sarja tuhatvivahteisine väreineen esityksenä, jonka verroille nousevaa on vaikea edes kuvitella.

Uutuutena kuuluu Bostonin orkesterin kiertueohjelmaan Walter Pistonin VI sinfonia, joka on varta vasten tätä orkesteria varten kirjoitettu. Teos on ehditty soittaa jo nauhoitettuna radiossamme. Vakavahenkinen pohjavire ja vankka ammattitaito antavat teokselle sympaattisen yleissävyn. Vakuuttavimman vaikutuksen tekivät kaksi ensimmäistä osaa, varsinkin toinen, jonka sekä aihe- että soitinnuskeksinnöt olivat tuoreita. Hitaassa osassa samoinkuin finaalissa ote ei säilynyt aivan samana, vaan oli tavanomaisempaa lajia.

Charles Munch on korkean luokan orkesteripäällikkö, loistavan ammattitaidon omaava taitaja ja samalla hieno taiteilija, jolle tekniikka ei missään vaiheessa kohoa määräävään asemaan. Ravelin sarjan tulkintaa pitäisin illan taiteellisena huippuna, ja säveltäjä saa olla todella kiitollinen sellaisesta esityksestä, minkä Pistonin sinfonia sai osakseen. Beethovenin Eroican tulkinta ei kaikessa erinomaisuudessaankaan kohonnut aivan edellämainittujen tasolle — mutta vertauskohtahan olikin kovin mahdollinen, bostonilaisten omat esitykset! Sinfonian ensimmäinen osa tuntui kulkevan vähän kuin verryttelyn ja totuttautumisen merkeissä, mutta sitten jo surumarssi kohosi järkyttävin kaaroksin kuin vain harvoin, ja scherzo oli säkenöivä niin teknillisesti kuin henkevyydessäänkin. Finaalissa oli sitä Prometheus-tulta, joka niin mielellään tämän osan tunnelmiin yhdistetään.

Bostonin sinfoniaorkesteri kuuluu kaiken kaikkineen aikamme musiikkielämän ihmeisiin. Sen soittoa luonnehdittaessa voisi ehkä sanoa, että orkesteri on eräänlainen keskiverto parhaiden amerikkalaisten ja eurooppalaisten orkestereiden välillä. Sen teknillinen taso on huippukorkea, kuten amerikkalaisilta suurorkestereilta on totuttu odottamaan, mutta samalla orkesterin soinnissa ja tulkinnassa on samansuuntainen kultivoitu sävy kuin eurooppalaisilla vaheoittajistoilla. Suuri ilta näinkin, vielä suurempi, jos ympäristö olisi ollut toisenlainen.

J. K—nen.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
MUSIC AND MUSICIANS,
London. NOV 1956

4767

— *from* **Kai Maasalo** *in* —
HELSINKI

THE visit of the Boston Symphony Orchestra to Helsinki made an interesting beginning to the musical season, and under Charles Munch they played with incomparable virtuosity and spirit.

Between September 11 and 14 the traditional Scandinavian Music Festival took place in Helsinki—the northern countries, Sweden, Denmark, Norway, Iceland and Finland, organise these festivals in turn.

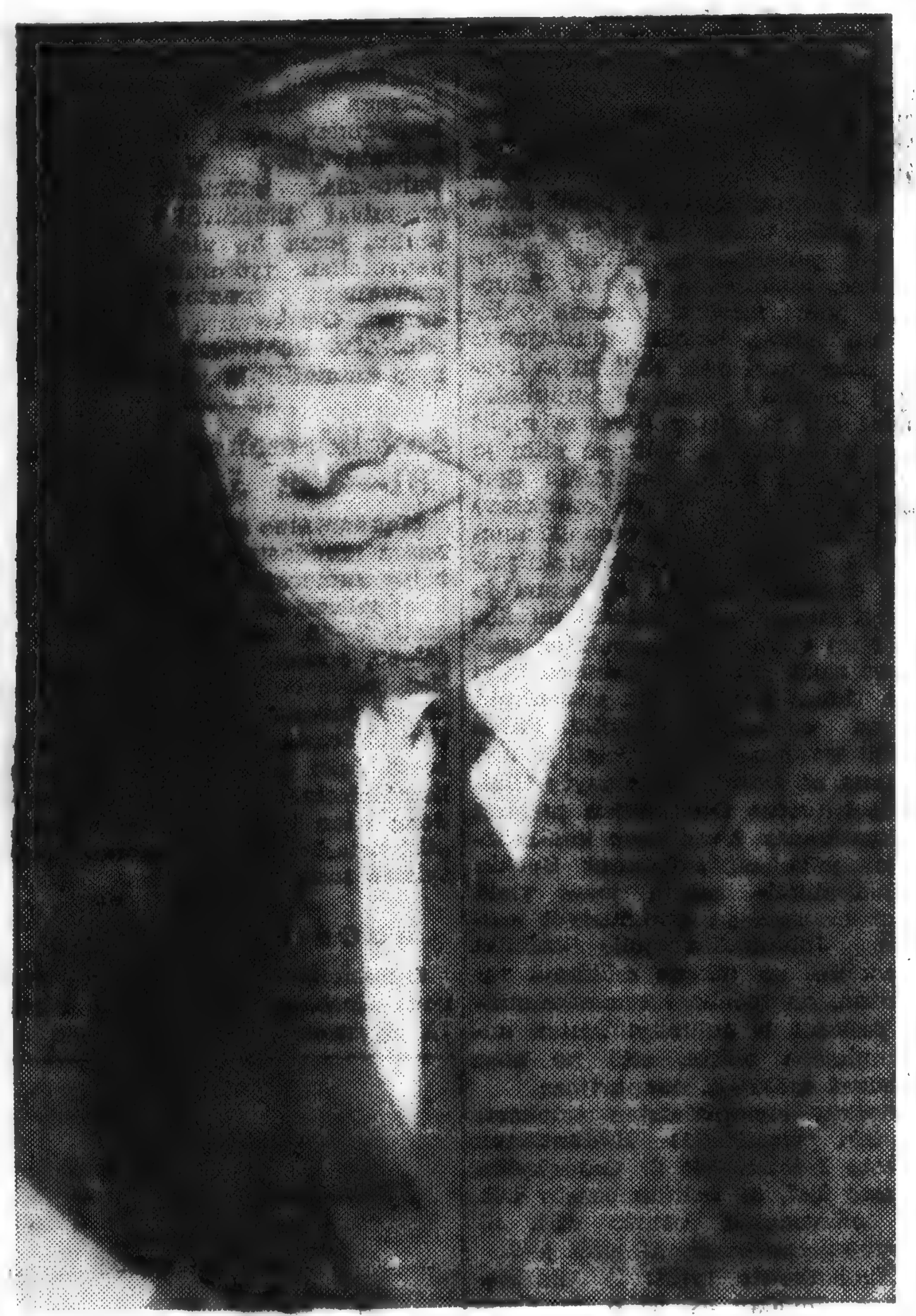
There were two symphony concerts in this year's gathering, also a chamber music recital and a popular concert. The Radio Symphony Orchestra, under Nils-Eric Fougstedt, played among other things the Third Symphony by the Swedish composer Gunnar Bucht and a Piano Concerto by the Finnish composer Einar Englund, who was soloist.

Helsinki Symphony Orchestra, under Tauno Hannikainen, included in its programme a Violin Concerto by the Swedish composer John Fernström, in which Otto Kyndel was soloist, a piano concerto by the Danish composer Niels Viggo Bentzon with the composer at the piano and Vade Mecum, a work by the Norwegian, Harald Saeverud.

Other interesting works heard during the Festival were a song cycle by the Icelandic composer Jan Thorarinson, a cycle for mixed choir by the Norwegian, Knud Nystedt, with the Oslo Choir, the *Quartetto alla Serenata* by the Swedish composer Lars-Erik Larsson, and the Suite for String Quartet by the Finnish composer Eino Rautavaara played by the Kyndel Quartet.

[124]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm 5/9 1956
Kirjoittaja:


Charles Munch on luvannut Bostonin sinfoniaorkesterille vielä 10 vuotta!

Charles Munch kuunteli oppipoikana Järnefeltejä

*(SS) Charles **Munchia**, joka eilen johti Bostonin sinfoniaorkesterin konsertin Messuhallissa, on melkein yhtä vaikea haastatella kuin trappistimunkkia. Mieluummin hän keskustelee lempeiden sinisien silmiensä ilmeillä, kohauttamalla alistuvasti olkapäitä tai levittämällä ihastuksesta käsivarret kuin sylin avaukseen. Tämä on täysin luonnollista. Hänen todellinen äänensä ”kimmeltää korvaan” ja ”on kuin yksi ainoa ihmeellisen rikas silkkinen kudos”, kuten Manchester Guardian kirjoitti äsken Edinburghin musiikkijuhlilla. Bostonin sinfoniaorkesteri puhuu hänen puolestaan enemmän kuin sanat ja lisäksi parhaiten maailmassa, väitetään.*

Näin runolliseksi tulee reportteri tavattuaan kapellimestari Charles Munchin, mutta asiallinen selitys hänen hiljaiseen charmiinsa on lähinnä se, että ranskalainen Munch puhuu hieman heikosti englantia, jolla haastattelua käytiin ja sen tähden hän olikin ottanut sivustatuekseen sihteerinsä Leonard **Burkatin**.

Edinburghissa alkanut Bostonin sinfoniaorkesterin konserttikiertue Euroopassa jatkuu tiiviisti. Eilen päivällä saavuttiin Helsinkiin ja illalla esiinnyttiin, edellisenä iltana se tapahtui Tukholmassa, ja tänään jatkuu matka Moskovaan ja sieltä edelleen Prahaan, Wieniin, Stuttgartiin, Müncheniin. Ja ennen kuin ollaan taas kotona Bostonissa lokakuun 1 päivänä, on Charles Munch ehtinyt täyttää myös 65 vuotta ja johtaa konsertit vielä Zürichissä, Bernissä, Pariisissa, Chartresissa ja Englannissa.

Saako olla Boston?

Kun Munch eilen ennen lounasta Hotel Palacen kabinetissa pani tupakaksi, odotti häntä veikeä yllätys. Suomalainen lehtimies kiiruhti tarjoamaan hänelle meikäläistä savuketta, Bostonia! Vilpitön ihastus kuvastui hänen herkiltä kasvoiltaan ja laadun hän tietenkin totesi erinomaiseksi.

Suhteet Sibeliukseen? Sibeliuksen 7. sinfonia esitettiin orkesterin 75-vuotisjuhlavuonna mestarin 90-vuotispäivänä ja juuri seitsemättä Munch pitää suosikkina. Hän muistuttaa siitä, että Bostonin sinfoniaorkesterin konserttimestari Richard Burgin ensimmäisenä USA:ssa esitti Sibeliuksen viulukonserton (1924), ja että hän tulkitsi sen jälleen syntymäpäivänä viime joulukuussa.

Järnefelt on toinen suomalainen säveltäjä, jonka teoksia Munch on tulkinnut. Kosketus tapahtui jo yli puoli vuosisataa sitten Strassbourgissa, Munchin syntymäkaupungissa. Nuorena opiskelijana 1905 Charles Munch oli yleisön joukossa, kun Armas Järnefelt johti konsertin, jossa hänen puolisonsa Maikki lauloi. Kaunis muisto hänellä on myös YL:n vierailusta Bostonissa, jolloin Munch itse johti Finlandian ja kolme pientä suomalaista kuorolaulua. ”Kuoron taiteellinen taso oli täydellinen”, toteaa Munch, eikä unohda mainita kuoron hänelle muistoksi jättämää lasimaljakkoa.

Charles Munch vie nyt ensimmäisen amerikkalaisen orkesterin Neuvostoliittoon ja hän toivoo, että Moskovassa otetaan esiin venäläisen orkesterin vastavierailu USA:han. Bostonin sinfonikot antavat siellä kaksi konserttia, joista ensimmäisen ohjelma on sama kuin Helsingissä. Toisen konsertin säveltäjänimet ovat Haydn, Copland, Strauss (Don Juan) ja Dukas, mikä merkitsee varmaan ”Taikurin oppipoikaa”. Munchille se tulee merkitsemään, että hänen oma taikasauvansa ulottuu maailman ympäri.

Hex.

*Helsingin musiikkielämän ”vuoden suuri tapahtuma”, Boston Symphony Orchestran vierailu avasi eilen illalla konserttikauden Messuhallissa tasavallan presidentin puolisoineen kunnioittaessa tilaisuutta läsnäolollaan. Kuvassa oik. kapellimestari Charles **Munch** kumartuu soittajiston puoleen ja hänen tahtipuikkonsa näyttää koskettavan konserttimestari Richard **Burginin** viulua, samaa, jolla tämä soitti Sibeliuksen konserton Yhdysvalloissa ensi kerran 1924.*

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uni
Lehti: Hbl.
Pvm 5/9 1956
Kirjoittaja:

Bostonin Sinfonisen orkesterin konsertti

Upeasti alkoi eilen Messuhallissa pääkaupunkimme syyskonserttikausi. A-messuhallin esiintyjäkorokkeelle nousi maailmankuulu Boston Symphony Orchestra toistasataa miestä käsittävänä taiteilijayhtymänä. Orkesteri on halunnut korostaa 75 vuotta kestänyttä mitä menestyksellisintä toimintaansa ja lähtenyt ”amerikoista” konserttimatkalle Eurooppaan, etäisimpänä kohteena Neuvostoliitto.

Helsinki sai Tukholman välietappina kunnian eilen nauttia sanotun orkesterin taiturimaisesta soitosta. Tähän tapaukseen liittyy muutakin. Tiedämme, että Bostonin Sinfoninen Orkesteri on jo vuosikymmeniä suhtautunut mitä suopeimmin mestarimme Jean Sibeliuksen orkesterisävellyksiin. Jo v. 1912 esitettiin Sibeliuksen I sinfonia Bostonissa Munchin johdolla ja kolmisenkymmentä vuotta sitten tehty tilasto osoitti, että Sibelius oli Bostonin sanotun orkesterin säveltäjäluettelossa kuudentena Beethovenin, Mozartin, Wagnerin, Bachin ja Debussyn jälkeen. Erikoisen suuret ansiot on Sibeliustulkitsijana ollut Serge **Koussevitzkyllä**, kapellimestarina vv. 1924—1949. Kun orkesterin [illegible] joukossa varmasti on taiteilijoita, joilla on ollut palava halu ”Sibeliuksen maahan” ja meillä täällä on ollut kunnianasiana kiittää Sibelius-tulkitsijoita, oli pohja valmis yhteisen ja mitä kiinteimmän säveltaiteellisen ja tunnelmarakenteisen vuorovaikutuksen syntymiselle.

Ohjelmaan käytiin käsiksi niinsanoaksemme amerikkalaisen asiallisesti. Ulkonaisesta juhlallisuudesta puhuivat vain esiintyjäkoroketta koristaneet punarehevät gladiolukset. Ja kun presidentti ja rouva Kekkonen orkesterin ja yleisön heitä tervehtien seisaalleen nousten, oli asettunut paikoilleen, saatiinkin jo jäädä odottamaan kapellimestarin saapumista. Hän, Charles **Munch**, nuorekas ikämies, saapui korokkeelleen riuskasti kuin nuorukainen. Ohjelma voitiin aloittaa ja sen ensimmäisenä numerona oli Beethovenin III eli Eroica-sinfonia.

Kiinnitämme huomion Bostonin Symphony Orchestran kaikuun. Sille on ominaista muitten valio-orkesterien tapaan soinnin selvyys ja herkkä yhteensulautuvaisuus. Jouset hoitavat tehtävänsä jalolla ilmeellä, puupuhaltimien puhdas äänen esiinloihdinta ei jätä toivomisille sijaa ja läkkipuhaltimet tietävät osuutensa: ei minkäänlaista räikeyttä kuulu vimmissakaan fortissimoissa. Lyhyesti: orkesterin niinsanoaksemme fyysinen puoli täytti korkeat vaatimukset ,(mikäli messuhallin kyseenalainen akustiikka päästi yleensä soitinvivahteet esille).

Entä Charles **Munch**! Hän johti perin selväpiirteisin liikkein. Kyllä siitä totisesti taiteilijat tiesivät rytmin pääiskun eli rytmirakenteen a:n ja o:n. Samalla hänellä oli kipinä, joka tekee kapellimestarin persoonallisuudeksi. Hän osasi itse innostua ja valaa tarmonsa ja innoituksensa sähköittävät voimat myös johdettaviinsa. Beethovenin III:n sinfonian hän tulkitsi yksinkertaisen tyylikkäästi eli parhaiden wieniläisperinnäistapojen mukaisesti. Melko runsaslukuinen yleisö ymmärsi sinfonian esityksen korkeatasoisuuden ja se palkitsi sekä kapellimestarin että orkesterin pitkillä suosionosoituksilla.

”Uutta musiikkia” edusti ohjelmassa amerikkalaisen Walter **Pistonin** (s. 1894) VI sinfonia. Tämä, kuten sen esityskin jätti kuulijaan varsin myönteisen vaikutelman. Piston osaa paljon ja hänellä on myös omintakeista sanottavaa. Osaamiseen kuuluu se, että hän keksii kehittelyyn kiitollisia aiheita, että hän osaa kirjoittaa orkesterille soivasti, jopa värikkäästi ja että muodollisesti teos pysyy luotettavasti koossa. Teemoista jäivät erikoisesti mieleen Fluendo espressivon pääteema. Samoin sellon esittämä Adagio Serenon surumielisesti lauleleva pääteema oli kaunis. Sinfonian scherzo Leggerissimo Vivace oli sananmukaisesti hauska vaikeine jousitehtävineen jo finaali Allergo energico lopetti miehekkäin äänenpainoin antoisan sinfonian, jonka Munch tulkitsi ilmeisellä intomielisyydellä. — Ohjelman loppunumerossa, jona kuultiin Ravelin balettimusiikista ”Daphne ja Chloe” toinen sarja, orkesteri sai näyttää kykyään impressionistisen värimusiikin valöörien herkkänä toteuttajana. Menestys oli ehdoton. — Ilta kokonaisuudessaan jäi kuulijan mieleen korkeana säveltaiteellisena elämyksenä. Tämän osatekijöiksi jäivät tervehdykset, jotka Helsingin Kaupunginorkesteri, Radio-orkesteri ja Ylioppilaskunnan Laulajat kohdistivat vierailijoihin.

-la.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti: [illegible]
Pvm 5/9 1956

orkester spelar upp

en konsert i A-Mässhallen i Helsingfors. Den 110 man star-
Munch Beethovens III symfoni, Eroica-symfonin, amerikanen
Ravels balettmusik Daphnis et Cloë. Republikens president
med sin närvaro. — Recension i Konstspalten.

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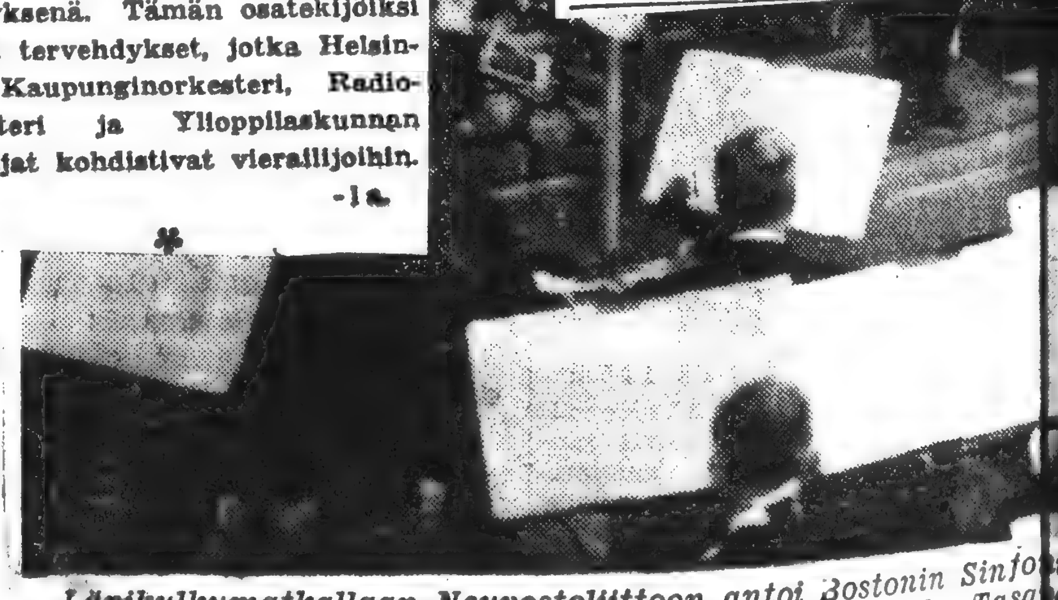
Europaturnén fin kulmen på 75-årssäsong

Den applådsvepta turnén genom Europa med vändmål i Moskva utgör kulmen på ryktbara och anrika Boston Symphony Orchestras 75-årssäsong. Men jubileet och lagrarna har inte avsatt någon triumfatorisk glans på orkesterns förnäme dirigent Charles Munch: fåmäld, försynt, lite världsfrånvarande och med sporadiska glimtar av vänlig humor i ögonen tog den vithårige maestron emot pressen efter sin ankomst till Helsingfors.

— Se sid. 8 spalt 1 —



Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin Sinfoniaorkesteri eilisiltana konsertin Messuhallissa. 110-miehinen orkesteri esiintyi Charles Munchin johdolla. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan. — Kuvassa Charles Munch johtaa su-orkesteria Messuhallissa. — Tarkemmin musiikkipals-toilla

[125]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Sos dem
Pvm 5 9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Hbl.
Pvm 5 9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
19

Bostons symfoniorkester spelar upp

Bostons symfoniorkester gav på tisdagskvällen en konsert i A-Mässhallen i Helsingfors. Den 110 man starka orkestern utförde under ledning av Charles Munch Beethovens III symfoni, Eroica-symfonin, amerikanen Walter Pistons VI symfoni och andra sviten ur Ravels balettmusik Daphnis et Cloë. Republikens president och fru Kekkonen hedrade konserten med sin närvaro. — Recension i Konstspalten.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Sos. dem
Pvm 5 9 1956
Kirjoittaja:

Europaturnén fin kulmen på 75-årssäsong

Den applådsvepta turnén genom Europa med vändmål i Moskva utgör kulmen på ryktbara och anrika Boston Symphony Orchestras 75-årssäsong. Men jubileet och lagrarna har inte avsatt någon triumfatorisk glans på orkesterns förnäme dirigent Charles Munch: fåmäld, försynt, lite världsfrånvarande och med sporadiska glimtar av vänlig humor i ögonen tog den vithårige maestron emot pressen efter sin ankomst till Helsingfors.

— *Se sid. 8 spalt 1* —

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin Sinfoniaorkesteri eilisiltana konsertin Messuhallissa. 110-miehinen orkesteri esiintyi Charles Munchin johdolla. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan. — Kuvassa Charles Munch johtaa suurorkesteria Messuhallissa. — Tarkemmin musiikkipalstoilla.

Helsingin musiikkielämän "vuoden suuri tapahtuma", Boston Symphony Orchestran vierailu avasi eilen illalla konserttikauden Messuhallissa tasavallan presidentin puolisoineen kunnioittaessa tilaisuutta läsnäolollaan. Kuvassa oik. kapellimestari Charles Munch kumartuu soittajiston puoleen ja hänen tahtipuikkonsa näyttää koskettavan konserttimestari Richard Burginin viulua, samaa, jolla tämä soitti Sibeliuksen konserton Yhdysvalloissa ensi kerran 1924.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Sos. dem.
Pvm 5 / [illegible] 19 56
Kirjoittaja:

muuttuvat kauniiksi

"illallis-käsiksi"

Se vaikuttaa nopeasti Gahns'in Maniol . . . korvaa suojaavan talikelmun, jonka saippua ja vesi liuentaa. Se val-

niemi. Järvenpään os. 49 p. Joukkuekilpailu: 1) Järvenpään os. 185 p. 2) Oulunkylän os. I jouk. 168 p. 3) Lohjan os. II jouk. 145 p. 4) Oulunkylän os. II jouk. 141 p. 5) Lohjan os. I jouk. 124 p.

Kunnantyöntekijäin Sos.-dem. Yhdistyksen

kokouksessa 3. 9. käsiteltiin aluksi joukko keskusjärjestöiltä saapuneita kirjelmiä, joista varsinkin T-lehdistöltä saapunut yhteiskirje aiheutti laajaa keskustelua. Sos.-dem. Raittiusliiton järjestämille yhteiskunnallisille kursseille kehoitettiin yhdistyksen jäseniä osallistumaan.

Näiden asioiden käsittelyn jälkeen selosti Sos.-dem. Piirin sihteeri R. Lönnqvist kunnallisvaalivalmisteluja. Hän huomautti aluksi siitä, että tulevat vaalit tulevat olemaan eräässä mielessä hyvin mielenkiintoiset, joten työväestön olisi syytä kiinnittää niihin mitä suurinta huomiota. Sosialidemokraattien aloitteesta on kaupunginvaltuustossa saatu aikaan moniakin hyviä päätöksiä, jotka ovat olleet suurimerkityksellisiä työväestön kannalta, myöskin päätöksiä, jotka ovat olleet koko kunnan edun mukaisia. Näistä päätöksistä ja toimenpiteistä ei sosialidemokraattien taholla ole kuitenkaan tehty mitään reklaamia, joten suuri joukko äänestäjiä eivät ole ollenkaan selvillä siitä, kenen ai-

Neuvostoliittoon ja hän toivoo, että Moskovassa otetaan esiin venäläisen orkesterin vastavierailu USA:han. Bostonin sinfonikot antavat siellä kaksi konserttia, joista ensimmäisen ohjelma on sama kuin Helsingissä. Toisen konsertin säveltäjänimet ovat Haydn, Copland, Strauss (Don Juan) ja Dukas, mikä merkitsee varmaan "Taikurin oppipoikaa". Munchille se tulee merkitsemään, että hänen oma taikasauvansa ulottuu maailman ympäri.

H e x.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Hbl.
Pvm 5 / 9 19 56
Kirjoittaja:

villkor:

1. Rätt att teckna nya aktier har bolagets aktieägare samt de, vilka förvärvat sig aktieägares teckningsrätt. En ny aktie kan tecknas mot trenne gamla. Aktieteckningen sker mot emissionskupong N:o 1 och berättigar alltså tre dylika emissionskuponger till tecknande av en ny aktie.
2. Aktieteckningen begynner den 1 oktober 1956 och upphör den 31 i samma månad.
3. Teckning av aktier kan ske på samtliga Kansallis-Osake-Pankkis kontor.
4. Aktiernas pris, mark 40.000 per aktie, erlägges i tvenne rater sålunda, att hälften betalas senast den 30 november 1956 och den andra hälften senast den 30 mars 1957. Aktiernas pris bör erläggas på samma ställe, där aktieteckningen skett. För betalning, som sker minst 15 dagar före ovannämnda förfallodagar, gottskrives 6 % ränta för tiden från betalnings- till förfallodagen. För rater, som icke erlagts senast på ovannämnda förfallodagar, debiteras ränta enligt 10 % för tiden från förfallodagen till betalningsdagen. Med risk att rätten till aktierna i annat fall går förlorad bör betalning dock ske senast den 30 april 1957. Lagstadgad stämpelskatt erlägges av bolaget.
5. De nya aktierna berättigar till full dividend för år 1957.
6. Överskottet över aktiernas nominella värde vid denna aktieemission överföres till reservfonden.
7. De nya aktierna utfärdas i brev om en eller fem aktier.
8. Mot emissionskupong hörande till aktie, som är försedd med utlänningsklausul, får tecknas endast med samma klausul försedda nya aktier.
9. I fråga om outnyttjade teckningsrätter samt andra i samband med emissionen förekommande ärenden bestämmer bolagets styrelse.
10. De nya aktierna utgives mot teckningsbevis på samma plats, där aktierna tecknats, och vid en tidpunkt, som senare kungöres.

Helsin

KAJAANI OY Uth

Såsom tidigare meddelats, utb
sions- och dividendkuponger för
På grund härav uppmanas aktieä
sina talonger, att överstyra de ga
sionskuponger antingen till nota
Osake-Pankkis huvudkontor, där
eller till något av nämnda banks
utbytet.

Aktieägarna uppmärksamgöres
som försiggår instundande oktobe
kupongerna på de nya talongblad

Helsing

HUNDU

I BORGÅ S

Anmäln. till Finska Kennelklubbens kan
senast den 10. 9.

Arr.: Dobermannpins

Europaturnén fin kulmen på 75-årssäsong

Den applådsvepta turnén genom Europa med vändmål i Moskva utgör kulmen på ryktbara och anrika Boston Symphony Orchestras 75-årssäsong. Men jubileet och lagrarna har inte avsatt någon triumfatorisk glans på orkesterns förnäme dirigent Charles Munch: fåmäld, försynt, lite världsfrånvarande och med sporadiska glimtar av vänlig humor i ögonen tog den vithårige maestron emot pressen efter sin ankomst till Helsingfors.

— *Se sid. 8 spalt 1* —

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kansan lehti
Pvm 5 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri esiintyy Neuvostoliitossakin

Helsingin musiikkielämän 'vuoden suuri tapahtuma' sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan. Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri kirjoittaa historiaa ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertissa muodostaa ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin'Eroica' Ravelin 'Dahpnis ja Chloe' ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Münch suostui kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä mr. Leonard Burkatin vastailla kysymyksiin. Mr. Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa, ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella mihin lukuun sisältyvät kuuluisat "pops" konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat orkesterin rahoitusta. Useimmat levytykset esitetään kahden nykyajan säveltäjän Martinun ja Pistonin tuotantona ja viimeisimpiin kuuluu myös Debussyn 'San Sebastianin marttyyri' jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut.

Konsertti Messuhallissa eilen

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa Messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla mm. amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2 sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Sos. dem.
Pvm 5 9 19 56
Kirjoittaja:

Helsingin musiikkielämän "vuoden suuri tapahtuma", Boston Symphony Orchestran vierailu avasi eilen illalla konserttikauden Messuhallissa tasavallan presidentin puolisoineen kunnioittaessa tilaisuutta läsnäolollaan. Kuvassa oik. kapellimestari Charles ***Munch*** *kumartuu soittajiston puoleen ja hänen tahtipuikkonsa näyttää koskettavan konserttimestari Richard* ***Burginin*** *viulua, samaa, jolla tämä soitti Sibeliuksen konserton Yhdysvalloissa ensi kerran 1924.*

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin Sinfoniaorkesteri eilisiltana konsertin Messuhallissa. 110-miehinen orkesteri esiintyi Charles Munchin johdolla. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan. — Kuvassa Charles Munch johtaa suurorkesteria Messuhallissa. — Tarkemmin musiikkipalstoilla.

Uus. [illegible] 5/9-

[125]

De stora gästspelens höstsäsong har börjat!

De stora gästspelens höstsäsong inleddes i går på ett förnämligt sätt, av Boston-symfonikerna i Helsingfors och av Svenska teatern på utländsk botten, i Oslo.

God teater, en fin föreställning med en lysande skådespelarprestation i centrum är det allmänna omdömet om Svenska teaterns gästspel i Oslo. Kritiken är genomgående entusiastisk och också de som inte tycker att Hjalmar Bergmans pjäs, "Hans Nåds testamente", inte är någon stor dikt, kapitulerar för framförandet. Se närmare sid. 5 !

• Charles Munch ledde Bostons symfoniorkester med fascinerande verkan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kauppalehti
Pvm 5 / 9 1956
Kirjoittaja:

)- miehisen sinfoniaorkesterin konsertoidessa helsinkiläiselle
a kunnioittivat läsnäolollaan tasavallan presidentti ja rouva
n chin johdolla mm. Beethovenia, Walter Pistonia ja Ravelia.

LEHTIKUVA

Charles Munch johtaa maailmankuulua Bostonin sinfoniaorkesteria eilen Messuhallissa pidetyssä konsertissa.

Bostonilaiset . . .

(Jatk. siv. 7)

Taas hotellitiedusteluja ja "mikä on tyypillisesti suomalaista?" "Missä voi käydä saunassa?" Äänestyksessä puolet bussimatkustajista halusi käydä saunassa. Hotellissa on sauna, selvä.

Heti kentällä haettiin haastateltavaksi orkesterin amerikansuomalainen jäsen Kauko **Kahila**. Hän puhuu aivan sujuvasti suomea, vaikka onkin Valloissa syntynyt. Hän kertoo rakentaneensa huvilalleen saunan "ja kaikki muutkin suomalaiset asiat". Vain pari viikkoa sitten hän kävi maassamme sukulaisiaan tervehtimässä. Kahilan vaari soitteli jo aikoinaan klarinettia Valkeakoskella kylän tanseissa ja isä oli viuluniekka. Hän poika soittaa trumpettia maailman parhaassa orkesterissa vuodesta 1952 lähtien. Aikaisemmin hän soitti 8 vuotta St. Louisin sinfoniaorkesterissa.

Toinenkin tuttu nimi on joukossa ja sen omistajaksi osoittautuu virolainen Ludwig **Juht**, syntyisin Tartosta. Hän kertoo soittaneensa bassoviulua Helsingissäkin vuosina 1916—18 Kaupunginorkesterin riveissä. Sitten hän oli Viron sinfoniaorkesterin soittajistossa ja Viron oopperassa. Amerikkaan hän joutui vuonna 1934, mistä lähtien hän on soittanut Bostonin sinfoniaorkesterissa. Hänkin taitaa suomen kieltä vielä vuosien takaa.

Richard **Burgin** on harmaahiuksinen eloisa herra, orkesterin konserttimestari ja varajohtaja. Hän on ollut Helsingin Kaupunginorkesterin konserttimestarina aivan nuorena poikana. Myöhemmin hän on käynyt johtamassakin täällä ja tunsi keskikaupungille saavuttaessa suoralta kädeltä useitakin katuja ja rakennuksia. V. 1955 hän sai Ranskan valtion kunnialegioonan jäsenyyden. Mr. Burgin on innokas uuden musiikin puolustaja ja erityisesti Schönbergin ihailija. Hän on soittanut monia Schönbergin teoksia ja johtanutkin niitä, viimeksi Bostonin orkesterin kanssa mestarin "Musik zu einer Lichtspielscene". Lisäksi hän on esittänyt kaikki Schönbergin kvartetot, Webernin pieniä kappaleita ja orkesterin kanssa aika lailla Alban Bergiä.

Bussissa kääntyy puhe meikäläisiin kapellimestareihin. Kysytään onko Mr. Hannikainen täällä vai USA:ssa. Monikin soittaja tulee mukaan keskusteluun. Muistavat kyllä Hannikaisen, johti kuusi konserttia vakinaisena vierailijana bostonilaisten kanssa. Hyvänä kapellimestarina he hänet muistavat "ja hän on niin harvinaisen miellyttävä persoonallisuus".

Orkesterissa on matkalla 105 miestä, tai joukossa on oikeammin kaksi naistakin, toinen huilun ja toinen harpun soittaja. Edelleen on matkassa managereita, sihteerejä ja lehtimiehiä. Mr. Rudolf **Elie** on orkesterin virallinen lehtimies ja myös musiikkiarvostelija (The Boston Herald). Hän kirjoittaa matkakertomusta orkesterin vaiheista ja haastatteli innokkaasti haastattelijaa hänkin, halusi mennä saunaan ja halusi ostaa suomalaista lasia.

Neuvostoliiton matkastaan eivät orkesterilaiset tiedä mitään, vain sen, että huomenna lähdetään ja että Neuvostoliitto huolehtii sitten kaikesta. (Muualla Euroopassa he matkustavat osaksi orkesterin osaksi Yhdysvaltain hallituksen avun turvin).

Charmikas Charles Munch

otti heti saavuttuaan lehdistön edustajat vastaan sihteerinsä kanssa (Munch ei puhu englantia hyvin.) Vierailumatka on varmasti ollut johtajalle tavattoman raskas, sillä kolme päivää ennen ensimmäistä konserttia Corkissa, Irlannissa, saapui viesti, että hänen vaimonsa on kuollut koko kesän vakavasti sairastettuaan Pariisissa. Hautajaiset olivat ensimmäistä konserttia edeltäneenä päivänä.

Charles Munch on tunnettu uuden musiikin suosijana ja johtajana. Tälläkin matkalla on orkesterilla kahdeksan eri ohjelmaa ja jokaiseen liittyy yksi moderni amerikkalainen teos. Munch on johtanut mm. Barberin, Coplandin, Hansonin, Pistonin, Sessionsin ja Bernsteinin sävellyksiä. Myös Charles Ives, Yhdysvaltain suuri rohkea mies ja ikuinen etsijä, jota muuten aniharvoin esitetään teosten teknillisen vaikeuden vuoksi, on ollut esillä useinkin. Viimeksi Tanglewoodissa Munch johti Ivesin sävellyksen "The Unanswered Question".

Äänilevyistä saadut tulot merkitsevät huomattavaa osaa BSO:n taloudessa. Juuri ennen matkaa orkesteri levytti Martinun sinfonian ja Pistonin kuudennen sinfonian. Ne eivät ole vielä edes ilmestyneet. Munch uskoo että radio- ja äänilevyt ovat merkinneet musiikkisivistyksen leviämiselle tavattoman paljon. Myös televisio, jota syyttä aluksi pelättiin yleisön vähentäjäksi, on osoittanut mahdollisuutensa yleisön musiikinharrastuksen lisääjänä. "Television panos musiikin hyväksi riippuu kokonaan siitä, mitä siinä esitetään, tietysti" toteaa Munch. Edinburghissa heidän konserttinsa lähetettiin myös television kautta.

Munchin silmiin ilmestyy äkkiä iloinen tuike, kun hän huomaa pöydällä Boston-savukkeita. Ja niitäpä hän haluaa ihastuneena polttaa koko haastattelun ajan. "Musiikkijuhlat? En ole samaa mieltä kuin Sir Thomas Beecham, joka sanoo kaikkia musiikkijuhlia roskaksi. Edinburghissakin oli kuulijakunta harrasta ja vakavasti taiteeseen suhtautuvaa".

Suomen musiikista puheenollen Munch mainitsi että ensimmäinen kosketus Sibeliuksen musiikkiin hänellä oli vuonna 1905 Strassburgissa (kotikaupunki), jossa Järnefelt vieraili kapellimestarina ja hänen vaimonsa esiintyi solistina. Nykyisin on hänen mielisinfoniansa Sibeliuksen seitsemäs. Munch kertoo että orkesterin konserttimestari Burgin oli ensimmäinen, joka Amerikassa esitti Sibeliuksen viulukonserton. Ylioppilaskunnan laulajiin oli Munch myös ihastunut. Hänellä on yhä muistona helposta yhteistyöstä ihastuttava suomalainen lasimaljakko. "Perfect chorus".

Bostonin sinfoniaorkesteri esiintyy nyt ensimmäisenä amerikkalaisena orkesterina Neuvostoliitossa ja Munch toivoo että jokin orkesteri sieltä tulisi vastavierailulle USA:han. Kysyttäessä mikä orkesteri, ei Munch osannut nimetä mieleistään "En tunne lainkaan sikäläisiä orkestereita."

Mr. Munch on harras maalaustaiteen ihailija ja hän kerää erityisesti 1700-luvun hollantilaista maalaustaidetta, jota hänellä on kallisarvoinen kokoelma.

Orkesterin toinen johtaja tällä matkalla on Pierre **Monteux**, joka saapuu vasta myöhemmin maahamme. Hän johtaa Neuvostoliitossa osan konserteista. Edelleen jo toissayönä saapui maahamme Mrs. Olga **Koussevitzki**, joka viipyy muutaman päivän Helsingissä.

Bostonilaiset

Aivan kauden alkajaisiksi tuli vuoden ehdoton huipputapaus **Bostonin sinfoniaorkesteri** kulkee vaativalla "maailman parhaan nimellä", joten odotukset olivat luonnollisesti valtavat. On aivan toinen asia lukea, että orkesteri on paras mitä inhimillisin kyvyin ajatella voi, ja toinen asia on kokea se, kuten eilen täysi messuhallillinen yleisöä sai tehdä.

Orkesterin ääni on pelkkää riemua korville. Ennen kaikkea ihaili ehdotonta kaikkien soitinryhmien balanssia olipa sitten kyseessä huumaava forte tai pianissimo. Bostonin sinfoniaorkesteri on jaloin soitin mitä ihmiskunnalla on ollut hallinnassaan.

Koko kiertueella on kaikissa ohjelmissa mukana yksi amerikkalainen sinfonia, täällä esitettiin **Pistonin** kuudes sinfonia (erikoisesti tälle orkesterille kirjoitettu). Sinfonia on varmaa ja hallittua työtä. Joskus tuntui, että käytetyllä materiaalilla ei aina ole sisällön katetta, säveltäjä tuntui paikoin "pelaavan aikaa". Yleisvaikutelma sinfoniasta oli varmasti hallittu suoritus, ei suuremmin persoonallinen. Vankkaa tunnetun pedagogin työtä, sanoisin. Viimeinen osa oli epäilemättä sinfonian heikoin, scherzo ehkä vahvin.

Mr. Charles **Munch** tulkitsi erittäinkin Beethovenin kolmannessa sinfoniassa suurella suvereeniteetilla, rauhallisesti ja varmasti hän antoi musiikin kehittyä kauneuteensa. Suoritus tuntui olevan kaiken materian yläpuolella, aineettoman helppouden ja selvyyden tuntu leijui suorituksen yllä.

Konserttia kunnioitti läsnäolollaan tasavallan presidentti ja runsaasti diplomaattikuntaa. Selvää on että musiikkiväki oli in corpore paikalla.

M-i V-i.

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phony Orchestra

ande pre-
ngskänhet

ar de en
kunnande,
suggestiv-
arde Eroica-
symfonin med fascinerande ver-
kan, värvade vänner åt Walter

nog
tions alla
ta tänk-

Pistons 6. symfoni, ett ytterst gediget, spirituellt, och ingen djärvt verk, och tjänade utan reservation med en glans- och temperamentsfull tolkning av Ravels "Daphnis och Chloë" svit.

Självfallet blev gästerna entusiastiskt hyllade på alla sätt.

L. F.

De stora gästspelens höstsäsong har börjat!

De stora gästspelens höstsäsong inleddes i går på ett förnämligt sätt, av Boston-symfonikerna i Helsingfors och av Svenska teatern på utländsk botten, i Oslo.

God teater, en fin föreställning med en lysande skådespelarprestation i centrum är det allmänna omdömet om Svenska teaterns gästspel i Oslo. Kritiken är genomgående entusiastisk och också de som inte tycker att Hjalmar Bergmans pjäs, "Hans Nåds testamente", inte är någon stor dikt, kapitulerar för framförandet. Se närmare sid. 5 !

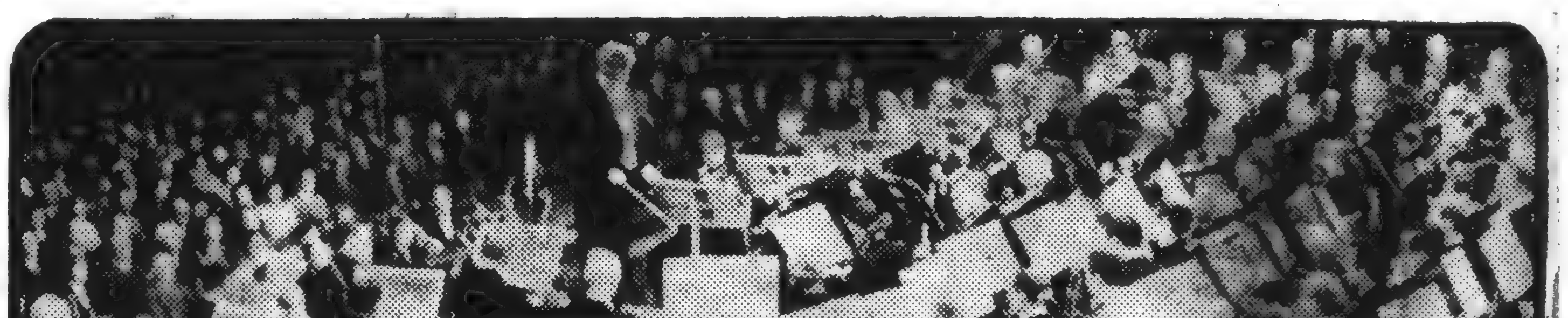
• Charles Munch ledde Bostons symfoniorkester med fascinerande verkan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Kauppalehti
Pvm 5/9 1956
Kirjoittaja:

Messuhallissa kuultiin eilen suurta musiikkia Bostonin 110- miehisen sinfoniaorkesterin konsertoidessa helsinkiläiselle yleisölle läpikulkumatkallaan Neuvostoliittoon. Tilaisuutta kunnioittivat läsnäolollaan tasavallan presidentti ja rouva Kekkonen. Orkesteri esitti kapellimestarinsa Charles Munchin johdolla mm. Beethovenia, Walter Pistonia ja Ravelia.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Unis
Lehti: Nya Pressen
Pvm 5/9 1956
Kirjoittaja:

Succé för Boston Symphony Orchestra



The Boston Symphony Orchestra är naturligtvis fullt jämbördig med de 'stora' orkestrar som gästat oss på senare tid, måhända ännu bättre. Dylika jämförelser är förresten fåfänga och onödiga; det må vara nog att säga, att denna korporations alla grupper uppfyller högsta tänkbara önskningar beträffande precision, virtuositet, klangskönhet o. s. v.

I Charles Munch har de en dirigent av största kunnande, starkaste inlevelse och suggestivkraft. Han framförde Eroica-symfonin med fascinerande verkan, värvade vänner åt Walter Pistons 6. symfoni, ett ytterst gediget, spirituellt, och inget djärvt verk, och tjusade utan reservation med en glans- och temperamentsfull tolkning av Ravels "Daphnis och Chloë" svit.

Självfallet blev gästerna entusiastiskt hyllade på alla sätt.

L. F.

[126]

Watzin'in
KERATIN
paras lääke hiuksiin

Hyvin kuivat hiukset tarvitsevat "Erikoisrasvaista". Siitä imeytyy hiuksiin *sarveisaineita* ja *öljyä* tukan tulematta tahmeaksi. Se tappaa bakteereja, estää hilseen muodostuksen ja tekee hiukset joustaviksi ja hyvin asettuviksi. Watzinin Keratin "Normaali" hiusvettä ja Keratin Brilliantinea suositellaan päänahan syyhytessä tai saatua jonkin taudin. Watzinin Keratin on *koeteltua!*

Punainen tulppa *on merkkinä kirkkaasta rasvattomasta liuoksesta nimeltään* **Normaali**

Keltainen tulppa *on merkkinä jonkinverran rasvaisesta liuoksesta nimeltään* **Rasvainen**

Musta tulppa *on merkkinä erikoisrasvaisesta liuoksesta nimeltään* **Erikoisrasvainen**

I, HELSINKI

parhaassa orkesterissa vuodest 1952 lähtien. Aikaisemmin hän soit i 8 vuotta St. Louisin sinfoniaor kesterissa.

Toinenkin tuttu nimi on joukos sa ja sen omistajaksi osoittautu virolainen Ludwig Juht, syntyi in Tartosta. Hän kertoo soitta eensa bassoviulua Helsingissäki uosina 1916—18 Kaupunginorke erin riveissä. Sitten hän oli Viro nfoniaorkesterin soittajistossa iron oopperassa. Amerikkaa än joutui vuonna 1934, mistä läh en hän on soittanut Bostonin sin oniaorkesterissa. Hänkin taita uomen kieltä vielä vuosien takaa Richard Burgin on harmaa kkainen eloisa herra, orkesteri onserttimestari ja varajohtaja än on ollut Helsingin Kaupungin kesterin konserttimestarina a an nuorena poikana. Myöhemmi än on käynyt johtamassakin tää ja tunsi keskikaupungille sa uttaessa suoralta kädeltä useita n katuja ja rakennuksia. V. 19 än sai Ranskan valtion kunni gioonan jäsenyyden. Mr. Burg n innokas uuden musiikin puolu ja ja erityisesti Schönberg ailija. Hän on soittanut mon Schönbergin teoksia ja johtanutk iitä, viimeksi Bostonin orkester anssa mestarin "Musik zu ein Lichtspielscene". Lisäksi hän sittänyt kaikki Schönbergin kva etot, Webernin pieniä kappalei a orkesterin kanssa aika lail Alban Bergiä.

Bussissa kääntyy puhe meikälä n kapellimestareihin. Kysytää onko Mr. Hannikainen täällä va USA:ssa. Monikin soittaja tulee mukaan keskusteluun. Muistavat kyllä Hannikaisen, johti kuusi konserttia vakinaisena vierailijana bostonilaisten kanssa. Hyvänä kapellimestarina he hänet muistavat "ja hän on niin harvinaisen miellyttävä persoonallisuus".

Orkesterissa on matkalla 105 miestä, tai joukossa on oikeammin kaksi naistakin, toinen huilun ja toinen harpun soittaja. Edelleen on matkassa managereita, sihteerejä ja lehtimiehiä. Mr. Rudolf Elie on orkesterin virallinen lehtimies ja myös musiikkiarvostelija.

Munchin silmiin ilmestyy äkkiä iloinen tuike, kun hän huomaa pöydällä Boston-savukkeita. Ja niitäpä hän haluaa ihastuneena polttaa koko haastattelun ajan. "Musiikkijuhlat? En ole samaa mieltä kuin Sir Thomas Beecham, joka sanoo kaikkia musiikkijuhlia roskaksi. Edinburghissakin oli kuulijakunta harrasta ja vakavasti taiteeseen suhtautuvaa".

Suomen musiikista puheenollen Munch mainitsi että ensimmäinen kosketus Sibeliuksen musiikkiin hänellä oli vuonna 1905 Strassburgissa (kotikaupunki), jossa Järne-

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: [illegible]
Pvm 5. 9. 1956
Kirjoittaja:

TAIDE ja kirjallisuus

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Konteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin.

Bostonin maineikas sinfonia-orkesteri saapui Helsinkiin

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä eilen, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philabelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin »läpi» kuin Euroopan suurissa musiikkikeskuksissa — ajatelkamme vain Wienin valtionoopperaa, Lontoon Covent Gardenia, Pariisin suurta oopperaa tai Milanon Scalaa — joissa oopperan asema on kieltämättä sinfoniamusiikkia tärkeämpi. Amerikassa taas on jokaisessa yli 50.000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

220 KONSERTTIA VUODESSA

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa ja senjälkeen alkavat kuuluisat »Pops»-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Riverillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme Mrs. Natalia Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissa samassa ominaisuudessa.

AMERIKANSUOMALAINEN MUKANA ORKESTERISSA

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatoriossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Usis
Lehti: [illegible]
Pvm 5. 9. 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri antoi eilisiltana konsertin Helsingissä. Kuvamme konsertista. Keskellä orkesterin nykyinen johtaja Charles Hünch.

Bostonin sinfoniaorkesterin konsertti

EILISILTANA HELSINGISSÄ

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa Messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: US
Lehti:
Pvm / 19
Kirjoittaja:

Bostonin sinfoniaorkesterin konsertti Helsingissä

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-vierailullaan. Tämä Eurooppankiertue ei ole orkesterin ensimmäinen, sillä jo vuonna 1952 Bostonin maineikas sinfoniaorkesteri konsertoi eräissä länsi-Euroopan maissa. Tällä konserttimatkallaan orkesteri "kirjoittaa historiaa" ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertissa muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista: Beethovenin "Eroica", Ravelin "Daphnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma sekä lisäksi Dukas'ta, Coplandia ja Haydnia.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat konserttia läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: USIS
Lehti: [illegible]
Pvm / 19
Kirjoittaja:

Möte mellan Bostonsymfonins tre stora dirigenter. Från vänster: Pierre Monteux, som ledde orkesern från 1919 till 1924, Serge Koussevitzky, dess berömde ledare 1924—1949, samt orkesterns nuvarande dirigent Charles Münch, som leder orkesterns konsert i Helsingfors.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

Bostonin sinfoniaorkesteri vieraili eilen Helsingissä

Charles Munch

Juhlavuottaan viettävä Bostonin sinfoniaorkesteri saapui eilen maihinkaan kapellimestarinsa ranskalais-amerikkalaisen Charles Munchin johtamana Helsinkiin antaakseen illalla konsertin Messuhallissa ja jatkaakseen keskiviikkona matkaansa kohti Neuvostoliittoa.

Tämä kiertue on orkesterin 75-vuotisjuhlavuoden huipentuma, kertoi kapellimestari Munch, joka on ollut Bostonissa jo seitsemisen vuotta. Hän on piakkoin 65 vuotta täyttävä ja hopeahiuksinen herra, joka kuitenkin aikoo jatkaa työtään vielä pitkät ajat. Ainakin 10 vuotta lohduttaa hän bostonilaisia, jotka pelkäävät hänen jättävän heidät liian pian.

Orkesteri aloitti kiertueensa Edinburghissa, missä Munch johti musiikkijuhlilla. Sieltä jatkui matka Kööpenhaminan, Oslon ja Tukholman kautta Helsinkiin. Vuoroaan odottavat mm. Leningrad, Moskova, Praha, Wien, Stuttgart, Zürich ja Pariisi. Kotimatkalle lähdetään kuukauden vaihteessa.

Munch, jonka englanninkielessä on vielä ranskalainen korostus, on syntynyt Strasburgissa. Jo ennen sotaa hän oli saanut mainetta eteväksi kapellimestarina. V. 1949 hän tuli Sergei Koussevitckyn seuraajaksi Bostoniin.

Hän on johtanut lukemattomia konsertteja ja välillä jopa kuoroja. YL:n vieraillessa Yhdysvalloissa pari vuotta sitten Munch johti Finlandian ja joitakin kuoroteoksia saaden kuorolta lahjaksi suomalaisen lasimaljakon. Kuoro lauloi hänen sanojensa mukaan »täydellisesti».

Sibeliusta hän on johtanut usein. Viime kuukauden ohjelmistossa oli Sibeliuksen seitsemäs sinfonia, jota Munch pitää suuressa arvossa. Suomalaisista säveltäjistä hän tuntee myös Järnefeltin ja tämän puolison, laulajatar Maikki Järnefeltin, johon hän tutustui jo v. 1905 Strassburgin musiikkijuhlilla.

Munch suhtautuu muuten myönteisesti nykyaikaiseen musiikkiin. Orkesterin juhlavuoden ohjelmistossa on 15 tunnetun nykyaikaisen säveltäjän tuotantoa. Munch mainitsee mm. Copladin, Howard Hansonin, Bernsteinin ja Milhaud'n.

Yhdysvalloissa tunnetaan suurta mielenkiintoa musiikkia kohtaan. Radio on lisännyt harrastusta ja esim. Bostonin sinfonikoilla on konsertteja kahdesti viikossa, on saleissa silti täysi määrä yleisöä. Orkesteri on kiertueella joka kuukausi esiintyen tällöin eri puolilla Yhdysvaltoja ja usein myös Kanadassa.

Konserttien lisäksi on orkesterilla runsaasti levytyksiä, joilla on huomattava merkitys myös taloudellisessa mielessä.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm 19
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti: -Suomi
Pvm 5/9 1956
Kirjoittaja:

TAIDE JA KIRJALLISUUS

Bostonin sinfoniaorkesterin ohjelmissa Sibelius ollut ainoa suomalainen nimi

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan. Tämä Euroopan kiertue ei ole orkesterin ensimmäinen, sillä jo 1952 Bostonin maineikas sinfoniaorkesteri konsertoi Euroopan maissa. Tällä matkallaan orkesteri kirjoittaa historiaa ehkä merkittävämmin kuin neljä vuotta sitten, sillä ensimmäisenä amerikkalaisena orkesterina se esiintyy Neuvostoliitossa.

Helsingin konsertin muodostaa ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin "Eroica", Ravelin "Dahpnis ja Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Mynch suostui kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi joka antoi sihteerinsä mr. Leonard Burkatin vastailla kysymyksiin. Mr. Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa, ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin. Orkesterin esityskauden konserttimäärä tuntuu huimaavan suurelta. 220 konserttia lokakuussa elokuuhun ulottuvalla kaudella, mihin lukuun sisältyvät kuuluisat "Pops" konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä. Lisäksi tulevat vielä levytykset, jotka tukevat orkesterin rahoitusta. Useimmat levytykset esitetään kahden nykyajan säveltäjän Martinun ja Pistonin tuotantona ja viimeisimpiin kuuluu myös Debyssun "San Sebastianin marttyyri" jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkia kohtaan Yhdysvaltain nuorison keskuudessa on huomattavasti kasvanut. Kun Mynchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Mynch sanoi erikoisesti pitävänsä. Mynch muisti kuitenkin opiskelijavuosiltaan Armas Järnefeltin nimen, jonka laulajatarpuolisoa hän oli kuullut vuonna 1905 Strassburgissa. Muuten, innostui Mynch itse kertomaan, esitämme paljon uusinta musiikkia, ja varsinkin tähän juhlavuoteemme olemme koettaneet mahduttaa kaikki nykyajan huomattavimmat säveltäjänimet. Suomen-konsertin ohjelmistossa edusti uusinta musiikkituotantoa amerikkalaisen Walter Pistonin 6. sinfonia, johon suomalaiset radiokuuntelijat jo ovat tutustuneetkin Edinburgin musiikkijuhlilta tapahtuneen radioinnin avulla.

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aide

Bostonin sinfoniaorkesteri saapui eilen maahamme konsertoiden Helsingissä. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri avasi juhlavalla tavalla syksyn konserttikauden Suomen pääkaupungissa. Myös amerikansuomalainen Kauko Kahila on pasuunansoittajana mukana orkesterissa. — Kuvassa orkesterin nykyinen johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm 5/ 19
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin, jonne [illegible]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti: -maalainen
Pvm 5/ 19
Kirjoittaja:

***BOSTONIN MAINEIKAS** sinfoniaorkesteri konsertoi eilen Helsingissä. Orkesteri on Amerikan monista sinfoniaorkestereista ehkä kuuluisin. 75-vuotista olemassaoloaan juhliva orkesteri, joka nyt vierailee Euroopassa, sekä maassamme Sibelius-viikolla käväisseet Philadelphian sinfoniaorkesteri ja New Yorkin filharmoonikot ovat USA:n »kolme suurta» orkesterimusiikin alalla. Bostonin orkesterille on kautta aikojen ollut tunnusomaista uusien musiikkiteosten esittäminen. — Kuvassamme vasemmalla orkesterin kolmen suuren johtajan tapaaminen. Vas. [illegible] Monteux, joka toimi johtajana vv. 1919—1924, kesk. Serge [illegible], johtaja vv:na 1924—1949, ja oik. orkesterin nykyinen johtaja Charles Münch. Hän on pitänyt hallussaan orkesterin [illegible] v:sta 1949 lähtien.*

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

19

Bostonin sinfonia-orkesteri konsertoi eilen Helsingissä

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

[128]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Bostonin sinfoniaorkesteri vieraili eilen Helsingissä

Juhlavuottaan viettävä Bostonin
nfoniaorkesteri saapui eilen mai-
ehikkaan kapellimestarinsa rans-
alais-amerikkalaisen Charles
unchin johtamana Helsinkiin
ntaakseen illalla konsertin Mes-
uhallissa ja jatkaakseen keskiviik-
ona matkaansa kohti Neuvosto-
liittoa.

Tämä kiertue on orkesterin 75-
vuotisjuhlavuoden huipentuma,
kertoi kapellimestari Munch, joka
on ollut Bostonissa jo seitsemisen
vuotta. Hän on piakkoin 65 vuotta
täyttävä ja hopeahiuksinen herra,
joka kuitenkin aikoo jatkaa työ-
tään vielä pitkät ajat. Ainakin 10
vuotta lohduttaa hän bostonilaisia,
jotka pelkäävät hänen jättävän
heidät liian pian.

Orkesteri aloitti kiertueensa Edin-
burghissa, missä Munch johti mu-
siikkijuhlilla. Sieltä jatkui matka
Kööpenhaminan, Oslon ja Tukhol-
man kautta Helsinkiin. Vuoroaan
odottavat mm. Leningrad, Mosko-
va, Praha, Wien, Stuttgart, Zürich
ja Pariisi. Kotimatkalle lähdetään
kuuden vaihteessa.

Munch, jonka englanninkielessä
vielä ranskalainen korostus, on
syntynyt Strasburgissa. Jo ennen
sotaa hän oli saanut mainetta ete-
vänä kapellimestarina. V. 1949 hä-
nestä tuli Sergei Koussevitckyn
seuraaja Bostoniin.

Hän on johtanut lukemattomia
orkestereita ja välillä jopa kuo-
roja. YL:n vieraillessa Yhdys-
valloissa pari vuotta sitten Munch
johti Finlandian ja joitakin kuoro-
teoksia saaden kuorolta lah-
jaksi suomalaisen lasimaljakon.
Kuoro lauloi hänen sanojensa mu-
kaan »täydellisesti».

Sibeliusta hän on johtanut usein-
kin. Viime kuukauden ohjelmistos-
sa oli Sibeliuksen seitsemäs sin-
fonia, jota Munch pitää suuressa
arvossa. Suomalaisista säveltäjistä
hän tuntee myös Järnefeltin ja tä-
män puolison, laulajatar Maikki
Järnefeltin, johon hän tutustui jo
v. 1905 Strassburgin musiikkijuh-
lilla.

Munch suhtautuu muuten myön-
teisesti nykyaikaiseen musiikkiin.
Orkesterin juhlavuoden ohjelmis-
tossa on 15 tunnetun nykyaikaisen
säveltäjän tuotantoa. Munch mai-
nitsee mm. Copladin, Howard Han-
sonin, Bernsteinin ja Milhaud'n.

Yhdysvalloissa tunnetaan suurta
mielenkiintoa musiikkia kohtaan.
Televisio on lisännyt harrastusta ja
esim. Bostonin sinfonikoilla on
radiokonsertteja kahdesti viikossa,

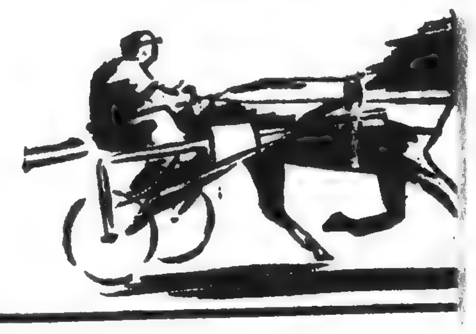
Charles Munch

on saleissa silti täysi määrä yleisöä. Orkesteri on kiertueella joka kuukausi esiintyen tällöin eri puolilla Yhdysvaltoja ja usein myös Kanadassa.

Konserttien lisäksi on orkesterilla runsaasti levytyksiä, joilla on huomattava merkitys myös taloudellisessa mielessä.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]
Pvm [illegible] 19[illegible]
Kirjoittaja:

Ennennäkemättömän juhlavat ja k



TEATTERIV

Eilen lähti Lahdesta Kau
opintomatkalle Leningradiin
mukana oli Suomi-Neuvost
henkeä. Leningradissa teat
Paluu opintomatkalta tapah

Maaseudu

kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi joka antoi sihteerinsä mr. Leonard Burkatin vastailla kysymyksiin. Mr. Burkat kertoi kiertueen muodosta-

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: Uusi-Suomi
Pvm 5 / 9 19 56
Kirjoittaja:

Kirjallisuus ja taide

Bostonin sinfoniaorkesteri saapui eilen maahamme konsertoiden Helsingissä. Tämä 75-vuotista olemassaoloaan Euroopan kiertueella juhliva orkesteri avasi juhlavalla tavalla syksyn konserttikauden Suomen pääkaupungissa. Myös amerikansuomalainen Kauko Kahila on pasuunansoittajana mukana orkesterissa. — Kuvassa orkesterin nykyinen johtaja Charles Münch.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja:
Lehti: [illegible]
Pvm 5 / [illegible] 19[illegible]
Kirjoittaja:

Bostonin sinfoniaorkesterin kolmen suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisa johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien ja johtaa Helsingissäkin, jonne [illegible]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: [illegible]
Lehti: [illegible]maalainen
Pvm 5 / 9 19[illegible]
Kirjoittaja:

***BOSTONIN MAINEIKAS sinfoniaorkesteri** konsertoi eilen Helsingissä. Orkesteri on Amerikan monista sinfoniaorkestereista ehkä kuuluisin. 75-vuotista olemassaoloaan juhliva orkesteri, joka nyt vierailee Euroopassa, sekä maassamme Sibelius-viikolla käväissyt Philadelphian sinfoniaorkesteri ja New Yorkin filharmoonikot ovat USA:n »kolme suurta» orkesterimusiikin alalla. Bostonin orkesterille on kautta aikojen ollut [illegible] uusien musiikkiteosten esittäminen. — Kuvassamme [illegible] orkesterin kolmen suuren johtajan tapaaminen. Vas. [illegible] Monteux, joka toimi johtajana vv. 1919—1924, kesk. Serge [illegible], johtaja vv:na 1924—1949, ja oik. orkesterin nykyinen [illegible] Charles Münch. Hän on pitänyt hallussaan orkesterin [illegible] v:sta 1949 lähtien.*

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

19

Bostonin sinfonia-orkesteri konsertoi eilen Helsingissä

Läpikulkumatkallaan Neuvostoliittoon antoi Bostonin sinfoniaorkesteri eilisiltana konsertin suuressa messuhallissa. 110 miehinen orkesteri esitti Charles Münchin johdolla Beethovenin Eroica-sinfonian, amerikkalaisen Walter Pistonin kuudennen sinfonian sekä 2. sarjan Ravelin balettimusiikista Daphnis ja Chloe.

Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm 5 19
Kirjoittaja:

Bostonin maineikas sinfoniaorkesteri, joka konsertoi Helsingissä eilen, on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen. — Kuvassamme Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm / 19
Kirjoittaja:

Bostonin sinfoniaorkesteri 75-vuotisjuhlakiertueellaan

Helsingissä – lentää tänään N-liittoon

Helsingistä Vaasalle.

Juhlavuottaan viettävä Bostonin sinfoniaorkesteri saapui eilen mainehikkaan kapellimestarinsa, ranskalais-amerikkalaisen Charles Munchin johtamana Helsinkiin antaakseen illalla konsertin Messuhallissa ja jatkaakseen keskiviikkona matkaansa kohti Neuvostoliittoa.

Tämä kiertue on orkesterin 75-vuotis juhlavuoden huipentuma, kertoi kapellimestari Munch, joka on ollut Bostonissa nyt seitsemisen vuotta. Hän on piakkoin 65 vuotta täyttävä, hopeahiuksinen herra, joka kuitenkin vielä aikoo jatkaa työtään pitkät ajat — ainakin 10 vuotta, lohduttaa hän bostonilaisia, jotka pelkäävät hänen jättävän heidät liian pian.

Orkesteri aloitti kiertueensa Edinburgista, missä Munch johti Musiikkijuhlilla. Sieltä matka jatkui Kööpenhaminan, Oslon ja Tukholman kautta Helsinkiin. Vuoroaan odottavat mm. Leningrad, Moskova, Praha, Wien, Stuttgart, Zürich ja Pariisi. Kotimatkalle lähdetään kuukauden vaihteessa.

Munch, jonka englanninkielessä on vielä ranskalainen korostus, on syntynyt Strasburgissa. Ennen sotaa oli hän jo saanut mainetta etevänä kapellimestarina. Vuonna 1949 hänestä tuli Serge Koussevitzkyn seuraaja Bostoniin.

Hän on johtanut lukemattomia orkestereita ja välillä jopa kuoroakin. YL:n vieraillessa Yhdysvalloissa pari vuotta sitten, Munch johti "Finlandian" ja joitakin kuorosävellyksiä saaden kuorolta lahjaksi suomalaisen lasimaljakon. Kuoro lauloi hänen sanojensa mukaan "täydellisesti".

Sibeliusta hän on johtanut useinkin. Viime kauden ohjelmistossa oli Sibeliuksen Seitsemäs sinfonia, jota Munch pitää suuressa arvossa. Suomalaisista säveltäjistä hän tuntee myös Järnefeltin, johon hän tutustui jo vuonna 1905 Strasburgin Musiikkijuhlilla.

Munch suhtautuu muuten myönteisesti nykyaikaiseen musiikkiin. Orkesterin juhla vuoden ohjelmistossa on 15 tunnetun nykyaikaisen säveltäjän töitä. On sekä eurooppalaisten että amerikkalaisten säveltäjien tuotantoa. Munch mainitsee m.m. Coplandin, Howard Hansonin, Bernsteinin ja Milhaud'n.

Yhdysvalloissa tunnetaan suurta mielenkiintoa musiikkia kohtaan. Televisio on lisännyt harrastusta ja vaikka Bostonin sinfonikoilla on radiokonsertteja kahdesti viikossa, on saleissa silti täysi määrä yleisöä. Orkesteri on kiertueella joka kuukausi esiintyen tällöin eri puolilla Yhdysvaltoja ja usein myös Kanadassa.

Konserttien lisäksi on orkesterilla runsaasti levytyksiä, joilla on huomattava merkitys myös taloudellisessa mielessä. Juuri ennen matkalle lähtöä saatiin valmiiksi kaksi sinfoniaa ja eräs Debussyn sävellys. — OSP.

Orkesterin johtaja Charles Munch johtaa orkesteriaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Ulis
Lehti: Kansan Voima
Pvm 6 / 9 1956
Kirjoittaja:

Charles Munch juuri Suomen kamaralle saapuneena. Hän johtaa maahamme saapuneen Bostonin sinfoniaorkesterin konserttia

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm / 19
Kirjoittaja:

Bostonin sinfoniaorkesterin vierailu

Helsingin musiikkielämän "vuoden suuri tapahtuma" sattui tänä vuonna aikaiseen vaiheeseen. Jo ennen varsinaisen konserttikauden alkua Bostonin sinfoniaorkesteri saapui pikavierailulle Suomeen laajalla Euroopan-turneellaan.

Helsingin konsertissa, joka oli eilen, muodosti ohjelmisto suppean läpileikkauksen musiikin eri aikakausista — Beethovenin "Eroica", Ravelin "Dahpnis" ja "Chloe" ja Pistonin 6. sinfonia. Neuvostoliitossa esitetään kerran sama ohjelma ja lisäksi Dukas'ta, Coplandia ja Haydnia.

Helsingin-konsertin kapellimestari Charles Münch suostui kiireestään huolimatta ottamaan vastaan lehtimiehet. Koussevitzkyn manttelin perijä osoittautui harmaahapsiseksi myhäileväksi ja verraten vaiteliaaksi haastateltavaksi, joka antoi sihteerinsä mv Leonard Burkatin vastailla kysymyksiin. Mr Burkat kertoi kiertueen muodostavan orkesterin 75-juhlavuoden huipun. Bostonin 110-miehinen orkesteri suorittaa kyllä lukuisia vierailuja USA:n suurissa kaupungeissa — mm. New Yorkissa kerran kuukaudessa, ja Kanadassa melkein joka kesä, mutta kauemmaksi lähdetään vain harvoin.

Orkesterin esityskauden konserttimäärä tuntuu huimaavan suureita. 220 konserttia lokakuusta elokuuhun ulottuvalla kaudella, mihin lukuun sisältyvät kuuluisat "pops" konsertit, jotka alkavat varsinaisen talvisesongin päätyttyä

Lisäksi tulevat vielä levytykset, jotka tukevat orkesterin rahoitusta. Useimmat levytykset esitetään kahden nykyajan säveltäjän Martinun ja Pistonin tuotantona ja viimeisimpiin kuuluu myös Debussyn "San Sebastianin marttyyri", jota ei vielä ole laskettu liikkeelle.

Kiinnostus sinfoniamusiikkia kohtaan on Yhdysvaltain nuorison keskuudessa huomattavasti kasvanut. Kun Münchiltä kysyttiin, mitä hän pitää televisiokonserttien johtamisesta, kohautti hän olkapäitään hymyillen hyväntahtoisesti.

Bostonin sinfoniaorkesterin ohjelmistossa on Sibeliuksen nimi ollut ainoana Suomen musiikin edustajana. Viime kaudella esitettiin mestarin 7. sinfonia, josta Münch sanoi erityisesti pitävänsä. Münch muisti kuitenkin opiskeluvuosiltaan Armas Järnefeltin nimen, jonka laulajatar-puolisoa hän oli kuullut vuonna 1905 Strassburgissa

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SUOMEN SOSIALDEMOKRAATTI

Bostonin sinfoniaorkesteri Leningradiin

Se 7.6. 1956

Keskiviikkona jatkoi tiistai-iltana Helsingissä Messuhallissa suurella menestyksellä konsertoinut Bostonin sinfoniaorkesteri kiertuematkaansa Leningradiin, jossa orkesteri antaa kaksi konserttia 5. ja 6. päivänä syyskuuta. Leningradista 110-miehinen orkesteri matkustaa Moskovaan, missä on myös kaksi konserttia syyskuun 8—9 päivinä.

Orkesterin Euroopan kiertue jatkuu vielä parisen viikkoa, minkä jälkeen bostonilaiset palaavat kotikaupunkiinsa aloittaakseen vakinaisen talvikautensa lokakuussa.

HUFVUDSTADSBLADET

Bostonsymfonikerna till Leningrad

Sept 6. '56

Bostons symfoniorkester, som på tisdagen med stor framgång konserterade i Helsingfors, fortsatte på onsdagen sin resa till Leningrad, där orkestern ger två konserter den 5 och 6 september. Från Leningrad reser den 110 man omfattande orkestern till Moskva där den också ger två konserter den 8 och 9 september.

Orkesterns Europa-turné fortsätter ännu ett par veckor varefter man anträder återfärden för att 1 oktober inleda den egentliga vintersäsongen i Boston (FNB)

[129]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti:
Pvm ..../.... 19
Kirjoittaja:

Bostonin sinfoniaorkesteri saapui eilen vierailulle Suomeen ja antoi illalla ensimmäisen konserttinsa Messuhallissa. Orkesteri on parhaillaan Euroopan-kiertueella, joka on järjestetty orkesterin 75-vuotisen toiminnan kunniaksi. Orkesterin johtajana toimii saksalaissyntyinen Charles Münch (yllä).

Bostonin sinfoniaorkesteri Helsingissä
Avasi eilen loisteliaasti konserttikauden

Bostonin maineikas sinfoniaorkesteri saapui maahamme lentoteitse eilen ja antoi kaksi loistavaa konserttia eilen Helsingissä. Messuhallin täyttänyt yleisö tunsi voimakkaana suuren konserttielämyksen. Osa konsertista kuultiin radiossa. Orkesteri on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. **Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmonikot ovat "kolme suurta" useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avasi syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.**

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin 'läpi' kuin Euroopan suurissa musiikkikeskuksissa. Amerikassa on jokaisessa yli 50,000 asukkaan kaupungissa sinfoniaorkesteri, ja useitten suurten kaupunkien orkesterien soittajiston luku on yli 100. Pysyviä oopperaseurueita on sensijaan vain New Yorkissa, Chicagossa ja San Franciscossa.

Bostonissa, tuossa Amerikan kulttuurin kehdossa, on sinfoniaorkesteri elimellinen osa kaupunkia ja sen asukkaiden suuri ylpeys. Sen muusikkojen asema on korkea ja arvostettu ja Symphony Hall on aina viimeistä sijaa myöten täynnä.

Orkesterin historiaa

Tämän maailmanmainetta saavuttaneen orkesterin, jossa soittajiston lukumäärä on 110, perusti vuonna 1881 majuri Henry Lee Higginson. Suurena musiikin ihailijana tämä pankkiiriperheen

Jatk. 4. siv.

jäsen ryhtyi säästörahoillaan rakentamaan orkesteria, jonka taso oli tuon ajan parhaitten keskieurooppalaisten orkesterien veroinen. Hän keräsi kokoon Saksan ja Itävallan parhaita käytettävissä olevia muusikkoja, palkkasi nuoren saksalaissyntyisen Georg Henschelin heitä johtamaan ja niin alkoi Bostonin sinfoniaorkesterin toiminta. Muita orkesterin johtajia sen alkutaipaleilla olivat Gericke, Nikisch ja Karl Muck, kaikki korkeisiin tavoitteisiin tähtääviä musiikkimiehiä.

Ensimmäinen maailmansota toi mukanaan muutoksen orkesterin kokoonpanoon. Sen soittajisto tuli kansainvälisemmäksi, ja johtajaksi orkesterin uusi johtokunta vuonna 1918 nimitti Henri Rabaud'n Pariisista ja sitä seuraavana vuonna Pierre Monteux'n, joka tälläkin 75-vuotisen toiminnan juhlakiertueella johtaa muutamia konsertteja. Myös ohjelmisto monipuolistui Pierre Monteux"n johtajakautena ja hän loi orkesterin uudeksi ja entistä maineikkaimmaksi. Richard Burgin, orkesterin konserttimestari, oli eräs Monteux'n suuria löytöjä.

Vuonna 1924 astui johtajankorokkeelle Serge Koussevitzky pysyen paikallaan 25 vuotta. Hänen pitkänä johtajakautenaan orkesteri saavutti suunnattoman arvovaltansa monien erinomaisten kilpailijoiden joukossa. Koussevitzkyn johdolla orkesteri muodostui erääksi maailman täydellisimmistä ja esteettisesti herkimmistä sinfoniayhtyeistä, ja sitä luonnehdittiin orkesteriksi, joka soitti 'kauneinta musiikkia maailmassa'. Uusien musiikkiteosten panos ohjelmistoissa oli suuri ja mm Sibeliuksen nimi esiintyi usein. Tämä oli muutenkin kulta-aikaa Amerikan sinfoniaorkestereiden historiassa — Stokowski johti Philadelphian orkesteria ja Toscanini oli vielä New Yorkin filharmoonikkojen johdossa.

Vuonna 1949, jolloin Koussevitzky erosi, valittiin uudeksi johtajaksi Charles Münch, eräs Ranskan musiikkielämän johtavia hahmoja. Hänen johtajakautensa on muodostunut orkesterille voimakkaaksi nousuksi.

Koussevitzkyn aikana sinfoniaorkesteri perusti erikoislaatuisen musiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa ja oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Finedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles Rivierillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. **Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.**

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme. Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatiossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Cloë II.

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Bostonin sinfonikot matkustivat Leningradiin

Keskiviikkona jatkoi, tiistai-iltana Helsingissä Messuhallissa suurella menestyksellä konsertoinut Bostonin sinfoniaorkesteri kiertuematkaansa Leningradiin, jossa orkesteri antaa kaksi konserttia tk. 5—6. pnä. Leningradista 110-miehinen orkesteri matkustaa Moskovaan, missä on myös kaksi konserttia tk. 8.—9. pnä.

Orkesterin Euroopan-kiertue jatkuu vielä parisen viikkoa, minkä jälkeen bostonilaiset palaavat kotikaupunkiinsa aloittaakseen varsinaisen talvikautensa lokakuussa.

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[130]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Unis
Lehti: Etelä-Saimaa
Pvm 6/9 1956
Kirjoittaja:

BOSTONIN SINFONIAORKESTERI vieraili tiistai-iltana A-Messuhallissa, jossa se 110 miehen voimalla Charles Munchin johtamana esitti Beethovenin Eroiaca-sinfonian, amerikkalaisen Walter Pistonin VI sinfonian ja toisen osan Ravelin balettimusiikista Daphnis ja Cloë. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja:
Lehti: –
Pvm ..../.... 19 6
Kirjoittaja:

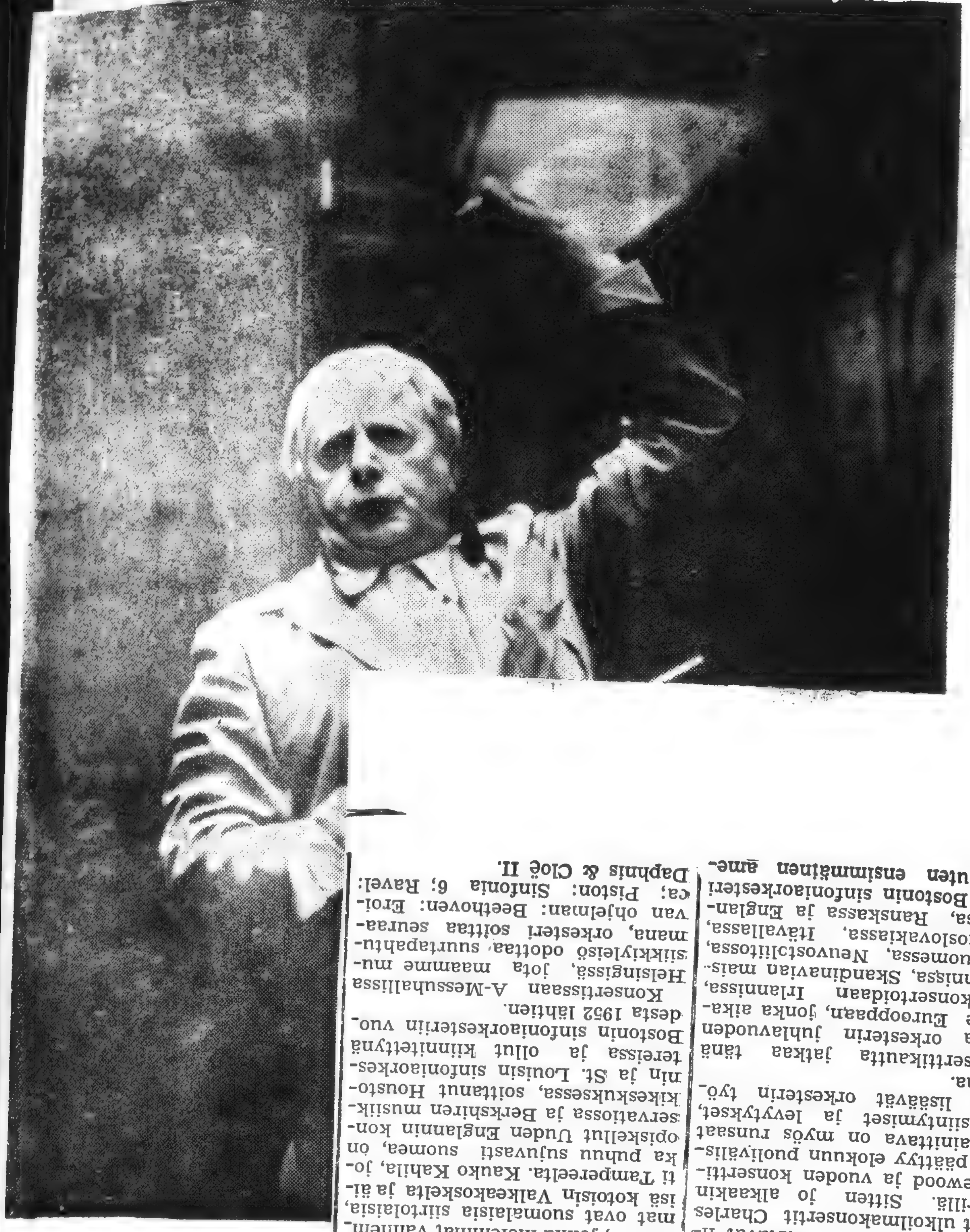
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: ....

Lehti: ....

Pvm ....../......19

Kirjoittaja: ....



Bostonin sinfoniaorkesteri saapui e
serttinsa Messuhallissa. Orkesteri o
kesterin 75-vuotisen toiminnan ku
Charles Münch (yllä).

Bostonin sinfo
Avasi eilen loi

Bostonin maineikas sinfoniaorkesteri saapui maahamme lentoteitse eilen ja antoi kaksi loistavaa konserttia eilen Helsingissä. Messuhallin täyttänyt yleisö tunsi voimakkaana suuren konserttielämyksen. Osa konsertista kuultiin radiossa. Orkesteri on Amerikan monista suurista sinfoniaorkestereista ehkä kuu-

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Bostonin [illegible] konsertti juhlavalla tavalla avasi syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Sinfoniaorkestereiden Yhdysvalloissa saavuttama asema ja arvovalta ovat ainutlaatuiset. Syynä tähän lienee se, ettei siellä ooppera ole koskaan lyönyt itseään samalla tavoin 'läpi' kuin Euroopan suurissa musiikkikeskuksissa. Amerikassa on jokaisessa yli

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Jussi-Pekka; Laine, Kaarina; Lund, Katariina; Lund, Marketta; Lehtelä, Anna-Liisa; Mela, Sirkka Tuulikki; Mikonsaari, Aarne; Peisa, Ulla-Maija; Peronius, Olli; Pitkänen, Ulla-Maija; Pohjamies, Timo; Raitanen, Satu; Siren, Lasse; Sundberg, Kai-Erik.

Ensimmäisiä luokkia on kolme ja niiden yhteinen oppilasmäärä

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nusiikkikoulun, Berkshiren musiikkikeskuksen Tanglewoodiin Massachusettsin valtiossa. Täällä annetaan joka kesä eri maiden musiikkilahjakkuuksille opetusta sävellyksessä, orkesteri- ja kamarimusiikissa, kuorolaulussa oopperassa, ja opettajina toimii nimekkäitä säveltäjiä ja muusikkoja sekä Yhdysvalloista että muista maista. Kuten tunnettua, oli kurssien osanottajana tänä kesänä mm. Eino Rautavaara Suomesta. Charles Münch on tämän keskuksen johtaja ja varajohtajana oli tänä vuonna Aaron Copland.

220 konserttia vuodessa

Bostonin sinfoniaorkesteri konsertoi enemmän kuin mikään muu amerikkalainen orkesteri — lokakuusta elokuun puoliväliin kestävän esityskautensa aikana se pitää noin 220 konserttia. Tavallinen 30-viikkoinen talvisesonki päättyy huhtikuussa, ja sen jälkeen alkavat kuuluisat "Pops"-viihdekonsertit Arthur Fiedlerin johdolla joka ilta touko—kesäkuussa. Fiedler johtaa myös kolme viikkoa kestävät ilmaiset ulkoilmakonsertit Charles-joen rivierillä. Sitten jo alkaakin Tanglewood ja vuoden konserttikausi päättyy elokuun puolivälissä. Mainittava on myös runsaat radioesiintymiset ja levytykset, jotka lisäävät orkesterin työtaakkaa.

Konserttikautta jatkaa tänä vuonna orkesterin juhlavuoden kiertue Eurooppaan, jonka aikana konsertoidaan Irlannissa, Skotlannissa, Skandinavian maissa, Suomessa, Neuvostoliitossa, Tshekkoslovakiassa, Itävallassa, Saksassa, Ranskassa ja Englannissa. Bostonin sinfoniaorkesteri on muuten ensimmäinen amerikkalainen orkesteri, joka vierailee Neuvostoliitossa.

Charles Münchin lisäksi seuraa orkesterin mukana kiertueella sen entinen johtaja Pierre Monteux, nyt jo 81-vuotias, joka johtaa muutamia konsertteja. Suomalaista yleisöä kiinnostanee myös se, että orkesterin mukana saapuu maahamme. Mrs. Natalie Koussevitzky, suuri Suomen-ystävä. Orkesterin maineikas konserttimestari Richard Burgin lienee useille suomalaisille tuttu, sillä onhan hän aikoinaan toiminut Helsingin kaupunginorkesterissakin samassa ominaisuudessa.

Amerikansuomalainen mukana orkesterissa

Myös eräs amerikansuomalainen on mukana soittajistossa. Hän on pasuunansoittaja Kauko Kahila, jonka molemmat vanhemmat ovat suomalaisia siirtolaisia, isä kotoisin Valkeakoskelta ja äiti Tampereelta. Kauko Kahila, joka puhuu sujuvasti suomea, on opiskellut Uuden Englannin konservatiossa ja Berkshiren musiikkikeskuksessa, soittanut Houstonin ja St. Louisin sinfoniaorkestereissa ja ollut kiinnitettynä Bostonin sinfoniaorkesteriin vuodesta 1952 lähtien.

Konsertissaan A-Messuhallissa Helsingissä, jota maamme musiikkiyleisö odottaa suurtapahtumana, orkesteri soittaa seuraavan ohjelman: Beethoven: Eroica; Piston: Sinfonia 6; Ravel: Daphnis & Cloë II.

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* Sept. 6. 1956

Bostonin sinfonikot matkustivat Leningradiin

Keskiviikkona jatkoi, tiistai-iltana Helsingissä Messuhallissa suurella menestyksellä konsertoinut Bostonin sinfoniaorkesteri kiertuematkaansa Leningradiin, jossa orkesteri antaa kaksi konserttia tk. 5.—6. pnä. Leningradista 110-miehinen orkesteri matkustaa Moskovaan, missä on myös kaksi konserttia tk. 8.—9. pnä.

Orkesterin Euroopan-kiertue jatkuu vielä parisen viikkoa, minkä jälkeen bostonilaiset palaavat kotikaupunkiinsa aloittaakseen vakinaisen talvikautensa lokakuussa.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: Uis

Lehti: Etelä-Saimaa

Pvm 6. 9. 1956

Kirjoittaja: ....

BOSTONIN SINFONIAORKESTERI vieraili tiistai-iltana A-Messuhallissa, jossa se 110 miehen voimalla Charles Munchin johtamana esitti Beethovenin Eroiaca-sinfonian, amerikkalaisen Walter Pistonin VI sinfonian ja toisen osan Ravelin balettimusiikista Daphnis ja Cloë. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU

Tilaaja: ....

Lehti: ....

Pvm ....../......19

Kirjoittaja: ....

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja. Orkesteri antoi eilen illalla Helsingin A-messuhallissa ainoan konsertin tuhatlukuiselle kuulijakunnalle.

[130]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Maakansa
Pvm 6 9 19 56
Kirjoittaja:

Kirjallisuus Taide

Bostonin sinfoniaorkesteri

Helsinkiläisten konserttikausi alkoi viime tiistaina A-messuhallissa pidetyllä arvokkaalla konsertilla, jota kunnioittivat läsnäolollaan myöskin presidentti ja rouva Kekkonen. Raikuvien kättentaputusten säestämänä astui 110-miehisen orkesterin eteen sen ranskalais-amerikkalainen johtaja Charles **Munch**, jonka sytyttävien kädenliikkeiden voimasta kajahtivat ilmoille Beethovenin kolmannen (Eroica) sinfonian alkusäveleet. Mainittu sinfonia kuuluu sinfonisen kirjallisuuden kulmakiviin ja nyt kuultuna sen eräät kohdat vaikuttivat tempoiltaan ennen kuulemaamme nopeammilta, mutta surumarssiin valoi intomielinen johtaja sellaista traagillista voimaa, että sen teho kohosi korkeimpaan kulminaatioonsa. Samoin teoksen finaali, jossa säveltäjä käyttää nuoruuden teoksensa Prometheuksen erästä teemaa, oli esitystasoltaan harvinaisen korkea. Amerikkalaisen nykyaikaisen säveltäjän Walter Pistonin sävellyksiä ei ole aikaisemmin täällä esitetty. Nyt kuultu Sinfonia VI on sävelletty juuri tätä Bostonin Sinfoniaorkesterin 75-vuotista juhlakiertuetta varten, ja se on omistettu Serge ja Natalie Koussevitzkylle. Teoksen sisältö ei ole ensinkään räikeää modernismia, vaan ammattimiehen tarkkuustyötä, jossa piilee vaikuttavia teemoja, kuten tunnekylläinen Adagio Sereno ja mukaansatempaava Allegro energico.

Viimeisenä kuultu Maurice Ravelin "Musiikkia baletista Daphnis ja Chloe, sarja N:o 2" sai mahtavine Päivän koitto-, intomielisine Pantomiimi- ja riehakkaine Tanssiosineen yleisön haltioitumaan, joten suosionosoitukset pyrkivät jatkumaan miltei loputtomiin. Orkesterin suurimpiin ansioihin on luettava sen suuri täsmällisyys ja ehdoton kurinalaisuus, jossa ei ole pienintäkään toivomisen varaa, vaikka jäsenistö onkin kokoonpantu mitä moninaisimmista kansallisuuksista. Sen käynti ohikulkumatkallaan kaukaisessa maassamme oli kunnianosoitus meille.

V. A.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Pohjois-Suomi
Pvm 6 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri on konsertoinut Helsingissä. Kuvassamme maineikkaan orkesterin nykyinen johtaja Charles Munch.

Helsingin musiikkielämän syksyn suurin tapahtuma, Boston Symphony Orchestran vierailu avasi tiistaina konserttikauden Messuhallissa tasavallan presidentin puolisoineen kunnioittaessa tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Ti Ilris
Turun St.
6 9 19 56

Taide

Bostonin Sinfoniaorkesterin konsertti

Maailmankuulun, 75-vuotista olemassaoloaan juhlivan Bostonin Sinfoniaorkesterin Helsingin konsertti liittyi sodanjälkeisiin kuuluisien orkestereiden vierailuihin eräänlaisena päätepisteenä. Kun muistelemme Wienin Filharmoonikkoja ja Furtwängleriä, Leningradin Sinfoniaorkesteria ja Markevitsia, Filadelphian Sinfoniaorkesteria ja Ormandia, BBC:n Sinfoniaorkesteria ja Sargentia sekä nyt tuoreimpana elämyksenä Bostonin Sinfoniaorkesteria ja Charles Munchia, sisällyttää tämä piiri itseensä kaiken inhimillisesti mahdollisen orkesteritaiteen alalla. Paljon mielenkiintoisia orkesteri vierailuja on toivottavasti vuosien kuluessa vielä edessämme, mutta taitamisen suhteen tuskin kuulemme mitään esimerkkeinä mainittujen orkestereiden mahdollisuuksien ylittävää.

Orkesterin nimekkäiden kapellimestareiden perinteiden nykyinen vaalija, ranskalais-amerikkalainen Charles Munch on vaikuttava persoonallisuus, jonka ulkonainen johtamistapa kyllä karttaa kaikkea johtamistaidon ulkonaisia sovinnaisia piirteitä. Lähinnä tulle mieleen Furtwängler, eikä ole mitenkään mahdotonta, että Munch olisikin omaksunut piirteitä tältä suurelta kapellimestarilta, jonka johdolla hän on soittanut. Konsertin alkunumerona soitetusta Beethovenin III sinfoniasta (Eroica) jäi ensivaikutelmana mieleen ehkä voimakkaimpana erikoisen selväpiirteinen jäsentely. Tällöin jossain määrin liikkuvaisuus tempojen suhteen etäännytti tulkinnan klassillisuuden ankarimmista mittapuista mutta Beethovenin musiikissa onkin jo tarpeellista määrätty väljyys tässä suhteessa. Vaikka klassillinen muoto saakin hänessä huipentajansa niin sisältö viittaa jo tulevaan, romantiikkaan ja siitäkin vielä eteenpäin. Tuli jälleen mieleen, että suuret taiteilijat erottautuvat hitaiden osien tulkinnoissaan yleisistä tottumuksista. Tämä toteamus koskee myöskin uutuutena soitetun Walter Pistonin IV sinfonian adagiota Säveltäjä nauttii Amerikassa suurta arvonantoa ja ensikuulemaltakin sai vaikutelman taitavasta ammattimiehestä, jolla on myöskin jotain sanottavaa. Jo vanhempaan polveen kuuluvan tekijän sävellys ei edustanut varsinaisesti uudempia tuulahduksia säveltaiteen alalla mutta sinfonia on kyllä valtaisten esittäjiensä erinomaisen tulkinnan arvoinen. Lopuksi soitetussa Ravelin balettimusiikkissa "Daphnis ja Chloe" pääsi orkesterin ja kapellimestarin virtuositeetti täyteen loistoonsa. Sävellyksen kolorismin tarjoamat effektimahdollisuudet eivät jättäneet mitään toivomisen varaa.

Runsaasti kansoitetussa Messuhallissa oli saapuvilla myöskin Tasavallan Presidentti ja Rouva Kekkonen, lukuisasti diplomaattikuntaa ja tunnettuja muusikoita. Suosionosoitukset ja useat tervehdykset olivat konsertin innostavina ulkoisina puitteina.

P. S.

vaan, missä on myös kaksi konserttia syyskuun 8—9 päivinä.

Orkesterin Euroopan-kiertue jatkuu vielä parisen viikkoa, minkä jälkeen bostonilaiset palaavat kotikaupunkiin aloittaakseen vakinaisen talvikautensa lokakuussa.

[131]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Maakansa
Pvm 6. 9. 1956.
Kirjoittaja:

Kirjallisuus Taide

Bostonin sinfoniaorkesteri

Helsinkiläisten konserttikausi alkoi viime tiistaina A-messuhallissa pidetyllä arvokkaalla konsertilla, jota kunnioittivat läsnäolollaan myöskin presidentti ja rouva Kekkonen. Raikuvien kättentaputusten säestämänä astui 110-miehisen orkesterin eteen sen ranskalais-amerikkalainen johtaja Charles Munch, jonka sytyttävien kädenliikkeiden voimasta kajahtivat ilmoille Beethovenin kolmannen (Eroica) sinfonian alkusäveleet. Mainittu sinfonia kuuluu sinfonisen kirjallisuuden kulmakiviin ja nyt kuultuna sen eräät kohdat vaikuttivat tempoiltaan ennen kuulemaamme nopeammilta, mutta surumarssiin valoi intomielinen johtaja sellaista traagillista voimaa, että sen teho kohosi korkeimpaan kulminaatioonsa. Samoin teoksen finaali, jossa säveltäjä käyttää nuoruuden teoksensa Prometheuksen

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Kymen Sanomat
Pvm 6/9 1956
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Pohjois-Suomi
Pvm 6/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri on konsertoinut Helsingissä. Kuvassamme maineikkaan orkesterin nykyinen johtaja Charles Munch.

Helsingin musiikkielämän »vuoden suurin tapahtuma», Boston Symphony Orchestran vierailu avasi tiistaina konserttikauden Messuhallissa tasavallan presidentin puolisoineen kunnioittaessa tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Ilris
Turun Sт.
6 9 1956

Taide

Bostonin Sinfoniaorkesterin konsertti

Maailmankuulun, 75-vuotista olemassaoloaan juhlivan Bostonin Sinfoniaorkesterin Helsingin konsertti liittyi sodanjälkeisiin kuuluisien orkestereiden vierailuihin eräänlaisena päätepisteenä. Kun muistelemme Wienin Filharmoonikkoja ja Furtwängleriä, Leningradin Sinfoniaorkesteria ja Markevitsia, Filadelphian Sinfoniaorkesteria ja Ormandia, BBC:n Sinfoniaorkesteria ja Sargentia sekä nyt tuoreimpana elämyksenä Bostonin Sinfoniaorkesteria ja Charles Munchia, sisällyttää tämä piiri itseensä kaiken inhimillisesti mahdollisen orkesteritaiteen alalla. Paljon mielenkiintoisia orkesteri vierailuja on toivottavasti vuosien kuluessa vielä edessämme, mutta taitamisen suhteen tuskin kuulemme mitään esimerkkeinä mainittujen orkestereiden mahdollisuuksien ylittävää.

Orkesterin nimekkäiden kapellimestareiden perinteiden nykyinen vaalija, ranskalais-amerikkalainen Charles Munch on vaikuttava persoonallisuus, jonka ulkonainen johtamistapa kyllä karttaa kaikken johtamistaidon ulkonaisia sovinnaisia piirteitä. Lähinnä tulle mieleen Furtwängler, eikä ole mitenkään mahdotonta, että Munch olisikin omaksunut piirteitä tältä suurelta kapellimestarilta, jonka johdolla hän on soittanut. Konsertin alkunumerona soitetusta Beethovenin III sinfoniasta (Eroica) jäi ensivaikutelmana mieleen ehkä voimakkaimpana erikoisen selväpiir-

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Bostonin sinfoniaorkesteri matkusti

Neuvostoliittoon

Keskiviikkona jatkoi tiistai-iltana Helsingissä Messuhallissa suurella menestyksellä konsertoinut Bostonin sinfoniaorkesteri kiertuematkaansa Leningradiin, jossa orkesteri antaa kaksi konserttia 5. ja 6. päivänä syyskuuta. Leningradista 110-miehinen orkesteri matkustaa Moskovaan, missä on myös kaksi konserttia syyskuun 8—9 päivinä.

Orkesterin Europan-kiertue jatkuu vielä parisen viikkoa, minkä jälkeen bostonilaiset palaavat kotikaupunkiin aloittaakseen vakinaisen talvikautensa lokakuussa.

HELS SANOMAT Sept. 6. 1956

"Sietämätöntä oli soittaa Messuhallissa"

BOSTONILAISET LÄHTIVÄT

Aikaisin eilen aamulla alkoi jo ääntyä Kaivotalon edustalle Bostonin sinfoniaorkesterien jäse- määränpää oli Leningrad. voi käsittää joukon pirteä ja iloisuutta. viikko oli joka lennetty ja annettu konsert- Tukholmaan oltiin lähdetty klo ulla perillä oltiin hotelleissa vähän ennen viittä, syötiin esti, annettiin konsertti, oltiin stökutsuilla ja kahdeksalta lla lennettiin Helsinkiin, jossa toistui sama aikataulu. "It's all" tuumii eräs soittaja "on ikävä kun ei voi tutustua kaupunkeihin ollenkaan. On vain tuntia aikaa. Päivät pitkät sitten istua lentokoneessa ja aikaa miten kuten. Tukholmassa oli aikaa kaksi tuntia, ehkä viisi tuntia. Eihän siinä mitään ehdi nähdä". Ja sitten kkaasti kysymyksiä haastattelijalle: "Taloudellinen tila, onko kauppaa Neuvostoliiton Arava-talot, arkkitehtuu- kaikki tuntui heitä kiinnosta-

Muutamat olivat ehtineet saunaan ennen konserttia, muutamat olivat ostaneet lasia ja keramiikkaa, kaikki olivat valokuvanneet. Bussimatkalla Seutulan kentälle laskettiin leikkiä ehtymättömän pirteästi.

"Hirviömäinen romu"

On termi Messuhallista konserttipaikkana. "Sietämätöntä oli soittaa siellä, kun ei kuulunut toisista mitään, mutta kaikuja kahta kauheammin." Neljä kertaa väitti eräs soittajista kuulleensa Beethovenin sinfonian "eikä tarvinnut soittaa kuin kerran". Ovatko kaikki konserttinne siellä? Soittiko BBC ja Philadelphiakin siellä? Huh.

Neuvostoliittoon bostonilaiset lensivät kahdessa ryhmässä. He ovat matkaallaan tästä lähtien täydellisesti Neuvostoliiton vieraina, kaikki huolto on naapuriemme käsissä. Koska Neuvostoliitto oli varannut vain kolme lentokonetta käyttöön, oli tehtävä kaksi matkaa Leningradiin. Kello yhdeksän starttasi ensimmäinen kone, mukanaan Charles Munch, ja kaksi muuta konetta puolen tunnin väliajoin. Kello yhdeksi koneet ehtivät takaisin Helsinkiin muita noutamaan. Ensimmäisessä koneessa lähti Pierre Monteux, joka oli koko aamun juossut lähetystöissä vielä viisumiaan hankkimassa. Monteux saapui vasta hiukan ennen konserttia maahamme, joten aikaa ei jäänyt haastatteluun, mutta parin minuutin tapaaminenkin jo antoi kuvan suunnattoman eloisesta ja viehättävästä persoonallisuudesta.

Jännittyneenä bostonilaiset tutustuvat tänään vapaapäivänään Leningradin nähtävyyksiin, illalla on jo ensimmäinen amerikkalaisen orkesterin konsertti Neuvostoliitossa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Salmetar
Pvm 6 / 9 1956
Kirjoittaja:

CHARLES MÜNCH, Bostonin sinfoniaorkesterin nykyinen johtaja joka johti Helsingin konsertin tiistaina välimatkalla Moskovaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Åbo Underrättelser
Pvm 6 / 9 1956
Kirjoittaja:

MUSIK

Bostons symfoniorkester

Det är ett glädjande tidernas tecken att i alla fall någon gång i året en internationellt ryktbar orkester besöker vårt land. Bostons symfoniorkester, som firar sitt sjuttiofemårsjubileum med en Europa-turné, hör till de ryktbaraste bland de ryktbara. Orkestern har samlat hundratio skickliga konstnärer, en tredjedel av dessa är födda i Europa, och orkesterns musik är en fest för dem som har öron till att höra. Det är omöjligt att få en riktig uppfattning om detta i radion. Stråkarnas rymd och basinstrumentens mustiga saft går totalt förlorade i den smått sprakande radiolådan. Men njutningsrikt var det inte heller alltid i Mässhallen, där det olyckliga grumlande ekot delvis hindrade en från att uppfatta glansen av guldet som stjärnexekutörerna hade att visa fram.

Charles Münch är en av de stora dirigenterna. Allt vad han gör är omsorgsfullt och mästerligt. Intet är lämnat åt slumpen, allt är genomtänkt och levandegjort av stundens engagement och inlevelse. Hans litet franska Beethoven i Eroikan var kanske ägnad att överraska med lätta temposkiftningar o. dyl. men man kunde knappast annat än tacksamt anamma.

Pistons sjätte symfoni är musikantiskt välgjord och klingande. Starkt motoriska rytmer samt kvart- och kvint-betonad harmonik och melodik var de viktigaste ingredienserna i en fast och traditionell formbyggnad. Konsertens clou blev Ravels Musik ur baletten Daphnis och Cloë, svit nr 2. Det finns intet "varmt" i denna musik, som dock är fantastiskt sensitiv och på sina ställen expansiv. Alla skuggor och dagrar i det nyansrika tonmåleriet återgavs med återupptäckandets fröjd; varje doft, varje skiftning i minspelet framhävde dirigenten med stor förälskelse och finalens suggestiva klangvirvlar stegrade sig över allt förnuft i salig berusning.

— Med flere tal och ändlösa hyllningar slöts denna musikhändelse.

G. G. G.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Työkansan St
Pvm 6 / 9 1956
Kirjoittaja:

Kirjallisuus ja taide

Bostonin sinfoniaorkesteri

Tiistaina oli maassamme harvinaislaatuinen konserttivierailu, Messuhallissa esiintyi eräs maailman parhaimpiin sinfoniaorkestereihin lukeutuva Bostonin Sinfoniaorkesteri. Konserttiohjelmassaan oli orkesterilla klassillista — Beethovenin "Eroica"-sinfonia, amerikkalaista — Pistonin Sinfonia N:o 6 sekä Ravelin sarja II "Daphnis et Cloë", joka oli näytteenä todellisesta orkesterivirtuositeetista.

Orkesteria, jolla on aina ollut kuuluisat johtajat, kuten esim. Nikisch ja Kousewitsky, johti Charles Munch. Hänen erittäin selväpiirteinen johtamistyylinsä on varmaan myös vaikuttamassa siihen kuviokirkkauteen, joka esiintyi orkesterin kaikissa esityksissä, niin puhaltimissa kuin jousissakin. Charles Munch saa suurena johtajapersoonallisuutena luoduksi orkesterin jäseniin eläytymiskykyä ja intoa, joka takaa korkean tason konsertin kaikissa käänteissä.

Tämäntapaisista esityksistä on erittäin vaikea asettaa mitään yksityiskohtaa toisen edelle, mutta mainittakoon kuitenkin esimerkiksi "Eroica"-sinfonian Scherzon Trioosan käyrätorvipaikka, joka on eräs klassillisen orkesterikirjallisuuden tunnetuimpia "kompastuskiviä". Tässä pidettiin tempo melkoisen nopeana, mutta siitä huolimatta cornojen puhtaus ja selvyys säilyi erinomaisena ja saatiin siihen lisäksi pehmeä sävykin.

Kiitos lankeaa myös orkesterin yksityisten jäsenten osalle, sillä kaikki soolot, joita esiintyi konsertin aikana, olivat sekä teknillisesti että tyylillisesti suurenmoisesti esitettyjä, kuten esim. sellosoolot Pistonin sinfonian kolmannessa osassa. Erinomaisen näytteen taidostaan antoivat myös lyömäsoittimet niin Pistonin-sinfoniassa kuin Ravelin sarjassakin. Molemmissa teoksissa kuultiin mitä monivärisintä lyömäsoittimien käsittelyä.

Pistonin sinfonia sellaisenaan oli miellyttävä yllätys ainakin allekirjoittaneelle. Usein olemme kuulleet täällä toisia saman tyylin edustajia, jotka ovat tuntuneet melko kuivakiskoisilta ja tylsiltä. Piston ei suinkaan ollut sellaista, hänen musiikkinsa on vaan omassa tyylissään varsin nokkelaa ja eteenpäin soljuvaa musiikkia, varsinkin sinfonian toinen osa oli suorastaan hauska ja finaalin pelasti hakkaavasta tyylistä sen suhteellinen lyhyys.

Huolimatta Messuhallin huonosta akustiikasta sai läsnäoleva yleisö nauttia mitä erinomaisimmasta orkesterimusiikista. Nyt kun ovet idän ja lännen väliselle taiteelliselle yhteistyölle ovat jälleen avautuneet, jää Helsinki sellaiseksi kauttakulkukaupungiksi, jolla on mahdollisuudet saada useammin kuin ennen tämänkaltaisia harvinaisia konserttivieraita. Bostonin sinfoniaorkesteri menee konserttimatkalle Neuvostoliittoon.

O. K.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilris
Lehti: Keski-Uusimaa
Pvm 7 / 9 1956
Kirjoittaja:

niaorkesterin nykyinen johtaja, joka sin gin konsertin.

H
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Sibelius-viikolla BBC:n [illegible]ri, ja nyt sattui Helsinki sopivasti The Boston Symphony Orchestran Neuvostoliiton matkan varrelle. Mitäpä niitä spotta vertailemaan, mutta varmaa on, että bostonilaiset eivät vertailusta ainakaan kärsisi. Turhaan ei suuri Koussevitzky neljännesvuosisataa koulinut tätä soittajajoukkoa: tiistai-iltana kuullussa oli — vaikka oltiinkin Messuhallissa! — kamariyhtyeen soiton kirkkaus ja tasapaino yhtyneenä siihen soinnin pyöreyteen ja tukevuuteen, johon vain jättiläisorkesterissa päästään.

Charles Munch ei ole niitä johtajia, joita ylistetään "liioittelemattomuudesta", "viileästä hienostuneisuudesta", siitä, etteivät he pyri "tekemään" mitään. Hän kyllä "tekee", alleviivaa paksulla kynällä, mutta aidosti ja väkevästi. Munchin "Eroican" jokainen fraasi oli ehdoton ja kertakaikkinen, jänneväli Surumarssin raskaasta murheesta finaalin triumfin pilviä hipovaan voitonriemuun oli ennenkokemattoman päätähuimaava.

Illan moderni teos, Walter Pistonin VI sinfonia, varta vasten Bostonin sinfoniaorkesteria varten kirjoitettu, oli erinomaisen miellyttävä tuttavuus. Parhaimmin valloittivat kuulijan nokkela ja riemastuttava scherzo sekä hidas osa, jonka surumielinen pääajatus oli kaunis aivan vanhassa hyvässä mielessä.

Konsertin railakkaana loppuna — ja täällä orkesterin kunto lopullisesti ha-

vaittiin — oli 2. sarja Ravelin baletista "Daphins ja Choloë".

I. R.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka on saapunut konsertoimaan Helsinkiin on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.

Bostonin sinfoniaorkesterin kolme suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisin johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Munch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien johtaa Helsingissäkin.

HEL ANOMAT Sept. 6, 1956

"Sietämätöntä oli soittaa Messuhallissa"

BOSTONILAISET LÄHTIVÄT

aisin eilen aamulla alkoi jo äntyä Kaivotalon edustalle onin sinfoniaorkesterien jäsenmääränpää oli Leningrad. in voi käsittää joukon pirte ja iloisuutta, viikko oli joka lennetty ja annettu konsert Tukholmaan oltiin lähdetty klo ulla perillä oltiin hotelleissa vähän ennen viittä, syötiin sti, annettiin konsertti, oltiin ökutsuilla ja kahdeksalta lla lennettiin Helsinkiin, jossa istui sama aikataulu. "It's all tuumii eräs soittaja "on ikävä kun ei voi tutustua unkeihin ollenkaan. On vain tuntia aikaa. Päivät pitkät itten istua lentokoneessa ja aikaa miten kuten. Tukassa oli aikaa kaksi tuntia, ehkä viisi tuntia. Eihän siimitään ehdi nähdä". Ja sitten kkaasti kysymyksiä haastatte: "Taloudellinen tila, onko kauppaa Neuvostoliiton Arava-talot, arkkitehtuu kaikki tuntui heitä kiinnosta-

tamat olivat ehtineet sau ennen konserttia, muutamat ostaneet lasia ja keramiikkaa, kaikki olivat valokuvanneet matkalla Seutulan kentällä leikkiä ehtymättömän

"Hirviömäinen romu"

Oli termi Messuhallista konserttipaikkana. "Sietämätöntä oli soittaa siellä, kun ei kuulunut toisista mitään, mutta kaikuja kahta kauheammin." Neljä kertaa väitti eräs soittajista kuulleensa Beethovenin sinfonian "eikä tarvinnut soittaa kuin kerran". Ovatko kaikki konserttinne siellä? Soittiko BBC ja Philadelphiakin siellä? Huh.

Neuvostoliittoon bostonilaiset lensivät kahdessa ryhmässä. He ovat matkaallaan tästä lähtien täydellisesti Neuvostoliiton vieraina, kaikki huolto on naapuriemme käsissä. Koska Neuvostoliitto oli varannut vain kolme lentokonetta käyttöön, oli tehtävä kaksi matkaa Leningradiin. Kello yhdeksän starttasi ensimmäinen kone, mukanaan Charles **Munch**, ja kaksi muuta konetta puolen tunnin väliajoin. Kello yhdeksi koneet ehtivät takaisin Helsinkiin muita noutamaan. Ensimmäisessä koneessa lähti Pierre **Monteux**, joka oli koko aamun juossut lähetystöissä vielä viisumiaan hankkimassa. Monteux saapui vasta hiukan ennen konserttia maahamme, joten aikaa ei jäänyt haastatteluun, mutta parin minuutin tapaaminenkin jo antoi kuvan suunnattoman eloisesta ja viehättävästä persoonallisuudesta.

Jännittyneenä bostonilaiset tutustuvat tänään vapaapäivänään Leningradin nähtävyyksiin, illalla on jo ensimmäinen amerikkalaisen orkesterin konsertti Neuvostoliitossa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilvis
Lehti: Salmetar
Pvm 6 / 9 1956
Kirjoittaja:

CHARLES MÜNCH, Bostonin sinfoniaorkesterin nykyinen johtaja joka johti Helsingin konsertin tiistaina välimatkalla Moskovaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilvis
Lehti: Åbo Underrättelser
Pvm 6 9 1956
Kirjoittaja:

MUSIK

Bostons symfoniorkester

Det är ett glädjande tidernas tecken att i alla fall någon gång i året en internationellt ryktbar orkester besöker vårt land. Bostons symfoniorkester, som firar sitt sjuttiofemårsjubileum med en Europa-turné, hör till de ryktbaraste bland de ryktbara. Orkestern har samlat hundratio skickliga konstnärer, en tredjedel av

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilvis
Lehti: Työkansan Sanomat
Pvm 6 / 9 1956
Kirjoittaja:

Kirjallisuus ja taide

Bostonin sinfoniaorkesteri

Tiistaina oli maassamme harvinaislaatuinen konserttivierailu, Messuhallissa esiintyi eräs maailman parhaimpiin sinfoniaorkestereihin lukeutuva Bostonin Sinfoniaorkesteri. Konserttiohjelmassaan oli orkesterilla klassillista — Beethovenin "Eroica"-sinfonia, amerikkalaista — Pistonin Sinfonia N:o 6 sekä Ravelin sarja II "Daphnis et Cloë", joka oli näytteenä todellisesta orkesterivirtuositeetista.

Orkesteria, jolla on aina ollut kuuluisat johtajat, kuten esim. Nikisch ja Kousewitsky, johti Charles **Munch**. Hänen erittäin selväpiirteinen johtamistyylinsä on varmaan myös vaikuttamassa siihen kuviokirkkauteen, joka esiintyi orkesterin kaikissa esityksissä, niin puhaltimissa kuin jousissakin. Charles Munch saa suurena johtajapersoonallisuutena luoduksi orkesterin jäseniin eläytymiskykyä ja intoa, joka takaa korkean tason konsertin kaikissa käänteissä.

Tämäntapaisista esityksistä on erittäin vaikea asettaa mitään yksityiskohtaa toisen edelle, mutta mainittakoon kuitenkin esimerkiksi "Eroica"-sinfonian Scherzon Trio-osan käyrätorvipaikka, joka on eräs klassillisen orkesterikirjallisuuden tunnetuimpia "kompastuskiviä". Tässä pidettiin tempo melkoisen nopeana, mutta siitä huolimatta cornojen puhtaus ja selvyys säilyi erinomaisena ja saatiin siihen lisäksi pehmeä sävykin.

Kiitos lankeaa myös orkesterin siikkinsa on vaan omassa tyylissään varsin nokkelaa ja eteenpäin soljuvaa musiikkia, varsinkin sinfonian toinen osa oli suorastaan hauska ja finaalin pelasti hakkaavasta tyylistä sen suhteellinen lyhyys.

Huolimatta Messuhallin huonosta akustiikasta sai läsnäoleva yleisö nauttia mitä erinomaisimmasta orkesterimusiikista. Nyt kun ovet idän ja lännen väliselle taiteelliselle yhteistyölle ovat jälleen avautuneet, jää Helsinki sellaiseksi kauttakulkukaupungiksi, jolla on mahdollisuudet saada useammin kuin ennen tämänkaltaisia harvinaisia konserttivieraita. Bostonin sinfoniaorkesteri menee konserttimatkalle Neuvostoliittoon.

O. K.

VAPAA SANA Sept. 7, 1956

Bostonilaiset

Helsinkiläisiä onkin tänä vuonna siunattu ulkomaisilla orkesterivierailuilla. Keväällä kävi Bamberger Symphoniker, Sibelius-viikolla BBC:n sinfoniaorkesteri, ja nyt sattui Helsinki sopivasti The Boston Symphony Orchestran Neuvostoliiton matkan varrelle. Mitäpä niitä ruveta vertailemaan, mutta varmaa on, että bostonilaiset eivät vertailusta ainakaan kärsisi. Turhaan ei suuri Koussevitzky neljännesvuosisataa koulinut tätä soittajajoukkoa: tiistai-iltana kuullussa oli — vaikka oltiinkin Messuhallissa — kamariyhtyeen soiton kirkkaus ja tasapaino yhtyneenä siihen soinnin pyöreyteen ja tukevuuteen, johon vain jättiläisorkesterissa päästään.

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Illan moderni teos, Walter **Pistonin** VI sinfonia, varta vasten Bostonin sinfoniaorkesteria varten kirjoitettu, oli erinomaisen miellyttävä tuttavuus. Parhaimmin valloittivat kuulijan nokkela ja

Viikon rad

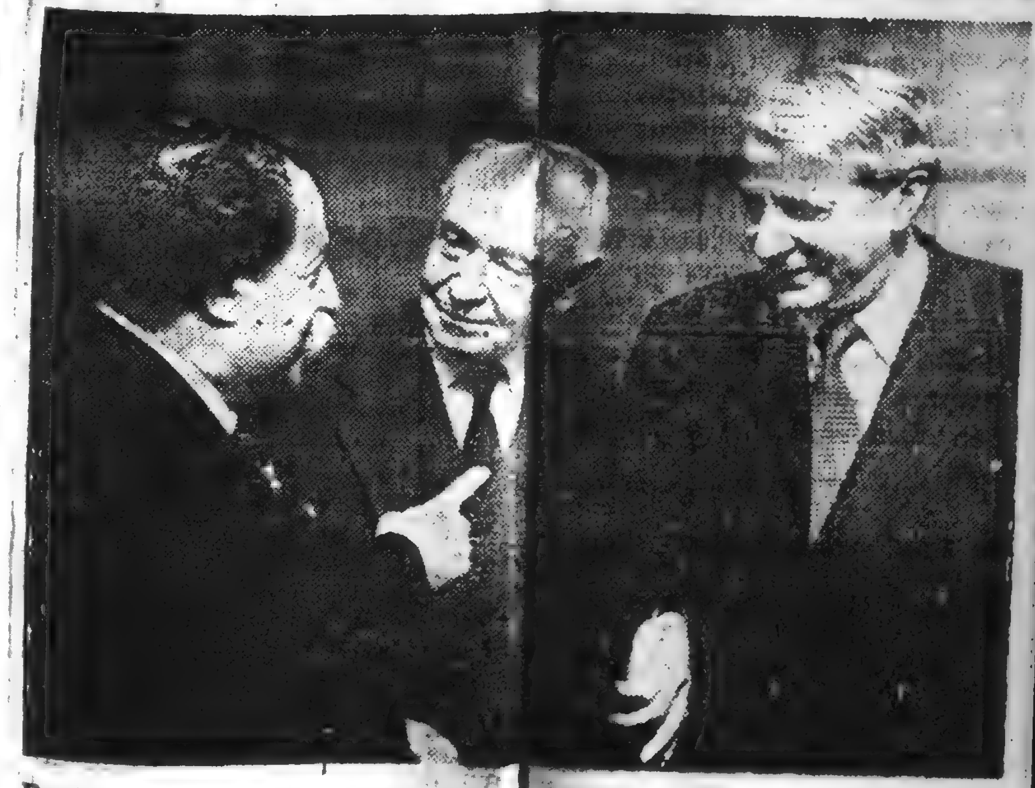
SUNNUNTAINA 9. 9.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ilvis
Lehti: Keski-Uusimaa
Pvm 7 / 9 1956
Kirjoittaja:

Charles Münch, Bostonin sinfoniaorkesterin nykyinen johtaja, joka johtaa Helsingin konsertin.

Bostonin sinfoniaorkesteri saapuu

Bostonin maineikas sinfoniaorkesteri, joka on saapunut konsertoimaan Helsinkiin on Amerikan monista suurista sinfoniaorkestereista ehkä kuuluisin. Tämä 75-vuotista olemassaoloaan Euroopan-kiertueella juhliva orkesteri sekä Suomessakin vuoden 1955 Sibelius-viikolla vieraillut Philadelphian orkesteri ja New Yorkin filharmoonikot ovat »kolme suurta» useitten erinomaisten amerikkalaisten sinfoniaorkestereiden joukossa. Nimenomaan Bostonin orkesterille, jonka konsertti juhlavalla tavalla avaa syksyn konserttikauden Helsingissä, on kautta sen historian ollut luonteenomaista uusien musiikkiteosten esittäminen.



Bostonin sinfoniaorkesterin kolme suuren johtajan tapaaminen. Vas. Pierre Monteux, joka johti orkesteria vv. 1919—1924, kesk. Serge Koussevitzky, sen kuuluisin johtaja vv. 1924—1949, ja orkesterin nykyinen johtaja Charles Münch, joka on pitänyt hallussaan orkesterin tahtipuikkoa vuodesta 1949 lähtien johtaa Helsingissäkin.

[133]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursis
Lehti: Itä-Savo
Pvm 7 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri antoi Helsingissä konsertin kautta kulkumatkallaan Neuvostoliittoon. Kuvassamme orkesterin johtaja Charles Munch saapumassa maahamme.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursis
Lehti: Länsi-Suomi
Pvm 7 / 9 19 56
Kirjoittaja:

Bostonin sinfoniaorkesteri antoi tiistai-iltana juhlakonsertin Helsingissä. 110 miehen vahvuinen orkesteri esitti Charles Münchin johdolla Beethovenin III sinfonian, balettimusiikkia y.m. Tasavallan presidentti ja rouva Kekkonen kunnioittivat tilaisuutta läsnäolollaan.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursis
Lehti: Ylioppilaslehti
Pvm 7 / 9 19 56
Kirjoittaja:

Charles Münch

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ursis
Lehti: Kansan Lehti
Pvm 8 / 9 19 56

BOSTONIN

orkesteri aloitti suurenmoisella tavalla tämän syksyn konserttisesongin. Tämän "maailman parhaan" orkesterin johtaja, Charles Münch osoitti vastaavansa mainettaan; suurin (jopa huomiotaherättävän suurin) liikkein hän pystyi loihtimaan verrattomasta sointiaparaatistaan mukaansa imeviä crescendoja, valtaisia fortissimoja, mutta myös vastapainoksi äärimmäisen keveitä pianissimoja, hienostuneita sooloesityksiä ja hämmästyttävää väririkkautta. Riippui kuulijan periaatteista, miten hän suhtautui Eroican tulkintaan. Jos hän on elegantin, kauniskaikuisen ja hiotun jäntevän esitystavan kannattaja, hän saattoi poistua konsertista suurta elämystä rikkaampana. Ensimmäisen osan pääteema lähti liikkeelle ehkä "juoksevammin" ja nopeammin kuin tavallista, ja yllättävän rohkeat ritardandot siellä täällä saattoivat oudoksuttaa. Mutta vastapainoksi Münch valoi surumarssiin tiheän resignaation tunnelman, muotoili monet yksityiskohdat scherzossa erittäin herkullisesti ja hallitsi hyvin klassillisesti finaalin muunnelmasikermät.

Toisena sinfoniana oli amerikkalaisen Pistonin 6. sinfonia. Sen alaotsikoksi tekisi mieli kirjoittaa: "paljon melua tyhjästä." Myönnettäköön, että siitä ilmeni verrattain suuri tekotaito, mitä Herra paratkoon yhden ja toisen sävellyksistä nykyään voi sanoa — valitettavasti vain se, mikä pitää nimenomaan menneitten aikojen sinfonioita pystyssä, nimittäin henkevyys ja viisaus, vain tahtoo puuttua kovin monelta sinfonikolta nykyään. Lisäksi Pistonin ääriosat olivat todistuksena siitä, ettei nykyään enää monikaan pysty kirjoittamaan todella hyvää sinfonia-allegroa. Scherzo oli hauska, vaikka senkin hauskuus oli tyypillisesti brutaalia ja kovaäänistä. Adagio luotaili syvempiä näköaloja, ja onnistuikin osittain. Mutta vaikka finaalin ensimmäinen ajatus pani paljossa odottamaan, niin jatko latteutti.

Ravelin mestariteos Dafnis ja Gloe oli loistavana päätenumerona. Tämän suuren sointufreskon — jota muuten Stravinski sanoo Ranskan musiikin kaikkien aikojen suurenmoisimpiin kuuluvaksi — esityksessä sai Münch tilaisuuden tuoda esiin orkesterin voimavarat koko häikäisevässä laajuudessa. Ravelin "unelmien Kreikan" päivännousu linnunlauluineen, paimenskalmeijan äänineen, Dafnis-paimenen ja hänen rakastamansa neidon, Cloen kohtaaminen, heidän pantomiiminsä, jossa he esittävät vanhan tarun Panin ja Syrinxin rakkaudesta, Panin huilun sävelet, ja grandioosi finaali, bakkanttien johtama Danse générale, tanssin apoteoosi, muotoutuivat unohtumattomaksi elämykseksi. Oli kuin olisi astunut sisään johonkin Feuerbachin tai Böcklinin tauluun ja itse hengittänyt sadun ja paimenromantiikan Kreikan täyteläistä tuoksua. Kautta linjan sai nauttia suurenmoisista sooloista niin puhaltimien kuin jousten puolella; erinomainen I oboe jäi erikoisena elämyksenä mieleen jo Eroicassa. Wienissä kuulemani Concertgebouw soitti tämän teoksen Beinumin johdolla ehkä kimmeltävämmin, mutta Münchin täyteläinen laajakangas imponeerasi. Ja mikä valtava loppucrescendon imu!

✶

Syksyn sinfoniakonserttien ohjelmisto on nyt myös selvä ja listoina edessä. **Kaupunginorkesteri** antaa paitsi perjantain sinfoniakonsertteja ja koululaiskonsertteja myös sarjan lauantaikonsertteja, joissa osoittain toistetaan edellisen illan ohjelmistoa. Sinfoniakonserttien johtajana on miltei yksinomaan prof. Hannikainen, yhden johtaa Parmet (hyvä!) ja kaksi vielä nimeämätöntä ulkomaista vierailijaa. Ohjelmistosta sietää poimia seuraavat kotimaiset teokset: Linnalan II sinfonia 12. 10., kokonainen Kajanus-konsertti 14. 12. (ainakin mielenkiintoinen), Sonnisen "Alla Lapin taivaan", Sibeliuksen IV, ja lauantaina 27. 10. Sventon "Ahvenanmaasarja". Muita huomattavia teoksia ovat esim.: Schumann-konsertissa I sinfonia, Shostakovitshilta uusi viulukonsertto ja X sinfonia, Mahlerin Kindertoten-lieder, Martinun kaksoispianokonsertto, Nielsenin II sinfonia, Milhaudin sellokonsertto, Pohjoismaiset säveltäjät 14. 9., ja 30. 11. Akateemisen Laulun suurena voimainkoetuksena Verdin Requiem. Lisäksi Mozartia ja Brahmsia ja palojn muuta.

Radio-orkesteri on laajentunut syksyn alusta käsittäen 72 soittajaa. Syksyn ohjelma on suorastaan herkullinen. Suomalaista on Englundin pianokonsertto, Sibeliuksen I ja VII, Madetojan, Klamin, von Törneä, Sonnista ja Paciusta. Todella huomattava tapaus tulee olemaan Frank Martinin suuren kuoroteoksen "In Terra Pax" ensiesitys 11. 12. Äärimmäisen mielenkiintoinen uusi tuttavuus on Alois Haban Elämäntie — valitettavasti siinä ei käytetä neljäsosa-askelia. Epätavallista musiikkia ovat Stravinskin Les Noces (uusinta, huh!), Prokofjevin III pianokonsertto, Martinun kaksoiskonsertto, ja Hatshaturjanin viulukonsertto. Muiden suurten ilonaiheiden joukosta mainittakoon vielä, että Berglund johtaa Brucknerin III (Wagner-) sinfonian 9. 10.

nam —

**uhallissa tiistaina. Kuvassamme kuulu amerikkalainen soittajisto, jo-
Beethovenin III sinfoniaa.**

[133]

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Itä-Savo
Pvm 7/9 1956
Kirjoittaja:

Bostonin sinfoniaorkesteri antoi Helsingissä konsertin kautta kulkumatkallaan Neuvostoliittoon. Kuvassamme orkesterin johtaja Charles Munch saapumassa maahamme.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Länsi-Suomi
Pvm 7/9 1956
Kirjoittaja:

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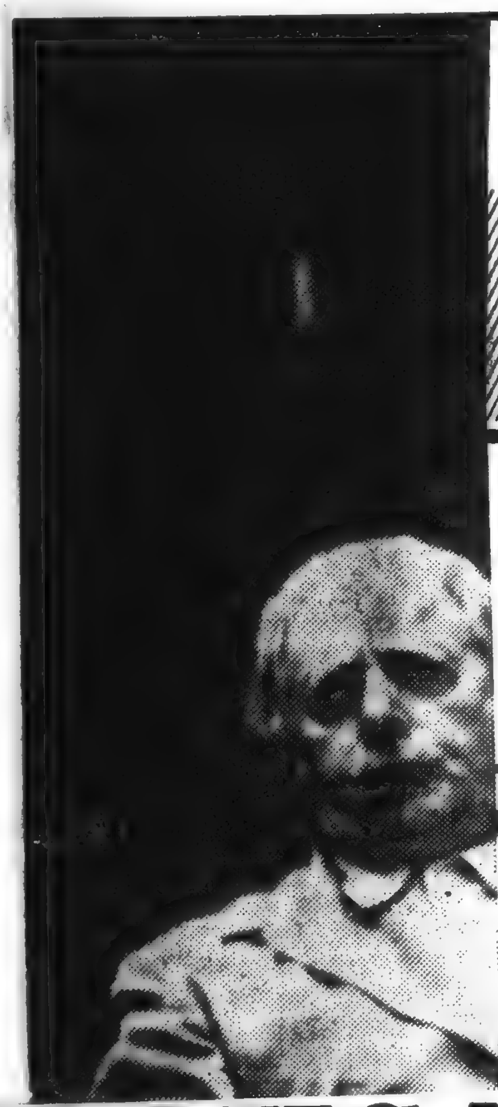
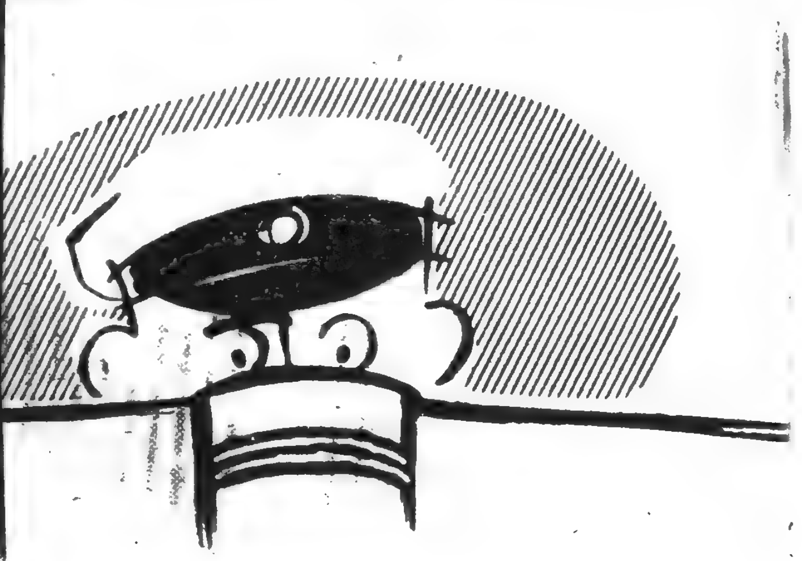
SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Ylioppilaslehti
Pvm 7/9 1956
Kirjoittaja:





Kurssikirjat
KATEEMISESTA
opintotiliin

SAKSA JA POHJ

"Saksan suurimmat miehet kasvoivat poliittisesti hajanaisessa maassa. Vielä keisarillisena aikana vallitsi hengenviljelylle suotuisa tasapaino: professori oli sotilaan vertainen. Preussilainen valtio olisi varmaankin miellyttänyt Platonia. Se miellytti myös monia saksalaisia, mutta ei kaikkia naapureita.

En mene sanomaan, missä määrin natsit edustivat Saksan kansaa. Joka tapauksessa he [illegible] jyrkän käänteen suhteissa ulkomaihin ja samalla sisäisessä kehityksessä. Heidän työnsä näkyy edelleen monista jäljistä, joista tärkeimmät voidaan koota yhteen sanaan: hengenviljelyn rappio. "Saksan ihme" on toistaiseksi rajoittunut taloudelliselle alalle, jos se lainkaan on ollut ihme.

En pysty arvioimaan Saksassa suoritettua tieteellistä työtä, keväällä kuulin Lundissa saksalaisilta opiskelijoilta, ettei vielä ole toiveita paluusta entiseen johtoasemaan. Yhdysvallat ja Neuvostoliitto houkuttelevat tutkimustyöhön parhaita voimia sekä varustavat ne parhailla välineillä, kun taas Saksassa yhä luotetaan yksityisen tiedemiehen uhrautuvaisuuteen.

Taideteoksista voidaan helpommin vertailla elokuvia. Suomessa nähdyn ohjelmiston

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Ei ole un
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saanut ääne

Joko tunnette hänet?

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Ulris
Lehti: Kansan Lehti
Pvm 8/9 1956
Kirjoittaja:

BOSTONIN SINFONIAORKESTERILLA oli suurmenestys Helsingin A-messuhallissa tiistaina. Kuvassamme kuulu amerikkalainen soittajisto, joka käsittää 110 miestä, soittamassa Beethovenin III sinfoniaa.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Savonmaa
Pvm 8 / 9 19 56
Kirjoittaja:

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Uris

Musiikkitapaus Helsingissä. Bostonin sinfoniaorkesteri esiintyi tiistai-iltana A-messuhallissa. 110-miehisen orkesterin konserttia oli seuraamassa mm. presidentti Kekkonen puolisoineen.

ohjelmaan. Aivan erikoisella ilolla on tervehdittävä uutista Bostonin Sinfoniaorkesterin saapumisesta pääkaupunkiin alkavan syksyn ensimmäisenä musiikkitapahtumana ajankohtana, jolloin kesän jälkeen musiikinnälkä taas on ehkä suurimmillaan.

Boston Symphony Orchestran syntysanojen lausuja oli nuori bostonilainen vannoutunut musiikin ystävä ja muusikko Henry I. Higginson, porvarilliselta ammatiltaan pankkiiri. Musiikkiopintojensa aikana Wienissä v. 1860 hän oivalsi mikä merkitys kaupungin omalla sinfoniaorkesterilla saattaa olla — ja mitä puuttui hänen omasta koti-

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Charles Munch

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Orkesteri kävi ensivierailulla Euroopassa v. 1952, mutta saapuu nyt ensi kerran Suomeen, todella tervetulleena syyskonserttikauden lähtölaukauksena.

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kainuun St.
Pvm 12 / 9 19 56
Kirjoittaja:

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Savonmaa
Pvm 8/9 1956
Kirjoittaja:

kertaa perinteellinen, vaan ihan
linen. Vastoin perinteitä oli seki
tä kaupunki kustansi kuljetuksen
reen vanhalla "Kyrönsalmella".
töjä oli niin paljon, että heidä
kuljettaa kolmessa vuorossa, "y
kat ensin". Ensimmäinen täp
lossillinen lähti satamasta klo 8.
palasi 12.30.

Retki oli luullakseni oikein ha
Yläluokat olivat saaressa luoki
ja opettajat joivat heidän kan
kahvia aivan kuin tavallisetkin
set. Alaluokkalaiset sen sijaan
olleet luokittain, vaan pienem
ryhmissä.

Retken aikana muutamat huo
vat, että sananjaloista saa pu
hattuja, ja että valtavat eväskori
kevt helpommin mukana, kun n
pustaa kiikkumaan riu'usta,
kummassakin päässä on tyttö. —
keä valmisteltaessa huvitti eril
tyyli, jolla opettajat kehoittivat
nustautumaan kumisaappaisiin:
lun rehtori vetosi kosteuteen k
tuksessaan, eräs toinen huon
käärmeistä ja risuista, ja kolma
noi: "... ette suinkaan saa h
panna kumisaappaita jalkaann
Tuota viimeistä kantaa ei kai ku
olisi keksinytkään, ellei siitä
huomautettu...

Mutta nämä huomiotkin ker
vain siitä huolenpidosta ja va
näöstä, johon opettajat antau
kuljettaessaan tällaisen hälisevän
man huviretkelle, ja tyttölyseo
antavat täyden kiitoksen opettaj
siitä, että nämä yleensä vaivau
järjestämään sen.

Tuula-Mar

Hoopolaan rakennots

SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Uusi Suomi
Pvm 19/8 1956
Kirjoittaja:

Bostonin filharmoninen orkesteri.

Charles Munch
ja Bostonin Sinfonikot saapuvat

Ulkolaisia sinfoniaorkestereitten parhaita on viime vuosina vieraillut maassamme jotakuinkin tasaisin väliajoin, näistä useimpien matkat leveysasteillemme ovat liittyneet Sibeliusviikon runsaaseen ohjelmaan. Aivan erikoisella ilolla on tervehdittävä uutista Bostonin Sinfoniaorkesterin saapumisesta pääkaupunkiin alkavan syksyn ensimmäisenä musiikkitapahtumana ajankohtana, jolloin kesän jälkeen musiikinnälkä taas on ehkä suurimmillaan.

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Näihin aikoihin myös Higginson jätti vastuunalaisen tehtävänsä ja orkesterin hallintoa varten perustettiin johtokunta. Kapellimestariksi valittiin pariisilainen Henri Rabaud. Hänen seuraajanaan oli seuraavan viiden vuoden ajan Pierre Monteux, intomielinen ja väsymätön tulisielu, jonka ansiosta ohjelmisto laajentui ja rikastui huomattavasti samalla kun orkesterisointikin kypsyi ja avartui. Monteux'in jälkeen alkoi orkesterin historiassa aikakausi, joka nykypolvellekin on varsin tuttu: ohjakset otti käsiinsä Serge Koussevitzky. Puuttumatta lähemmin häneen henkilöönsä ja kajoamatta tarkemmin hänen elämäntyöhönsä voidaan sanoa, että hänen toimintansa neljännesvuosisadan ajan orkesterimusiikin kohottamiseksi sinfoniataiteen kaikkein korkeimmille huipuille liitti hänen nimensä kiinteästi Bostonin Sinfoniaorkesterin suursaavutuksiin.

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SUOMEN KULTTUURIRAHASTO
LEIKELMÄPALVELU
Tilaaja: Uris
Lehti: Kainuun St.
Pvm 12/9 1956
Kirjoittaja:

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ордена ТРУДОВОГО КРАСНОГО ЗНАМЕНИ
ФИЛАРМОНИЯ
БОЛЬШОЙ ЗАЛ

КОНЦЕРТ
БОСТОНСКОГО СИМФОНИЧЕСКОГО ОРКЕСТРА (США)

Четверг, 6 сентября 1956 г.

СЕЗОН
1956/57 г.

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ
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ДИРИЖЕР

Чарльз МЮНШ

(США)

БОСТОНСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР

Бостонский симфонический оркестр—один из старейших (третий по времени создания) оркестров в США—был основан в 1881 г. образованным любителем музыки, банкиром Генри Ли Хиггинсоном. Щедрая финансовая поддержка со стороны Хиггинсона позволяла оркестру совершенствовать свое мастерство, не заботясь о материальной стороне дела. После смерти Хиггинсона (в 1919 г.), забота об оркестре, согласно его распоряжению, была возложена на коллегию из девяти доверенных лиц (совет. попечителей).

Первым художественным руководителем Бостонского оркестра был известный английский музыкальный деятель, композитор, дирижер, певец (баритон) и педагог Айсидор Джордж Хеншель (1881—1884). Его сменил опытный музыкант, уроженец Вены Вильгельм Герике (1884—1889), спустя несколько лет вторично возглавивший оркестр. Между двумя периодами его деятельности Бостонским оркестром руководили всемирно известный дирижер Артур Никиш (1889—1893) и разносторонне одаренный музыкант—дирижер, пианист, скрипач и композитор—Эмиль Паур (1893—1898).

Дважды привлекался к руководству оркестром знаменитый немецкий дирижер Карл Мук (1906—1908 и 1912—1918), которого между 1908—1912 гг. заменял директор Гамбургской Консерватории, дирижер, пианист и композитор Макс Фидлер.

В сезоне 1918—1919 г. главным дирижером Бостонского оркестра был автор оперы «Маруф», известный французский композитор Анри Рабо, впоследствии—дирижер Парижской консерватории. Его преемником стал также французский

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музыкант, один из крупнейших европейских дирижеров—Пьер Монтэ (род. в 1875 г.), работавший в Бостоне с 1919 г. по 1924 г., после чего главным дирижером был приглашен выдающийся русский дирижер Сергей Кусевицкий, на протяжении 25 лет руководивший Бостонским симфоническим оркестром.

В период деятельности С. Кусевицкого широко привлекались в качестве дирижеров-гастролеров наиболее известные современные композиторы для исполнения своих произведений, в том числе А. Глазунов, С. Прокофьев, А. Казелла, О. Респиги, А. Онеггер, М. Равель, Ж. Энеско и мн. др.

С 1949 г., после выхода в отставку С. Кусевицкого, во главе Бостонского оркестра становится один из наиболее выдающихся музыкантов Франции, дирижер и скрипач Шарль (Чарльз) Мюнш (род. в 1894 г.).

Бостонский симфонический оркестр завоевал себе широкую известность не только высокими художественными и техническими достоинствами, но и активной деятельностью по популяризации симфонической музыки: каждый оркестр проводит сезон бесплатных концерто набережной Чарльз-ривер и шестинедельный Б ширский фестиваль в Тенглвуде, в графстве нокс штата Массачузетс, где собирается каждое лето более ста тысяч слушателей.

В этом году Бостонский симфонический оркестр отмечает 75-летие своего существования. Свой юбилейный сезон оркестр ознаменовал большим турне по Европе, включая Советский Союз.

тл-4 УКЛ з. 6650 т. 2500 5/IX-56 г.

ПРОГРАММА

I ОТДЕЛЕНИЕ

БЕТХОВЕН (1770 –1827)

Третья симфония („героическая“)
ми бемоль мажор, соч. 54 (1804)

1. Allegro con brio
2. Marcia funebre. Adagio assai
3. Scherzo. Allegro vivace
4. Finale. Allegro molto

II ОТДЕЛЕНИЕ

ПИС Н (род. в 1894 г.)

Шестая симфония (1955)

1. Fluento espressivo
2. Leggerissimo vivace
3. Adagio sereno
4. Allegro energico

РАВЕЛЬ (1875—1937)

„Дафнис и Хлоя“ (вторая сюита
из балета, 1910)

1. Утренняя заря
2. Пантомима
3. Общий танец

ЛЕНИНГРАДСКАЯ ГОСУДАРСТВЕННАЯ
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Пьер МОНТЭ

(США)

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В сезоне 1918—1919 г. главным дирижером Бостонского оркестра был автор оперы «Маруф», известный французский композитор Анри Рабо, впоследствии—дирижер Парижской консерватории. Его преемником стал также французский

Пятница, 7 сентября 1956 г.

ДИРИЖЕР

Пьер МОНТЭ

(США)

ПРОГРАММА

I ОТДЕЛЕНИЕ

ГАЙДН (1732—1809)

Симфония соль мажор („Сюрприз“). 1791 г.

1. Adagio cantabile. Vivace assai
2. Andante
3. Menuetto. Allegro molto
4. Allegro di molto

КРЕСТОН (род. в 1906 г.)

Вторая симфония (1944)

1. Introduction and Song
2. Interlude and Dance

II ОТДЕЛЕНИЕ

ШУБЕРТ (1797—1828)

Седьмая симфония, до мажор (1828)

1. Andante. Allegro ma non troppo
2. Andante con moto
3. Scherzo. Allegro vivace
4. Finale. Allegro vivace

музыкант, один из крупнейших европейских дирижеров—Пьер Монтэ (род. в 1875 г.), работавший в Бостоне с 1919 г. по 1924 г., после чего главным дирижером был приглашен выдающийся русский дирижер Сергей Кусевицкий, на протяжении 25 лет руководивший Бостонским симфоническим оркестром.

В период деятельности С. Кусевицкого широко привлекались в качестве дирижеров-гастролеров наиболее известные современные композиторы для исполнения своих произведений, в том числе А. Глазунов, С. Прокофьев, А. Казелла, О. Респиги, А. Онеггер, М. Равель, Ж. Энеско и мн. др.

С 1949 г., после выхода в отставку С. Кусевицкого, во главе Бостонского оркестра становится один из наиболее выдающихся музыкантов Франции, дирижер и скрипач Шарль (Чарльз) Мюнш (род. в 1894 г.).

Бостонский симфонический оркестр завоевал себе широкую известность не только высокими художественными и техническими достоинствами, но и активной деятельностью по популяризации симфонической музыки: каждый год оркестр проводит сезон бесплатных концертов на набережной Чарльз-ривер и шестинедельный Беркширский фестиваль в Тенглвуде, в графстве Ленокс штата Массачузетс, где собирается каждое лето более ста тысяч слушателей.

В этом году Бостонский симфонический оркестр отмечает 75-летие своего существования. Свой юбилейный сезон оркестр ознаменовал большим турне по Европе, включая Советский Союз.

тл 4 УКЛ з. 6650 т. 2500 5/IX-56 г.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

SEP 6 1956

Hub Orchestra Enters Russia

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SEATTLE, WASH.
Post-Intelligencer
Circ. D. 187,322 - S. 268,927

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Box 2078, Boston 6 • RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 6 1956

Hub Symphony Trio's Jam Session Has Russians Rockin' in Leningrad

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Continued on Page 9

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

SEP 6 1956

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SYMPHONY
Page Fifteen 4

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Also traveling with the orchestra in an administrative capacity is Mrs. C. D. Jackson, wife of President Eisenhower's former psychological warfare expert.

Walter N. Walmsley Jr., U.S. Charge d'Affaires, was at the airport to greet Munch, along with officials of the Soviet Ministry of Culture and members of Leningrad's music organization.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DAYTONA BEACH, FLA.
JOURNAL
Circ. D. 14,587

SEP 6 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

SEP 6 1956

Longhair Dignity Thrown to Winds

Symphony Arrives in Soviet, Players Stage 'Jam Session'

By STANLEY JOHNSON

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New England Newsclip Agency
Box 2078, Boston 6 • RIchmond
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

SEP 6

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

SEP 6 1956

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Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 7 1956

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Hub Trio Rocks Reds

4

Continued from First Page

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DAYTONA BEACH, FLA.
JOURNAL
Circ. D. 14,587

SEP 6 1956

SYMPHONY

4

Continued from the First Page

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SEATTLE, WASH.
Post-Intelligencer
Circ. D. 187,322 - S. 268,927

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New England Newsclip Agency
Box 2078, Boston 6 • Richmond

In Russia

(Continued from First Page)

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STAGE JAM SESSION

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Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

SEP 6 1956

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The 50-man orchestra, headed by Charles Munch and Pierre Monteux, arrived by train yesterday and received a warm welcome. Representatives of music organizations and the Soviet Ministry of Culture greeted the American musicians with flowers and handshakes.

Tickets for tonight's performance in the great hall of the Leningrad Conservatory were sold out. Some were selling on the black market for more than 100 rubles. Although there is no official exchange of Russian and American currency, 100 rubles is roughly equivalent to $25.

The symphony will play four days of concerts in Leningrad and Moscow.

Tonight's performance will include Beethoven's "Heroic," Walter Piston's "Sixth Symphony," and Schubert's "Seventh Symphony."

[37]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

SEP 6 1956

Symphony Group Shows Russians What Jam Is

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
CLINTON, Mass.
Independent
Circ. 3,274

SEP 6 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 6 1956

Symphony In Leningrad

BOSTON DAILY RECORD, THURSDAY, SEPT. 6, 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 6 1956

Gay Soviet Tour Begun By Boston Orchestra

By the Associated Press

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The other three Russian-born violinists, all of Boston, are Victor Manusovitch, Vladimir Rasnikoff, and Manuel Zung.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

SEP 6 1956

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Walter N. Walmsley Jr., U.S. Charge d'Affaires, was at the airport to greet Munch, along with officials of the Soviet Ministry of Culture and members of Leningrad's music organization.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216

SEP 6 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502

SEP 6 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,129

SEP 14 1956

- The - "CITIZEN" OBSERVES

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* * *

VIOLINIST IN RUSSIA: Sharing in the wild applause for the Boston Symphony Orchestra in its triumphal European tour is Melvin Hurd Bryant of 39 Gorham rd., who has been a violinist with the world-renowned musical organization for thirty-eight years. The program of the opening concert in Leningrad of the first western symphony orchestra to play in the Soviet Union included a composition by another Belmontian, Walter Piston of 127 Somerset st., professor of music at Harvard, whose severely modern Sixth Symphony was reported as receiving a mixed reception from a Russian audience for whom it was obviously strange.

* * *

FEELIN' BETTER is popular Joe Kales, town engineer and building inspector, who is recuperating at his home at 42 Oliver rd. from a recent heart upset. He can now have a few vsiitors . . . if they make their visit brief!

Circ. D. 526,215 - S. 1,146,860

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

SEP 6 1956

Symphony Group Shows Russians What Jam Is

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216

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[138]

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165 Church Street - New York

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502

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Box 2078, Boston 6 • Richmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,129

SEP 14 1956

The "CITIZEN" OBSERVES

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sitters and rides to the polls during the hours of 12 and 4 p.m.

For either or both of these services, please call either Mrs. Gerald W. Brace, IV 4-9450, or Mrs. Murray M. Coran, IV 4-5952.

For any further information concerning the election please ,call Voters Service Chairman, Mrs. Gerald W. Brace.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MEDFORD, ORE.
MAIL-TRIBUNE
Circ. D. 14,656 - S. 14,851

SEP 7 1956

Boston Symphony Gets Thunderous Reception by Reds

Leningrad —(U.P.)— Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica (3rd Symphony) and was unable to resist demands for an encore—something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Chloe, the orchestra gave an unscheduled performance of Duka's Sorcerer's Apprentice.

The audience applauded for several minutes.

Stop Members

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble-columned Great Hall Conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Munch opened the program with the Soviet national anthem and then told the audience that the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow Radio said the program was "a great success."

La République de Lyon - 7 SEPT 1956

4767

L'orchestre sympohnique de Boston (U.S.A.) est arrivé à Léningrad

27

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N° de débit

INTERNATIONAL PRESS CUTTING BUREAU

LA RÉPUBLIQUE
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
STAR

SEP 7 1956

Boston Symphony Given Big Hand in Leningrad

LENINGRAD, Sept. 7 (AP).—The Boston Symphony Orchestra scored the greatest musical triumph in Leningrad's modern history last night. An audience of 2,200 applauded and cheered its opening concert of a Russian tour for half an hour.

The reception for the first Western symphony orchestra to play in the Soviet Union far exceeded that given Violonist Isaac Stern, singer Jan Peerce or any other Western artist who has appeared lately in the Soviet Union.

In return, Conductor Charles Munch broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

Streets Are Jammed

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10).

Before the concert, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

Providing once again that music knows no national barriers, scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theaters.

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Rounds Up Books

Mr. Karol said, "this is the kind of thing that ought to happen," and set out to round up books from the other orchestra members.

"We ought to have a student exchange program between our two countries," Mr. Karol said.

Other players of this first major western musical ensemble ever to tour the Soviet Union had similar experiences. Among them was Polish-born concertmaster Richard Burgin who was concertmaster with the Leningrad Philharmonic 25 years ago.

"Does everyone have a brother in Brooklyn?" asked Violinist Harry Ellis Dickson when he returned from a visit to a Jewish synagogue. "Before I left home everyone told me the people would be afraid to talk but instead everyone is besieging me with questions."

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

SEP 7 1956

Reds Hail Symphony

London, Sept. 6 (Reuters).—The Boston Symphony Orchestra's first concert in Leningrad today was "a great success," Moscow radio said tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.

...ny ...ved at Leningrad

By FRASER WIGHTON

LENINGRAD, Sept. 6 (Reuters)—More than 200 persons packed Leningrad's Concert Hall tonight and gave a rapturous reception to conductor Charles Munch and the Boston Symphony Orchestra, the first American orchestra ever to perform in the Soviet Union.

SYMPHONY
Page Fourteen

...knowledging the applause which continued after the orchestra had left the stage.

No Russian works were used on tonight's program, nor will any be included in the symphony's second concert here tomorrow night or in Moscow on the week-end. A representative of the symphony management said they didn't want the Russians to think they were trying to show them how to play their own music.

Two other American composers to figure in subsequent concerts are Paul Creston and Aaron Copland.

Spectacular Background

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165 Church Street - New York

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REGISTER
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Circ. D. 2,092,455 - S. 3,652,302

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SEP 7 1956

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By FRASER WIGHTON

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SYMPHONY

Page Fourteen

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PHONY

Continued from the First Page

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The warmth of the reception persuaded Munch to give an encore, Dukas' "Sorcerr's Apprentice." This was received with excited cheering and bravoes, with Munch repeatedly acknowledging the applause, which continued after the orchestra had left the stage.

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Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and/ professor of music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

Grigoriev Rabinovich, conductor of the Kirov Opera Company, called the performance "tremendous" and the symphony "a great organization."

The American orchestra will play here again today then go to Moscow for three concerts. It will fly to Prague, Czechoslovakia, next week to continue its European tour.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WINTER HAVEN, FLA.
NEWS CHIEF
Circ. D. 3,845 - S. 4,[illegible]

SEP 7 1956

Russians Laud Boston Orchestra

LENINGRAD (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica (3rd Symphony) and was unable to resist demands for an encore — something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Chloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

[139]

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

SEP 7 1956

Reds Hail Symphony

London, Sept. 6 (Reuters).—The Boston Symphony Orchestra's first concert in Leningrad today was "a great success," Moscow radio said tonight.

England Newsclip Agency, Inc.
Boston 6 • Richmond 2-4200
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ON, Mass.
dent
85

Under the Weather

Line Storm

At precisely 9:36 on Saturday night, Sept. 22, the southward moving sun will reach the equator. This is the star of Fall, the Autumnal Equinox. There is a strong superstition associated with this phenomenon. They say with many believers, there will be a storm on or about the time the sun crosses th

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SYMPHONY

Continued from the First Page

At the completion of the program, consisting of Beethoven's third "Eroica" symphony, the sixth symphony of Walter Piston, professor of music at Harvard University, and Ravel's "Daphnis and Chloe" Suite No. 2, there was prolonged applause.

The warmth of the reception

[illegible] right up to the side of the new street.

The job took five months. 126 oxen driven by 60 Yankees and 190 Irishmen to shovel the gravel into the carts.

* * *

The new-made Pemberton sq began to fade as a residential area about the time of the Civil War. Late in the last century Boston Police Headquarters was moved from City Hall into a group of the houses at the northeast corner of the square. Doors were cut through party walls, inner partitions removed or additional partitions added.

On the first floor was the superintendent's office which for years contained some of the old furniture acquired with the houses.

In one of the rooms William B. Watts, chief of the Bureau of Criminal Investigation, gathered evidence to take with him to Italy where a killer of the early 1890's

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165 Church Street - New York

DES MOINES, IOWA
REGISTER
Circ. D. 224,930 - S. 521,152

SEP 7 1956

Red Triumph by Musicians From Boston

By William J. Jorden
© New York Times News Service

LENINGRAD, RUSSIA — The Boston Symphony Thursday night became the first American orchestra to play inside the Soviet Union, and it did so in a great musical triumph.

A capacity audience of 2,200 crowded into the concert hall of the Leningrad Conservatory, then applauded and cheered the Americans for a half hour.

Soviet and United States flags were grouped together above the orchestra an unusual sight which seemed to symbolize the power of great music to bring people together.

Streets outside were jammed with persons eager to get into the concert, or even for a glimpse of the musicians. Leningraders have shown eagerness and even daring in efforts to make personal contact with members of the touring orchestra.

Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and professor of music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

Grigoriev Rabinovich, conductor of the Kirov Opera Company, called the performance "tremendous" and the symphony "a great organization."

The American orchestra will play here again today then go to Moscow for three concerts. It will fly to Prague, Czechoslovakia, next week to continue its European tour.

Burrelle's
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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

SEP 7 1956

LENINGRAD HAILS BOSTON SYMPHONY

Russians Shout Approval as Munch Leads Orchestra—2,000 Crowd Concert Hall

By WILLIAM J. JORDEN
Special to The New York Times.

LENINGRAD, U. S. S. R., Sept 6—The famous Boston Symphony tonight became the first American orchestra to play inside the Soviet Union.

A capacity audience of about 2,000 persons crowded into the concert hall of the Leningrad Conservatory to hear the Americans perform. The reception given by Leningrad officialdom and music-lovers was warm and enthusiastic. Soviet and United States flags were grouped together above the orchestra, and this unaccustomed sight seemed to symbolize the power of great music to bring peoples together whatever their other differences.

Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and Professor of Music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

No Russian composers were represented on the program, nor will they be in the Boston Symphony's other appearances in the Soviet Union.

"We didn't want the Russians to think we were trying to show them how to play their own music," a member of the symphony's management said.

At least one work by a contemporary American composer will be heard at each concert. The three whose works will be played here are Piston, Paul Creston and Aaron Copland.

The all-white concert hall, with massive colonnades, red velvet portieres and gold and crystal chandeliers provided an impressive setting for this first performance by a Western symphony within the borders of the Soviet Union.

Because of the relatively small size of the hall, there was unusual intimacy betwen the orchestra and the audience. The front row of seats is only six feet from the orchestra and the conductor's podium. The balcony, which was crowded with standees, surrounds the hall except for a small area just behind the center of the orchestra.

The audience was made up largely of the elite of Leningrad. Only by good luck could anyone else get tickets, which had been sold out for days.

Outside the concert hall this afternoon, one Russian, who said he was a pianist, stopped this correspondent thinking he was a member of the orchestra.

"Why don't you play more concerts here?" he asked. "Many of us who love music won't be able to hear you."

At concert time, the same sad-faced musician was stopping everyone who entered the concert hall in the hopes that one would have an extra ticket he could buy. There were many others in the same pursuit.

Before the concert began, the concertmaster of the Leningrad symphony delivered an address of welcome to Mr. Munch and his orchestra.

"We hope your tour here will be successful," the Russian said. "And we are absolutely sure that this will bring our two countries closer together."

Mr. Munch accepted two large bouquets of flowers and replied that everyone connected with the Boston Symphony was "happy and proud to be with you."

The 105-member orchestra surprised its audience by opening the program with the Soviet national anthem. There was a murmur, part amazement and part pleasure, as the audience rose to its feet. It remained standing for the American anthem.

Beethoven's symphony was received warmly, and the audience called the conductor back for four bows. But with the playing of the Ravel, the orchestra won its audience completely. Shouts of approval rang through the concert hall.

Prolonged applause and cheers led Mr. Munch to play an encore, unusual for the Boston Orchestra. It was "The Sorcerer's Apprentice," by Dukas.

The enthralled crowd stood and applauded wildly. Mr. Munch returned time and again to accept the plaudits of the audience. Even after the orchestra had left the stage, rhythmic clapping continued. Shouts of "bravo" could be heard even as the scores were being collected from the music stands.

Many Russians well known in the musical world here went backstage to offer congratulations to Mr. Munch and the musicians from Boston.

Grigoriev Rabinovich, conductor of the Kirov Opera Company, called the performance "tremendous" and the symphony "a great organization." He said he especially enjoyed the performance of the Ravel work.

Kurt Sanderling, associate conductor of the Leningrad Philharmonic, said the Boston orchestra had given this city a "wonderful concert."

The American orchestra will play here again tomorrow then go to Moscow for three concerts. It will fly to Prague next week to continue its European tour.

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L'Etoile
LOWELL, Mass.
Bi-Weekly Non-Partisan
Circ. 4,783

SEP 7 1956

LENINGRAD, 7 —— La Symphonie de Boston, sous la direction de Charles Munch, a remporte un succès formidable dans son concert de mercredi soir en présence de 2200 personnes, qui ouvrait sa tournée en Russie. Après huit minutes d'applaudissements, Munch fit jouer un encore "The Sorcerer's Apprentice" et les acclamations durèrent la demi-heure. La Symphonie joua un autre concert à Leningrad hier soir, puis elle se rendra à Moscou en fin de semaine.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

SEP 7 1956

Boston Symphony Scores Triumph In Leningrad Appearance

LENINGRAD, (UP) — Two-thousand enthusiastic music lovers gave the Boston symphony Orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore.

After playing Walter Poston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned great hall conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Munch opened the program with the Soviet national anthem and then told the audience that the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow radio said the program was "a great success."

The orchestra has one more performance in Leningrad before leaving for other concerts in Moscow and Prague.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 43,537

SEP 7 1956

Boston Symphony 'Sends' Russians

LENINGRAD — (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore—something the Boston Symphony rarely does.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marbled columned Great Hall conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

SEP 7 1956

Hub Symphony Gets Ovation In Leningrad

LENINGRAD (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica (3rd Symphony) and was unable to resist demands for an encore — something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Chloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble-columned Great Hall Conservatory Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Munch opened the program with the Soviet national anthem and then told the audience that the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow Radio said the program was '"a great success."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

SEP 7 1956

Russians Hail Boston Symphony

LENINGRAD, Sept. 7 (UP) — Two thousand Russians gave the Boston Symphony Orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

Gives Encore

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore—something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's "Daphnis and Chloe," the orchestra gave an unscheduled performance of Dukas' "Sorcerer's Apprentice."

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned great hall conservatory, Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Play Soviet Anthem

Munch opened the program with the Soviet national anthem and then told the audience that the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow Radio said the program was "a great success."

The orchestra has one more performance in Leningrad before leaving for other concerts in Moscow and Prague.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4206

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
SEP 7 1956

Leningrad Cheers Boston Orchestra

By the Associated Press

Leningrad, U.S.S.R.

The Boston Symphony Orchestra has scored a great musical triumph in Leningrad with an audience of 2,200 applauding and cheering its opening concert in the Soviet Union for half an hour.

In return, conductor Charles Munch, Sept. 6, broke a no-encore rule and after the stormy applause led the orchestra in "The Sorcerer's Apprentice."

The program opened with Beethoven's No. 3 Symphony ("Eroica"), ecstatically received by the musically, highly literate audience. The galleries surrounding the glittering hall—which is more like a palace ballroom than a theater—were crowded with students and teachers from the Leningrad Conservatory.

Other cultural leaders occupied most of the ground floor seats.

The orchestra then played Symphony No. 6 by Walter Piston, professor of music at Harvard University. The severely modern work was obviously strange for a Russian audience. It had a rather mixed reception and received only scattered applause.

Ravel Finale

Ravel's "Daphnis and Chloe" concluded the program and brought the greatest applause of the evening.

Before the concert itself, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

Scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theaters.

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Mr. Karol said, "This is the kind of thing that ought to happen," and set out to round up books from the other orchestra members.

Brothers in Brooklyn

"Does everyone have a brother in Brooklyn?" asked violinist Harry Ellis Dickson when he returned from a visit to a Jewish synagogue. "Before I left home everyone told me the people would be afraid to talk. But instead everyone is besieging me with questions."

A member of the orchestra reported a conversation in which a leading member of Leningrad's cultural community finally asked him:

"Tell me, what do Americans really think about Bulganin and Khrushchev?"

When the American hesitated, the Leningrader added: "Come, come, I won't betray you."

The startled musician then said that, judging from press reports, Americans thought Premier Nikola A. Bulganin more of a gentleman than Nikita S. Khrushchev, the Communist party boss, who, he said, appeared rather vulgar.

"That's what we think, too," the Leningrader said in a conspiratorial tone.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
POST & TIMES HERALD

SEP 7 1956

Greatest Triumph

Russians Hail Boston Orchestra

By Stanley Johnson

LENINGRAD, Sept. 6 (AP) The Boston Symphony Orchestra scored the greatest musical triumph in Leningrad's modern history Thursday night. An audience of 2200 applauded its opening concert of a Russian tour for half an hour.

Munch

The reception for the first Western symphony orchestra to play in the Soviet Union far exceeded that given violinist Isaac Stern, since Jan Peerce or any other Western artist who has appeared lately in the Soviet Union.

Conductor Charles Munch broke a no-encore rule and der the orchestra in "The Sorcerer's Apprentice."

It set off new uproar in the hall of the Leningrad Philharmonic.

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists. Some offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10).

The program opened with Beethoven's Third Symphony, ecstatically received by the musically highly literate audience.

The orchestra then played the Sixth Symphony of Walter Piston, professor of music at Harvard.

Kurt Sonderling, assistant conductor of the Leningrad Philharmonic, said "it was a wonderful concert. You heard their success. The Boston is one of the greatest and strongest orchestras in the world."

Ravel's "Daphnis and Chloe" concluded the program.

Before the concert itself, scores of Leningraders visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theaters.

"We would never have dared to do this two years ago," said a student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

After violinist Harry Ellis Dickson returned from a visit to a Jewish synagogue, he said, "Before I left home everyone told me the people would be afraid to talk. But instead everyone is besieging me with questions."

Cellist Barnard Parronchi expressed surprise because "no one is following us" (meaning no police).

This is the first time a large group of Westerners have moved so freely among the Soviet people.

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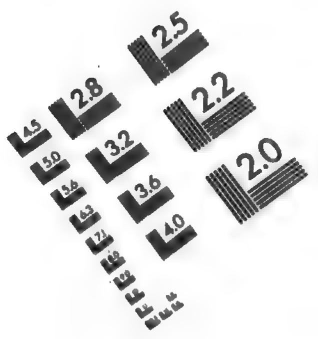
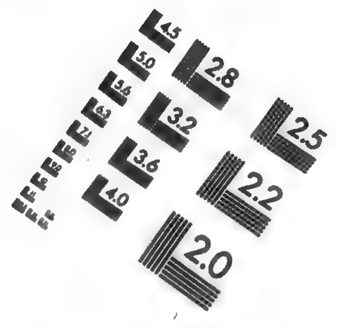

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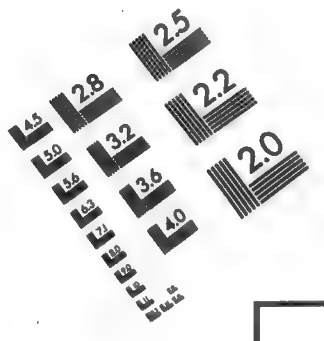
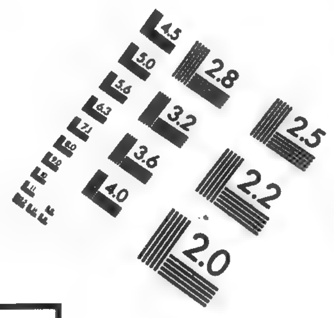
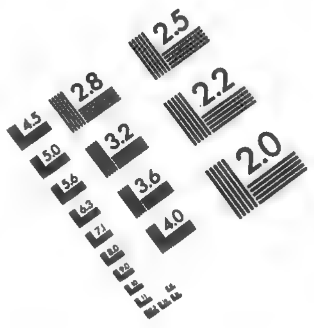
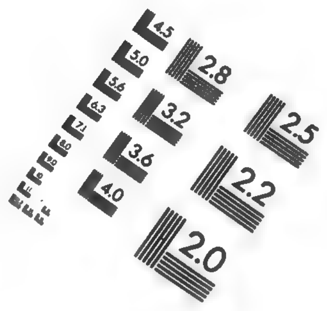

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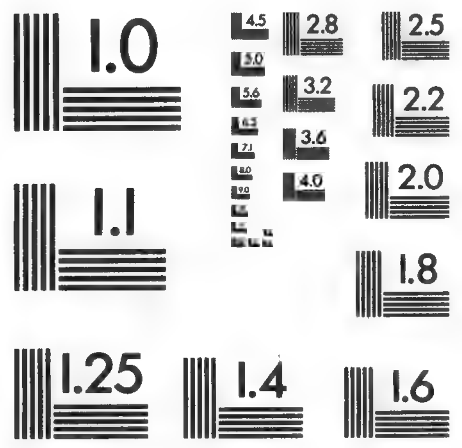

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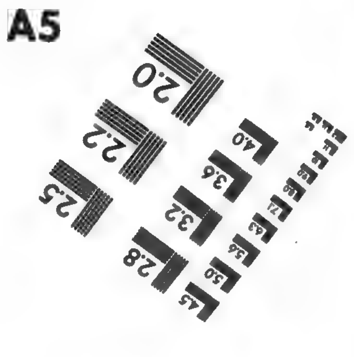
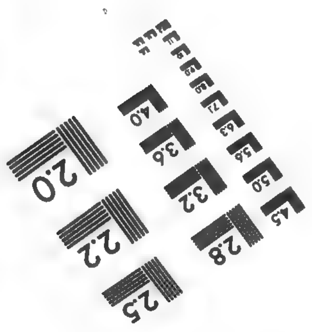

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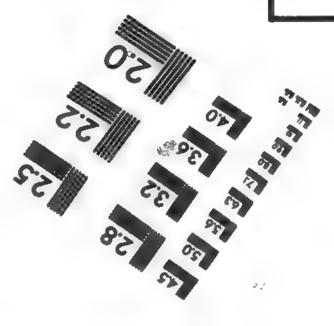
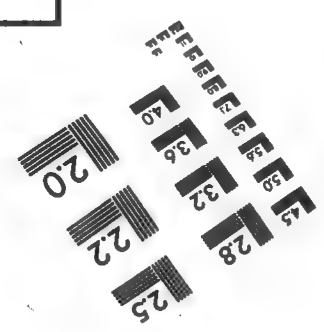

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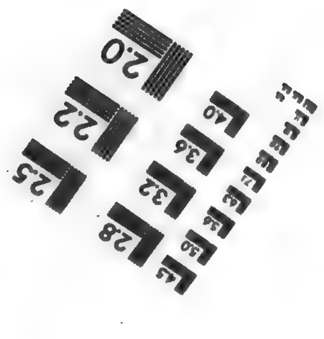
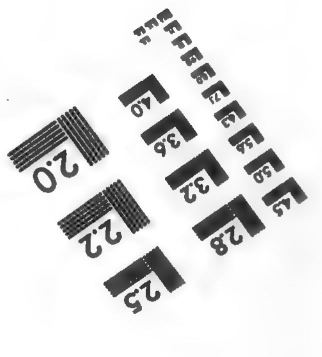

Burrelle
ESTABLISHED
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PRESS CLIPPING BUREAU
165 Church Street - New Yo

NEW YORK, N. Y.
POST
Circ. D. 332,581 S. 247,755

SEP 7 1956

WORLD Wide

By THEODORE KAGHAN

Now that the Suez talks are stymied the French are reported getting jittery about carrying out their threat to use force on Egypt.

The French, it seems, were talking tough on the assumption that a war against Egypt by France and Britain would be watched from the sidelines by both the U. S. and Russia, with neither openly interfering. Now Paris isn't so certain the assumption is correct.

Even the cooperation of Britain isn't such a sure thing anymore now that the Labor Party has become so critical of the Eden government's course. The British Cabinet itself is reported split, and there is a growing opinion in Britain that the mess should go to the UN. This makes the French even more unhappy than usual.

As a matter of fact the French seem to be more unified than the British at this point, and that paradox is heightened by the fact that the Socialist leadership of France is for punching Nasser in the nose while the British Socialists are insisting there will be no violence. French socialism thus finds itself, in these days of the decline and fall of empires, allied with British conservatism.

And who's responsible for this mess? Why, the good old U.S.A., says the French press. We've betrayed our Allies. The "togetherness" of the West seems to be somewhat unbuttoned.

* * *

The Premier of Red Poland has announced that foreign correspondents can cover the Poznan trials but that foreign observers from "philanthropic-minded organizations" can go peddle their sympathies somewhere else. He suggested the summary trials in Cyprus or the "concentration camps" in Kenya as possible points of interest.

Premier Cyrankiewicz also announced, during a speech to Parliament, that the Russians had agreed to allow a Polish mission to come in and help repatriate the thousands of missing Poles deported to the Soviet Union by Stalin. Up to now this has been a taboo subject and nobody knows where they are or what they're doing—if they're alive.

* * *

Moscow announces it will republish John Reed's "Ten Days That Shook the World," banned by Stalin because the American-born Communist author, who died two years after the Russian revolution and was buried in the Kremlin, forgot to mention Joe.

* * *

The Boston Symphony Orchestra was a smash hit at its opening performance in Leningrad last night. The audience was delighted when the boys opened with the Soviet national anthem, an unAmerican deviation one of our super-patriotic Congressional committess will undoubtedly look into later.

* * *

Egypt and Russia seem to be involved in some funny oil business. An Egyptian export company has offered both Belgium and Sweden 100,000 tons of Russian light fuel oil for 25 per cent over the going rate, to be paid in dollars or Swiss francs.

Both countries turned the offer down, but the question is, who is behind this "squeeze play"? Does Egypt own the oil, and if so, how did she get it? If not, is she fronting for the Russians trying to make a quick hard buck out of the Suez crisis? Somebody [illegible]

[141]

NEW YORK ~~HERALD TRIBUNE~~ TIMES - September 7, 1956

Leningrad Warmly Welcomes The Touring Boston Symphony

By WILLIAM J. JOE EN

Special to The New York Times.

LENINGRAD, U. S. S. R., Sept 6—The famous Boston Symphony tonight became the first American orchestra to play inside the Soviet Union.

A capacity audience of about 2,000 persons crowded into the concert hall of the Leningrad Conservatory to hear the Americans perform. The reception given by Leningrad officialdom and music-lovers was warm and enthusiastic. Soviet and United States flags were grouped together above the orchestra, and this unaccustomed sight seemed to symbolize the power of great music to bring peoples together whatever their other differences.

Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and Professor of Music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

No Russian composers were represented on the program, nor will they be in the Boston Symphony's other appearances in the Soviet Union.

"We didn't want the Russians to think we were trying to show them how to play their own music," a member of the symphony's management said.

At least one work by a contemporary American composer will be heard at each concert. The three whose works will be played here are Piston, Paul Creston and Aaron Copland.

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Because of the relatively small size of the hall, there was unusual intimacy betwen the orchestra and the audience. The front row of seats is only six feet from the orchestra and the conductor's podium. The balcony, which was crowded with standees, surrounds the hall except for a small area just behind the center of the orchestra.

The audience was made up largely of the elite of Leningrad. Only by good luck could anyone else get tickets, which had been sold out for days.

Outside the concert hall this afternoon, one Russian, who said he was a pianist, stopped this correspondent thinking he was a member of the orchestra.

"Why don't you play more concerts here?" he asked. "Many of us who love music won't be able to hear you."

At concert time, the same sad-faced musician was stopping everyone who entered the concert hall in the hopes that one would have an extra ticket he could buy. There were many others in the same pursuit.

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The American orchestra will play here again tomorrow then go to Moscow for three concerts. It will fly to Prague next week to continue its European tour.

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SEP 7 1956

Hub Symphony Gets Big Russian Ovation

By STANLEY JOHNSON

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In return, Conductor Charles Munch broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

It set off new uproar in the red, white and gold hall of the Leningrad Philharmonic.

Moscow Wire

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10).

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Enterprise & Time
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SEP 7 19

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Bank Sets Example For Its Depositors

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SEP 7 1956

WORLD Wide

By THEODORE KAGHAN

Now that the Suez talks are stymied the French are reported getting jittery about carrying out their threat to use force on Egypt.

The French, it seems, were talking tough on the assumption

that a war against Egypt by France and Britain would be watched from the sidelines by both the U. S. and Russia, with neither openly interfering. Now Paris isn't so certain the assumption is correct.

Even the cooperation of Britain isn't such a sure thing anymore now that the Labor Party has become so critical of the Eden government's course. The British Cabinet itself is reported split, and there is a growing opinion in Britain that the mess should go to the UN. This makes the French even more unhappy than usual.

As a matter of fact the French seem to be more unified than the British at this point, and that paradox is heightened by the fact that the Socialist leadership of France is for punching Nasser in the nose while the British Socialists are insisting there will be no violence. French socialism thus finds itself, in these days of the decline and fall of empires, allied with British conservatism.

And who's responsible for this mess? Why, the good old U.S.A., says the French press. We've betrayed our Allies. The "togetherness" of the West seems to be somewhat unbuttoned.

* * *

The Premier of Red Poland has announced that foreign correspondents can cover the Poznan trials but that foreign observers from "philanthropic-minded organizations" can go peddle th sympathies somewhere else suggested the summary t Cyprus or the "con camps" in Kenya points of interest.

Premier Cyran nounced, during liament, that agreed to al to come the thous deported to t Stalin. Up to n a taboo subjec knows where they they're doing—if they.

* * *

Moscow announces it w publish John Reed's "Ten D That Shook the World," banne by Stalin because the American-born Communist author, who died two years after the Russian revolution and was buried in the Kremlin, forgot to mention Joe.

* * *

The Boston Symphony Orchestra was a smash hit at its opening performance in Leningrad last night. The audience was delighted when the boys opened with the Soviet national anthem, an unAmerican deviation one of our super-patriotic Congressional committess will undoubtedly look into later.

* * *

Egypt and Russia seem to be involved in some funny oil business. An Egyptian export company has offered both Belgium and Sweden 100,000 tons of Russian light fuel oil for 25 per cent over the going rate, to be paid in dollars or Swiss francs.

Both countries turned the offer down, but the question is, who is behind this "squeeze play"? Does Egypt own the oil, and if so, how did she get it? If not, is she fronting for the Russians trying to make a quick hard buck out of the Suez crisis? Somebody knows but nobody tells.

NEW YORK ~~HERALD TRIBUNE~~ TIMES - September 7, 1956

Leningrad Warmly Welcomes The Touring Boston Symphony

By WILLIAM J. JOE EN

Special to The New York Times.

LENINGRAD, U. S. S. R., Sept 6—The famous Boston Symphony tonight became the first American orchestra to play inside the Soviet Union.

A capacity audience of about 2,000 persons crowded into the concert hall of the Leningrad Conservatory to hear the Americans perform. The reception given by Leningrad officialdom and music-lovers was warm and enthusiastic. Soviet and United States flags were grouped together above the orchestra, and this unaccustomed sight seemed to symbolize the power of great music to bring peoples together whatever their other differences.

Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and Professor of Music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

No Russian composers were represented on the program, nor will they be in the Boston Symphony's other appearances in the Soviet Union.

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"We hope your tour here will be successful," the Russian said. "And we are absolutely sure that this will bring our two countries closer together."

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Prolonged applause and cheers led Mr. Munch to play an encore, unusual for the Boston Orchestra. It was "The Sorcerer's Apprentice," by Dukas.

The enthralled crowd stood and applauded wildly. Mr. Munch returned time and again to accept the plaudits of the audience. Even after the orchestra had left the stage, rhythmic clapping continued. Shouts of "bravo" could be heard even as the scores were being collected from the music stands.

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Continued from First Page

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Karol said, "this is the kind of thing that ought to happen," and set out to round up books from the other orchestra members.

"We ought to have a student exchange program between our two countries," Karol said.

Other players of this first major western musical ensemble ever to tour the Soviet Union had similar experiences. Among them was Polish-born Concertmaster Richard Burgin who was concertmaster with the Leningrad Philharmonic 25 years ago.

Brothers in Brooklyn

"Does everyone have a brother in Brooklyn?" asked violinist Harry Ellis Dickson when he returned from a visit to a Jewish synagogue.

"Before I left home everyone told me the people would be afraid to talk. But instead everyone is besieging me with questions."

A New York-born cellist, Barnard Parronchi, expressed surprise because "no one is following us" (meaning no police).

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[141]

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LENINGRAD. — (UP) —

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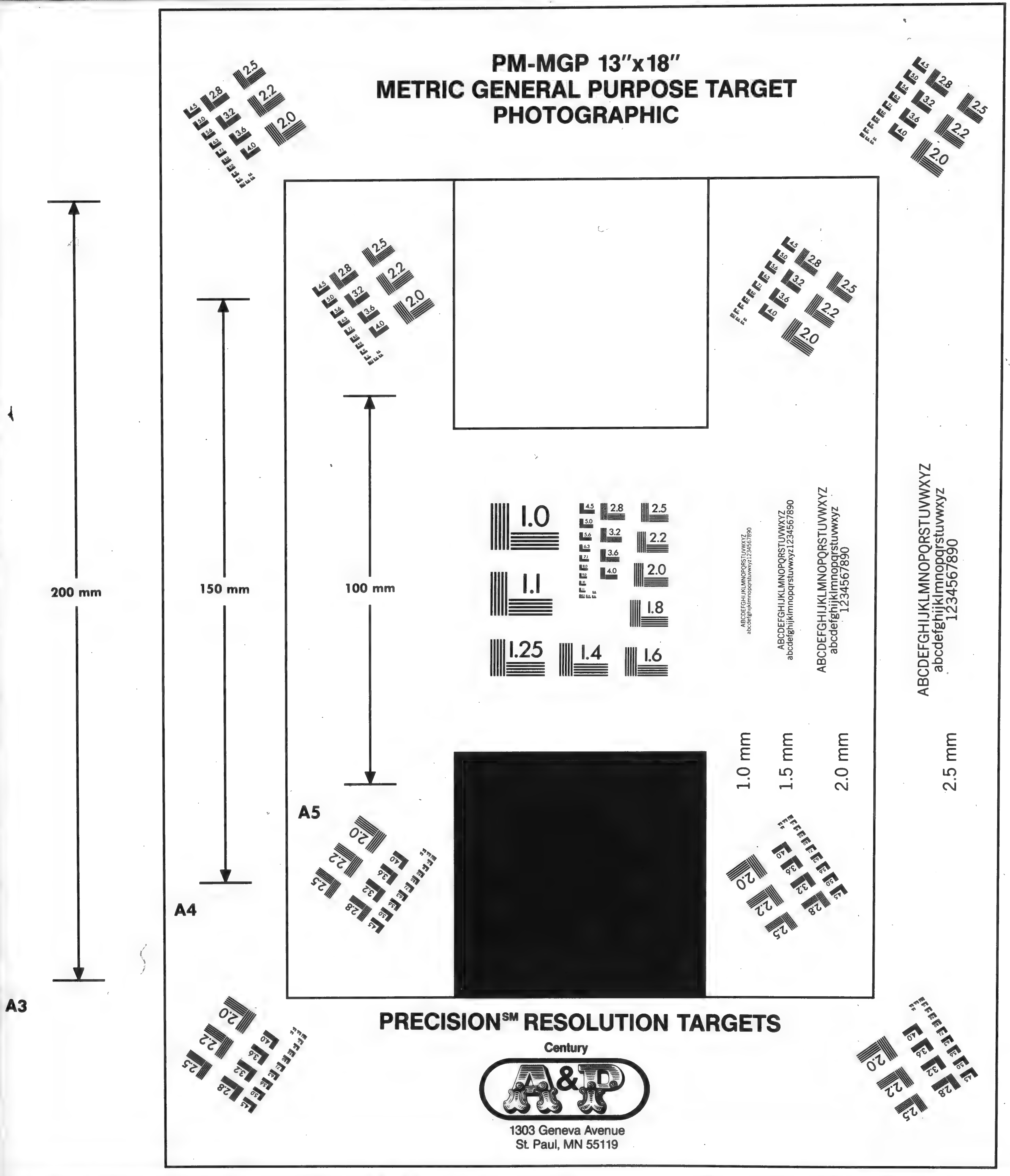
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NEW YORK, N. Y.
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SEP 7 1956

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NEW YORK ~~HERALD TRIBU~~NE TIMES - September 7, 1956

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By WILLIAM J. JORDEN

Special to The New York Times.

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This was followed by the Sixth Symphony of Walter Piston, American composer and Professor of Music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

No Russian composers were represented on the program, nor will they be in the Boston Symphony's other appearances in the Soviet Union.

"We didn't want the Russians to think we were trying to show them how to play their own music," a member of the symphony's management said.

At least one work by a contemporary American composer will be heard at each concert. The three whose works will be played here are Piston, Paul Creston and Aaron Copland.

The all-white concert hall, with massive colonnades, red velvet portieres and gold and crystal chandeliers provided an impressive setting for this first performance by a Western symphony within the borders of the Soviet Union.

Because of the relatively small size of the hall, there was unusual intimacy betwen the orchestra and the audience. The front row of seats is only six feet from the orchestra and the conductor's podium. The balcony, which was crowded with standees, surrounds the hall except for a small area just behind the center of the orchestra.

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"We hope your tour here will be successful," the Russian said. "And we are absolutely sure that this will bring our two countries closer together."

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Los Angeles Times Sept 7, 195

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Times (e)
GLOUCESTER, Mass.
Independent Republican
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STREETS JAMMED

It set off new uproar in the red, white and gold hall of the Leningrad Philharmonic.

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10.)

Violinist David Oistrakh sent a telegram to Concertmaster Richard Burgin congratulating the orchestra and saying he looked forward to hearing it in Moscow.

STUDENTS CROWD HALL

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 7 1956

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After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned great hall conservatory.

Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

PERFORMANCE WAS TREMENDOUS

Munch opened the program with the Soviet antional anthem. He then told the audience the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company, said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad philharmonic orchestra called it "a wonderful concert."

Moscow radio said the program was " a great success."

The orchestra has one more performance in Leningrad before leaving for other concerts in Moscow and Prague.

Bank Sets Example For Its Depositors

BALTIMORE — One of the tellers at the Mercantile-Safe Deposit and Trust Co. is named Mr. Thrift.

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165 Church Street - New York

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POST
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Players Visited

Proving once again that music knows no national barriers, scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theatres.

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Karol said, "this is the kind of thing that ought to happen," and set out to round up books from the other orchestra members.

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Violinist David Oistrakh sent a telegram to Concertmaster Richard Burgin congratulating the orchestra and saying he looked forward to hearing it in Moscow.

STUDENTS CROWD HALL

Oistrakh played with the Boston Symphony last winter on his American tour.

The program opened with Beethoven's Third Symphony, estatically received by the musically highly literate audience. The galleries surrounding the glittering hall—which is more like a palace ballroom than a theater—were crowded with students and teachers from the Leningrad Conservatory.

SEP 7

Greatest Music

Lening About

By ST

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Enterprise & Time
BROCKTON, M
Non-Partisan
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SEP 7

Boston Symp Warmly Gree At Leningrad

LENINGRAD. — (UP)

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned great hall conservatory.

Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

PERFORMANCE WAS TREMENDOUS

Munch opened the program with the Soviet antional anthem. He then told the audience the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company, said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad philharmonic orchestra called it "a wonderful concert."

Moscow radio said the program was " a great success."

The orchestra has one more performance in Leningrad before leaving for other concerts in Moscow and Prague.

Bank Sets Example For Its Depositors

BALTIMORE — One of the tellers at the Mercantile-Safe Deposit and Trust Co. is named Mr. Thrift.

Burrelle's
ESTABLISHED 1888
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165 Church Street - New York

NEW YORK, N. Y.
POST
Circ. D. 372,581 - S. 247,755

SEP 7 1956

WORLD Wide

By THEODORE KAGHAN

Now that the Suez talks are stymied the French are reported getting jittery about carrying out their threat to use force on Egypt.

The French, it seems, were talking tough on the assumption that a war against Egypt by France and Britain would be watched from the sidelines by both the U. S. and Russia, with neither openly interfering. Now Paris isn't so certain the assumption is correct.

Even the cooperation of Britain isn't such a sure thing anymore now that the Labor Party has become so critical of the Eden government's course. The British Cabinet itself is reported split, and there is a growing opinion in Britain that the mess should go to the UN. This makes the French even more unhappy than usual.

As a matter of fact the French seem to be more unified than the British at this point, and that paradox is heightened by the fact that the Socialist leadership of France is for punching Nasser in the nose while the British Socialists are insisting there will be no violence. French socialism thus finds itself, in these days of the decline and fall of empires, allied with British conservatism.

And who's responsible for this mess? Why, the good old U.S.A., says the French press. We've betrayed our Allies. The "togetherness" of the West seems to be somewhat unbuttoned.

* * *

The Premier of Red Poland has announced that foreign correspondents can cover the Poznan trials but that foreign observers from "philanthropic-minded organizations" can go peddle their sympathies somewhere else. He suggested the summary trials in Cyprus or the "concentration camps" in Kenya as possible points of interest.

Premier Cyrankiewicz also announced, during a speech to Parliament, that the Russians had agreed to allow a Polish mission to come in and help repatriate the thousands of missing Poles deported to the Soviet Union by Stalin. Up to now this has been a taboo subject and nobody knows where they are or what they're doing—if they're alive.

* * *

Moscow announces it will republish John Reed's "Ten Days That Shook the World," banned by Stalin because the American-born Communist author, who died two years after the Russian revolution and was buried in the Kremlin, forgot to mention Joe.

* * *

The Boston Symphony Orchestra was a smash hit at its opening performance in Leningrad last night. The audience was delighted when the boys opened with the Soviet national anthem, an unAmerican deviation one of our super-patriotic Congressional committess will undoubtedly look into later.

* * *

Egypt and Russia seem to be involved in some funny oil business. An Egyptian export company has offered both Belgium and Sweden 100,000 tons of Russian light fuel oil for 25 per cent over the going rate, to be paid in dollars or Swiss francs.

Both countries turned the offer down, but the question is, who is behind this "squeeze play"? Does Egypt own the oil, and if so, how did she get it? If not, is she fronting for the Russians trying to make a quick hard buck out of the Suez crisis? Somebody knows but nobody tells.

[141]

~~TIMES~~
NEW YORK ~~HERALD TRIBUNE~~ TIMES - September 7, 1956

Leningrad Warmly Welcomes The Touring Boston Symphony

By WILLIAM J. JOE EN

Special to The New York Times.

LENINGRAD, U. S. S. R., Sept 6—The famous Boston Symphony tonight became the first American orchestra to play inside the Soviet Union.

A capacity audience of about 2,000 persons crowded into the concert hall of the Leningrad Conservatory to hear the Americans perform. The reception given by Leningrad officialdom and music-lovers was warm and enthusiastic. Soviet and United States flags were grouped together above the orchestra, and this unaccustomed sight seemed to symbolize the power of great music to bring peoples together whatever their other differences.

Charles Munch led his world-famous musical group through a varied program. The first selection was Beethoven's Third Symphony, the "Eroica."

This was followed by the Sixth Symphony of Walter Piston, American composer and Professor of Music at Harvard. The final selection was Ravel's "Daphnis and Chloe" Suite No. 2.

No Russian composers were represented on the program, nor will they be in the Boston Symphony's other appearances in the Soviet Union.

"We didn't want the Russians to think we were trying to show them how to play their own music," a member of the symphony's management said.

At least one work by a contemporary American composer will be heard at each concert. The three whose works will be played here are Piston, Paul Creston and Aaron Copland.

The all-white concert hall, with massive colonnades, red velvet portieres and gold and crystal chandeliers provided an impressive setting for this first performance by a Western symphony within the borders of the Soviet Union.

Because of the relatively small size of the hall, there was unusual intimacy betwen the orchestra and the audience. The front row of seats is only six feet from the orchestra and the conductor's podium. The balcony, which was crowded with standees, surrounds the hall except for a small area just behind the center of the orchestra.

The audience was made up largely of the elite of Leningrad. Only by good luck could anyone else get tickets, which had been sold out for days.

Outside the concert hall this afternoon, one Russian, who said he was a pianist, stopped this correspondent thinking he was a member of the orchestra.

"Why don't you play more concerts here?" he asked. "Many of us who love music won't be able to hear you."

At concert time, the same sad-faced musician was stopping everyone who entered the concert hall in the hopes that one would have an extra ticket he could buy. There were many others in the same pursuit.

Before the concert began, the concertmaster of the Leningrad symphony delivered an address of welcome to Mr. Munch and his orchestra.

"We hope your tour here will be successful," the Russian said. "And we are absolutely sure that this will bring our two countries closer together."

Mr. Munch accepted two large bouquets of flowers and replied that everyone connected with the Boston Symphony was "happy and proud to be with you."

The 105-member orchestra surprised its audience by opening the program with the Soviet national anthem. There was a murmur, part amazement and part pleasure, as the audience rose to its feet. It remained standing for the American anthem.

Beethoven's symphony was received warmly, and the audience called the conductor back for four bows. But with the playing of the Ravel, the orchestra won its audience completely. Shouts of approval rang through the concert hall.

Prolonged applause and cheers led Mr. Munch to play an encore, unusual for the Boston Orchestra. It was "The Sorcerer's Apprentice," by Dukas.

The enthralled crowd stood and applauded wildly. Mr. Munch returned time and again to accept the plaudits of the audience. Even after the orchestra had left the stage, rhythmic clapping continued. Shouts of "bravo" could be heard even as the scores were being collected from the music stands.

Many Russians well known in the musical world here went backstage to offer congratulations to Mr. Munch and the musicians from Boston.

Grigoriev Rabinovich, conductor of the Kirov Opera Company, called the performance "tremendous" and the symphony "a great organization." He said he especially enjoyed the performance of the Ravel work.

Kurt Sanderling, associate conductor of the Leningrad Philharmonic, said the Boston orchestra had given this city a "wonderful concert."

The American orchestra will play here again tomorrow then go to Moscow for three concerts. It will fly to Prague next week to continue its European tour.

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 7 1956

Hub Symphony Gets Big Russian Ovation

By STANLEY JOHNSON

LENINGRAD, Sept. 6 (AP)—The Boston Symphony Orchestra scored the greatest musical triumph in Leningrad's modern history tonight. An audience of 2200 applauded and cheered for half an hour its opening concert of a Russian tour.

The reception for the first western symphony orchestra to play in the Soviet Union far exceeded that given violinist Isaac Stern, singer Jan Peerce or any other western artist who has appeared there lately.

In return, Conductor Charles Munch broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

It set off new uproar in the red, white and gold hall of the Leningrad Philharmonic.

Moscow Wire

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10).

Violinist David Oistrakh sent a telegram to concertmaster

Continued on Page 25

seats.

The orchestra then played the Sixth Symphony of Walter Piston, professor of music at Harvard. The severely modern work was obviously strange for a Russian audience. It had a rather mixed reception and received only scattered applause.

Munch got one bow out of it.

Critic Praises It

However, Julian Wincopf, a distinguished Soviet critic, said after the performance "the scherzo was simply wonderful. The adagio has very much poetry in it. There was a great depth of feeling and a lyrically landscaped approach to a wonderful finale which is very appropriate.

"The whole concert was very, very interesting.

"I saw Munch for the first time and must say he was the right man in the right place." Wincopf dropped into English to voice that last phrase.

Kurt Sonderling, assistant conductor of the Leningrad Philharmonic, said "It was a wonderful concert. You heard their success. The Boston is one of the greatest and strongest orchestras in the world."

Ravel's "Daphnis and Chloe" concluded the program and brought the greatest applause of the evening. Grigori Rabinovitch, assistant conductor of Leningrad's Kirov Opera, said he thought this was the finest number on the program.

Before the concert itself, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

A New York-born cellist, Barnard Parronchi, expressed surprise because "no one is following us" (meaning no police).

This is the first time a large group of Westerners, many of whom speak Russian, have moved so freely among the Soviet people.

A member of the orchestra reported a conversation in which a leading member of Leningrad's cultural community finally asked him, "Tell me, what do Americans really think about Bulganin and Khrushchev?"

When the American hesitated, the Leningrader added, "Come, come, I won't betray you."

Boston Symphony Scores Greatest Russian Triumph

LENINGRAD, Sept. 6 (AP)—The Boston Symphony Orchestra scored the greatest musical triumph in Leningrad's modern history tonight. An audience of 2200 applauded and cheered its opening concert of a Russian tour for half an hour.

The reception for the first western symphony orchestra to play in the Soviet Union far exceeded that given Violinist Isaac Stern, Singer Jan Peerce or any other western artist who has appeared lately in the Soviet Union.

In return, Conductor Charles Munch broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

Attlee Sister Dies

SALISBURY, Eng., Sept. 6 (AP) — Miss Mary Attlee, 81, sister of former Prime Minister Clement Attlee, died today.

~~Los Angeles~~
Times
Sept 7, 1956

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Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,809

SEP 7 1956

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 7 1956

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BOSTON DAILY RECORD

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

SEP 7 1956

Greatest Musical

Leningr About

By STAN

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World News Briefs

By UNITED PRESS

WASHINGTON—Sen. Walter F. George (D-Ga.) will open a special Senate investigation of the foreign aid program before becoming special ambassador to NATO, his office said today.

* * *

LENINGRAD—Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

* * *

CHICAGO—Adlai Stevenson said today he will make the "failure" of the Eisenhower administration to deal with the "school crisis" a major issue of his campaign.

* * *

STURGIS, Ky.—A newly formed white citizens council planned today to petition local officials to ask the Kentucky National Guard and state police "to pack up and get out" of this town which is seething with racial unrest.

BOSTON — A storm that swept through southern New England Thursday night left up to four inches of rain in some areas within a two-hour period.

* * *

PARIS—France reluctantly accepted the possibility today that it may stand alone in event of any military action in the Suez Canal zone.

* * *

DENVER—The executive secretary of the National Association for the Advancement of Colored People attacked President Eisenhower Thursday night for taking a "neutral position" in the violence attached to the desegregation of Southern schools.

* * *

EAST LOS ANGELES, Calif.—Hundreds of persons gathered today to view an outline, alleged to be that of the Virgin Mary, which appeared on the paper backing of a painting of Our Lady of Guadalupe.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 7 1956

Leningrad Capitulates To Hub Symphony Music

LENINGRAD (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception last night. The Boston was the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore—something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned great hall conservatory.

Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

PERFORMANCE WAS TREMENDOUS

Munch opened the program with the Soviet antional anthem. He then told the audience the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company, said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad philharmonic orchestra called it "a wonderful concert."

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Enterprise & Times (
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

SEP 7 195

Boston Sympho Warmly Greete At Leningrad

LENINGRAD — (UP) —

The FBI's thorough methods: The old Charles Mattson (in 1936) has The FBI has interrogated over the G-men are still working on it. tistic explains why law-enforcers rime is committed in the U. S.

sky-blue eyes reflect her sunny attended a ceremony honoring rshall. A speaker heaped tribute a small pyramid of superlatives.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

SEP 7 1956

Greatest Musical Triumph

Leningrad Wild About Symphony

By STANLEY JOHNSON

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(Continued on Page Nine)

... Symphony, ecstatically received by the musically highly literate audience. The galleries surrounding the glittering hall—which is more like a palace ballroom than a theater—were crowded with students and teachers from the Leningrad conservatory.

Other cultural leaders occupied most of the ground floor seats.

PISTON SYMPHONY

The orchestra then played the Sixth Symphony of Walter Piston, professor of music at Harvard. The severely modern work was obviously strange for a Russian audience. It had a rather mixed reception and received only scattered applause. Munch got one bow out of it.

However, Julian Wincopf, a distinguished Soviet critic, said after the performance "The scherzo was simply wonderful. The adagio has very much power in it. There was a great depth of feeling and a lyrically landscaped approach to a wonderful finale which is very appropriate. The whole concert was very, very interesting.

"I saw Munch for the first time and must say he was the right man in the right place." Wincopf dropped into English to voice that last phrase.

Kurt Sonderling, assistant conductor of the Leningrad Philharmonic, said "It was a ... one of the greatest and strongest orchestras in the world."

GREATEST APPLAUSE

Ravel's "Daphnis and Chloe" concluded the program and brought the greatest applause of the evening. Grigori Rabinovitch, assistant conductor of Leningrad's Kirov Opera, said he thought this was the finest number on the program.

Before the concert itself, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

Proving once again that music knows no national barriers, scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theaters.

Paperback Novels

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Nº de débit ....
INTERNATIONAL PRESS
CUTTING BUREAU

PARIS-NORMANDIE
ROUEN

+767 8 SEPTEMBRE 1956

Dirigé par Charles Münch

l'orchestre symphonique de Boston

obtient un succès triomphal à Léningrad

Le célèbre chef d'orchestre Charles Münch, qui dirigeait, hier soir, l'Orchestre Symphonique de Boston, a obtenu un succès sans précédent. C'était le premier concert joué en U.R.S.S. par un orchestre américain. Deux mille amateurs de musique emplissaient la grande salle du Conservatoire de Leningrad, qui avait été décorée de drapeaux soviétiques et américains. Le programme comprenait la *Symphonie Héroïque*, de Beethoven ; la *Sixième Symphonie*, du compositeur américain Walter Piston et la Suite de *Daphnis et Chloé*, de Ravel. Cette dernière pièce déchaîna un enthousiasme délirant. Münch a alors exécuté hors programme, *L'Apprenti Sorcier*, de Paul Dukas.

L'Orchestre de Boston est venu en U.R.S.S. dans le cadre des échanges culturels soviéto-américains, avec deux chefs d'orchestre français, Charles Münch et Pierre Monteux, qui alterneront au pupitre. L'Orchestre de Boston donnera un deuxième concert à Leningrad vendredi soir, puis il se rendra à Moscou, où il se fera entendre samedi et dimanche.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON, D. C.
NEWS
Circ. D. 166,814

SEP 7 1956

Leningrad Hails Boston Symphony

LENINGRAD, Sept. 7 (UP)—Two thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore—something the Boston Symphony rarely does.

After playing Walter Poston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Duka's Sorcerer's Apprentice.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

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Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

SEP 7 1956

Enthusiastic Russians Cheer Boston Symphony

LENINGRAD (UP) — Two thousand enthusiastic music lovers gave the Boston symphony orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

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After playing Walter Poston's sixth symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble-columned Great Hall Conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
South China Morning Post, Hong Kong

Russians Applaud Boston Symphony

Leningrad, Sept. 7.

Some 2,000 enthusiastic music-lovers thundered applause last night for the first concert here of the Boston Symphony—the first foreign orchestra of its kind that has performed here since the revolution.

Hundreds of Russians who had been unable to obtain tickets for the concert milled around outside the conservatory, offering more fortunate music-lovers fantastic prices for their seats.—United Press.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

SEP 8 1956

SOVIET AUDIENCE APPLAUDS BOSTON SYMPHONY MUSIC

Hundreds of Russians Unable to Obtain Tickets — Conductor Takes Four Bows

Leningrad, Sept. 8—Two-thousand enthusiastic music lovers gave the Boston Symphony orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four ...

Failure to Include
Shrimp in Recipe
Causes Red Faces

aren Return

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

SEP 7 1956

Leningrad Vigorously Cheers Boston Symphony's Concert

Leningrad — (Reuters) — More than 2,000 persons packed Leningrad's Concert Hall last night and gave a rapturous reception to Conductor Charles Munch and the Boston Symphony Orchestra, the first American orchestra ever to perform in the Soviet Union.

At the completion of the program, consisting of Beethoven's "Eroica" Symphony, the Sixth Symphony of Walter Piston, professor of music at Harvard University, and Ravel's "Daphnis and Chloe" Suite Number two, there was prolonged applause.

The warmth of the reception persuaded Mr. Munch to give an encore, Dukas' "Sorceror's Apprentice." This was received with excited cheering and bravoes. Applause continued after the orchestra had left the stage.

No Russian composers' works were used last night, nor will any be included in the Boston Symphony's second concert here tonight or in Moscow on the weekend.

Two other American composers to figure in subsequent concerts are Paul Creston and Aaron Copland.

The Leningrad Concert Hall, with its great colonnades, red velvet drapings and gold chandeliers, provided a spectacular background for the 105-piece symphony. American and Soviet flags signalized the special occasion.

Many Russians went backstage afterwards to congratulate the orchestra. Gregoriev Rabinovich, conductor of the Kirov Opera, said the performance was "tremendous," and the symphony a "great organization."

Kurt Sanderling, associate conductor of the Leningrad Symphony, said the Boston orchestra had given his city "a wonderful concert."

Before the concert began, the Leningrad Symphony's concertmaster delivered an address of welcome. He said: "We hope your tour is successful and we are absolutely sure it will bring our two countries closer together."

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Circ. 42,005

SEP 7 1956

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The audience applauded for several minutes.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

INDIANAPOLIS, IND.
TIMES
Circ. D. 97,994 - S. 94,745

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 9,091

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
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Reds Cheer Boston Symphony As Tour Opens in Leningrad

(Continued from First Page)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
South China Morning Post; Hong Kong

Russians Applaud Boston Symphony

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

INDIANAPOLIS, IND.
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Nº de débit

INTERNATIONAL PRESS
CUTTING BUREAU

PARIS-NORMANDIE
ROUEN

+767 8 SEPTEMBRE 1956

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l'orchestre symphonique de Boston
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

SEP 8 1956

SOVIET AUDIENCE APPLAUDS BOSTON SYMPHONY MUSIC

Hundreds of Russians Unable to Obtain Tickets — Conductor Takes Four Bows

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON, D. C.
NEWS
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Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

SEP 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

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Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
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N° de débit..........
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

SEP 8 1956

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Failure to Include
Shrimp in Recipe
Causes Red Faces

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NEWS
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Independent
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Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 27,830

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Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,700

SEP 7 1956

LENINGRAD UP — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica 3rd Symphony and was unable to resist demands for an encore — something the Boston Symphony rarely does.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
JAMAICA, N. Y.
Long Island Press
Circ. D. 241,168 - S. 286,771

SEP 7 1956

Russians Laud Boston Symphony

LENINGRAD (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception last night at the first foreign symphony heard here since before the revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica and was unable to resist demands for an encore—something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Cloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble columned Great Hall Conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Grigory Rabinovich, conductor of the Korov Opera Company said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow radio said the program was "a great success."

C.C.P. Paris 5462-57 - Tél. OPE 26.21 à 23
Le Libre Poitou - Poitiers

4767 — 8 SEPT 1956

L'orchestre de Boston, dirigé par Charles Munch obtient un succès triomphal à Leningrad

27

Leningrad. — Le célèbre chef d'orchestre Charles Munch, qui dirigeait hier soir l'orchestre symphonique de Boston, a obtenu un succès sans précédent. C'était le premier concert joué en U.R.S.S. par un orchestre américain. Deux mille amateurs de musique emplissaient la grande salle du conservatoire de Leningrad.

L'orchestre de Boston est venu en U.R.S.S. dans le cadre des échanges culturels soviéto-américains, avec deux chefs d'orchestre français, Charles Munch et Pierre Monteux, qui alterneront au pupitre. L'orchestre de Boston se rendra à Moscou où il se fera entendre samedi et dimanche.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,355

SEP 8 1956

Bostonians Stampede Russians

LENINGRAD (UP) — Two-thousand enthusiastic music lovers gave the Boston Symphony Orchestra a thunderous reception Thursday night at the first foreign symphony heard here since before the Revolution.

Conductor Charles Munch took four bows after playing Beethoven's Eroica (3rd Symphony) and was unable to resist demands for an encore — something the Boston Symphony rarely does.

After playing Walter Piston's Sixth Symphony and Ravel's Daphne and Chloe, the orchestra gave an unscheduled performance of Dukas' Sorcerer's Apprentice.

The audience applauded for several minutes.

Hundreds of Russians unable to obtain tickets for the concert milled in the streets outside the marble-columned Great Hall Conservatory. Many halted orchestra members after the program to ask, "Why don't you stay here longer and give more concerts?"

Munch opened the program with the Soviet national anthem and then told the audience that the program included no Russian compositions because it would be improper to show the Russians how Americans perform Soviet music.

Grigory Rabinovich, conductor of the Korov Opera Company said the performance was "tremendous." Kurt Sanderling, associate conductor of the Leningrad Philharmonic Orchestra called it "a wonderful concert."

Moscow Radio said the program was "a great success."

Die Bostoner in Leningrad

„Wir sind über den Empfang gerührt", sagte Munch

Mit mehreren Flugzeugen sind Donnerstag die Musiker des Bostoner Symphonieorchesters, von Helsinki kommend, in Leningrad eingetroffen. Der Dirigent der Bostoner, Charles Munch, der dem Orchester seit sechs Jahren vorsteht, erklärte bei der Ankunft: „Ich schätze mich glücklich, den Boden der Sowjetunion zu betreten. Wir sind alle über den herrlichen Empfang gerührt, der uns schon in den ersten Minuten bereitet wurde."

Die amerikanischen Gäste wurden auf dem Flugplatz von Vertretern des Kulturministeriums der Sowjetunion und von Leningrader Musikern erwartet. Auch Mitglieder der amerikanischen Botschaft in Moskau hatten sich zum Empfang ihrer Landsleute in Leningrad eingefunden.

Der administrative Leiter des Bostoner Symphonieorchesters erklärte einem Korrespondenten der Nachrichtenagentur TASS: „In diesem Jahr begeht das Orchester das Jubiläum seines 75jährigen Bestehens. Aus diesem Anlaß unternimmt es eine große Tournee durch Europa. Wir haben die Ehre, das erste Orchester der USA zu sein, das die Sowjetunion besucht. Die Sprache der Musik ist international. Ich hoffe, daß wir einander verstehen und daß unsere Konzerte uns zu Freunden machen werden."

Das Bostoner Symphonieorchester wird nach zwei Konzerten in Leningrad nach Moskau weiterreisen. Dann führt die Tournee gleich nach Wien, wo Mittwoch, den 12. September, ein Konzert im großen Konzerthaussaal vorgesehen ist. Das Wiener Programm umfaßt Werke von Brahms, Ravel, Honegger und Hanson.

Gottfried von Einem und der deutsche Komponist Boris Blacher gehören zu jenen fünf Europäern, die kürzlich den Auftrag erhalten haben, Orchesterwerke für das Cleveland-Orchester zu schreiben. Sie sollen in der Saison 1957/58 unter der Leitung von George Szell uraufgeführt werden.

Der Linzer Schauspieler Walter Schmidinger wurde für vier Jahre nach Düsseldorf verpflichtet.

~~Kunst + Kultur~~
Wien
Der Aben

C.G.P. Paris 5462-57 - T[illegible] 21 à 23
La Liberté de [illegible] - Epinal

— 8 SEPT 1956

4767

Succès triomphal de Charles Munch à Léningrad

27

Léningrad. — Le célèbre chef d'orchestre Charles Munch, qui dirigeait l'Orchestre Symphonique de Boston, a obtenu un succès sans précédent. C'était le premier concert joué en U.R.S.S. par un orchestre américain. Deux mille amateurs de musique emplissaient la grande salle du Conservatoire de Léningrad, qui avait été décorée de drapeaux soviétiques et américains. Le programme comprenait la Symphonie Héroïque de Beethoven la Sixième Symphonie du jeune compositeur américain Walter Piston et la Suite de Daphnis et Chloé, de Ravel. Cette dernière pièce déchaîna un enthousiasme délirant. Munch a alors exécuté hors programme « L'Apprenti Sorcier » de Paul Dukas.

L'orchestre de Boston est venu en U.R.S.S. dans le cadre des échanges culturels soviéto-américains, avec deux chefs d'orchestre français, Charles Munch et Pierre Monteux, qui alterneront au pupitre.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4206
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 9

Associated Press

Conductor Munch in Leningrad

Boston Orchestra Cheered

By the Associated Press

Leningrad, U.S.S.R.

The Boston Symphony Orchestra gave its second and final Leningrad concert Sept. 7 to a highly appreciative audience. It now goes to Moscow for three programs.

The second concert was conducted by Pierre Monteux, conductor emeritus of the Boston orchestra and conductor of the San Francisco Symphony Orchestra. The regular conductor, Charles Munch, was on the podium in the first concert.

The audience applauded and cheered lustily. The program consisted of Haydn's Surprise Symphony; Symphony No. 2 by the American Paul Creston, organist at St. Malachy's Church in New York; and Schubert's Symphony No. 7.

The audience kept calling for encores, and the orchestra played a special arrangement from Richard Strauss's "Rosenkavalier."

A crowd of several hundred milled about the streets outside the theater and cheered the orchestra as it entered and left.

The entire orchestra of Tallinn, Estonia, came to Leningrad in buses over rough roads to hear the concert.

The Estonian musicians also wanted to see and hear bass player Ludwig Juht, a native Estonian. They were disappointed to learn he was not on the tour.

However, Richard Burgin, the Boston orchestra's concertmaster, had an unexpected reunion with his brother Julian, who flew here from his home in Warsaw.

The brothers spent the day together and were to fly to Moscow together. It was their first reunion in eight years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,208

SEP 7 1956

LENINGRAD APPROVES BOSTON SYMPHONY

Reception Far Exceeds That Given Other American Artists

By STANLEY JOHNSON

LENINGRAD, Sept. 6 Æ — The Boston Symphony Orchestra scored the greatest musical triumph in Leningrad's modern history tonight. An audience of 2,200 applauded and cheered its opening concert of a Russian tour for half an hour.

The reception for the first Western symphony orchestra to play in the Soviet Union far exceeded that given violinist Isaac Stern, singer Jan Peerce or any other Western artist who has appeared lately in the Soviet Union.

In return, conductor Charles Mauch broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

It set off new uproar in the red, white and gold hall of the Leningrad Philharmonic.

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles ($3 to $10).

Violinist David Oistrakh sent a telegram to concertmaster Richard Burgin congratulating the orchestra and saying he looked forward to hearing it in Moscow.

Oistrakh played with the Boston Symphony last winter on his American tour.

The program opened with Beethoven's Third Symphony, estatically received by the musically highly literate audience.

Ravel's "Daphnis and Chloe" brought the greatest applause of the evening.

Before the concert itself, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

SEP 8 1956

Last Leningrad Concert

LENINGRAD, Sept. 7 (UP)—The Boston Symphony Orchestra gave its second and final Leningrad Concert today to a highly appreciative audience. It goes to Moscow tomorrow for three programs.

[143]

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SEPT 19

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 8 1956

Boston Symphony In Moscow Today

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Today's concert was conducted by Pierre Monteux, conductor emeritus of the Boston orchestra and conductor of the San Francisco Symphony orchestra. The regular conductor, Charles Munch, was on the podium yesterday.

The audience applauded and cheered lustily. The program consisted of Haydn's Surprise Symphony; Symphony No. 2 by the American Paul Creston, organist at St. Malachy's church in New York, and Shubert's Symphony No. 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

SEP 8 1956

(AP Wirephoto)

BOSTON SYMPHONY IN LENINGRAD— Charles Muench conducts touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. After a second performance in the once imperial city of Russia, the orchestra will go to Moscow for a weekend appearance. The accoustics of this chandelier-lighted hall were described as excellent by the members of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 8 1956

3 Symphony Moscow Fetes

LENINGRAD (AP)—The Boston Symphony Orchestra gave its second and final Leningrad concert to a highly appreciative audience. It goes to Moscow today for three programs.

Friday's concert was conducted by Pierre Monteux, conductor emeritus of the Boston orchestra and conductor of the San Francisco Symphony Orchestra. The regular conductor, Charles Munch, was on the podium Thursday.

AUDIENCE CHEERS

The audience applauded and cheered.

The program consisted of Haydn's Surprise Symphony; Symphony No. 2 by the American, Paul Creston, organist at St. Malachy's Church in New York; and Shubert's Symphony No. 7.

The audience kept calling for encores and the orchestra played a special arrangement from Richard Strauss' Rosenkavalier.

The entire orchestra of Talin, Estonia, came to Leningrad in buses over rough roads to hear the concert.

The Estonian musicians also wanted to see and hear bass player Ludwig Juht, a native Estonian. They were disappointed to learn he was not on the tour.

REUNION HELD

However, Richard Burgin, the Boston orchestra's concertmaster, had an unexpected reunion with his brother, Julian, who flew here from his home in Warsaw, Poland.

The brothers spent the day together and fly to Moscow together today. It is their first reunion in eight years.

(See Photo in Center Fold)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
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SEP 8 1956

In Russia—Ch
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Leningrad Again Hails Symphony

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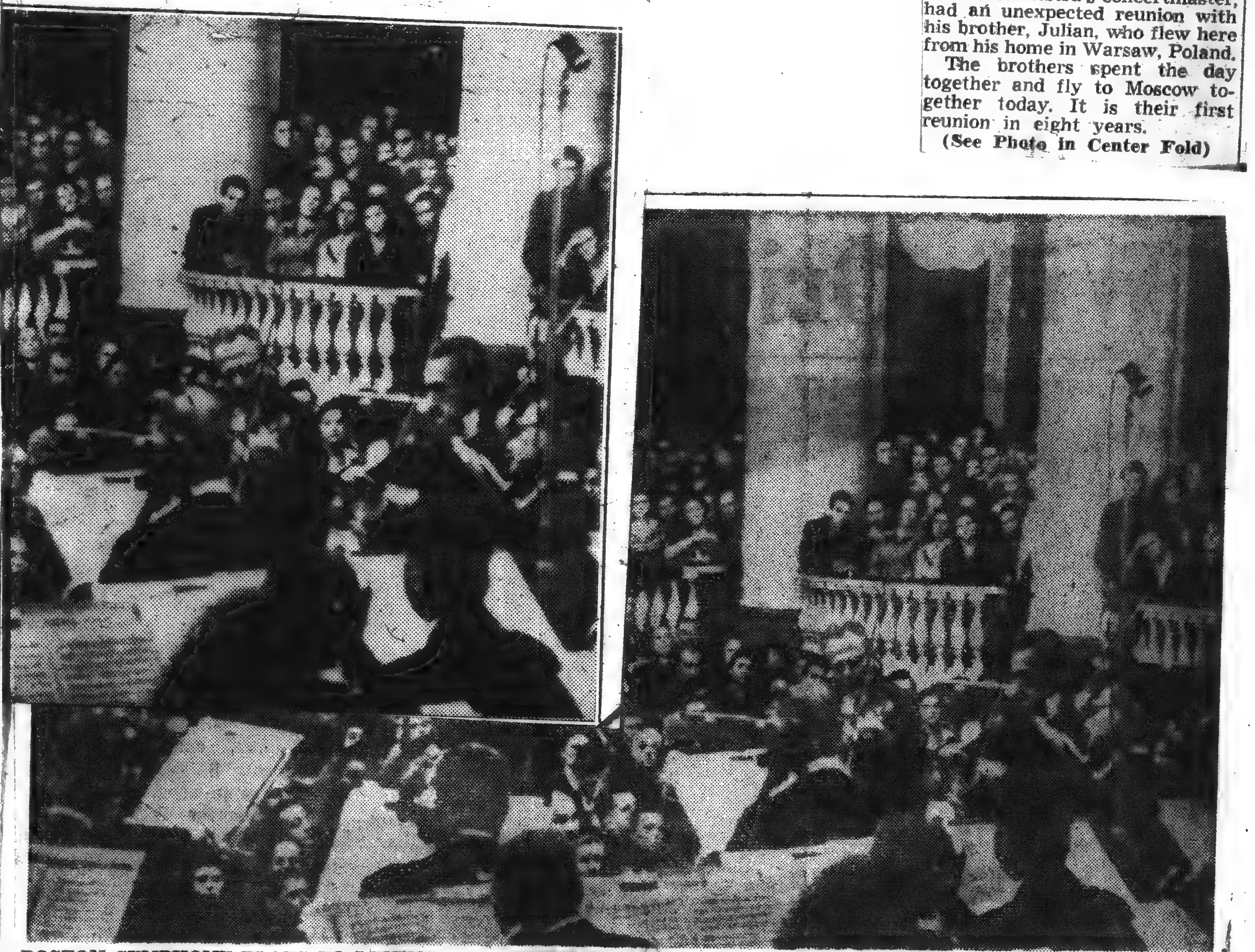
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200



BOSTON SYMPHONY PLAYS TO LENINGRAD AUDIENCE—Conductor Charles Munch conducts the touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. The orchestra is the first major western musical ensemble to tour the Soviet Union in recent years. (AP Wirephoto)

Symphony Again Given Red Ovation

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Reds Rave

The Boston Symphony Orchestra, on tour of Europe, plays to an enthusiastic capacity audience at Leningrad Philharmonic Hall during first concert in Russia. They later played two concerts in Moscow, "wowing" the Reds with "rock an' roll" tunes. Director Charles Munch (left center) conducts.

AP Photo

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Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 8 1956

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 8 1956

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(AP Wirephoto)

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 8 1956

In Russia—Charles Muench conducts touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. Orchestra is the first major Western musical ensemble ever to tour Soviet Russia. (**Story, P. 16**)

BOSTON SYMPHONY PLAYS TO LENINGRAD AUDIENCE—Conductor Charles Munch conduct Orchestra in Leningrad's Philharmonic Hall. The orchestra is the first major western musical en in recent years. (AP Wirephoto)

New England Newsclip Agency, Inc.
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American (e)
BOSTON, Mass.
Independent
Circ. 184,978

SEP 10 1956

Reds Rave

The Boston Symphony Orchestra, on tour of Europe, plays to an enthusiastic capacity audience at Leningrad Philharmonic Hall during first concert in Russia. They later played two concerts in Moscow, "wowing" the Reds with "rock an' roll" tunes. Director Charles Munch (left center) conducts.

AP Photo

[144]

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Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 8 1956

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BOSTON, Mass.
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SEP 8 1956

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(AP Wirephoto)

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(See Photo in Center Fold)

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... winning a ...n is a real job ...can in New ...population of ... of which a

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PAT HARRINGTON
"Harbor Lights" opens the new legitimate season Sept. 17 at the Wilbur.

HOUSE REHEARSAL

F. Hugh Herbert's comedy "The Best House in Naples," is now rehearsing under Claude Dauphin's direction. The play be...

...in Russia—Charles Muench conducts touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. Orchestra is the first major Western musical ensemble ever to tour Soviet Russia. (**Story, P. 16**)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 8 1956

BOSTON SYMPHONY PLAYS TO LENINGRAD AUDIENCE—Conductor Charles Munch conducts the touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. The orchestra is the first major western musical ensemble to tour the Soviet Union in recent years. (AP Wirephoto)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,978

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AP Photo

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[145]

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

SEP 8 1956

Associated Press radiophoto

Boston Symphony Orchestra on Russian Tour

Charles Munch conducting the Boston Symphony Orchestra in a performance at Leningrad's Philharmonic Hall Thursday night. The orchestra is making a tour of the Soviet Union. It will play in Moscow today and tomorrow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

SEP 11 1956

Hub's Symphony Wows Russians

LENINGRAD AUDIENCE packed Philharmonic Hall there for appearance of the Boston Symphony Orchestra. Photo at right shows Charles Munch conducting concert. At left, sign outside hall printed in Russian reads "Boston Symphony Orchestra (U.S.A.), Pierre Monteux, Charles Munch."

(AP Photos)

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
ndependent Republican
Circ. 198,749

SEP 10 1956

Flowers For The Finest

(UP Telephoto)

R BOSTON SYMPHONY—Charles Munch, (right) conductor ymphony Orchestra, accepts several bouquets of flowers prior to ert at Leningrad in Soviet Union. Holding bouquet at left is (glasses), manager of the orchestra.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

SEP 8 1956

A member of the touring Boston Symphony had a conversation with a leading member of the cultural community in Leningrad last night and reported that it went this way:

"Tell me, what do Americans really think about Bulganin and Khrushchev?"

The American said he hesitated on that one, so the Russian pressed on:

"Come, come, I won't betray you."

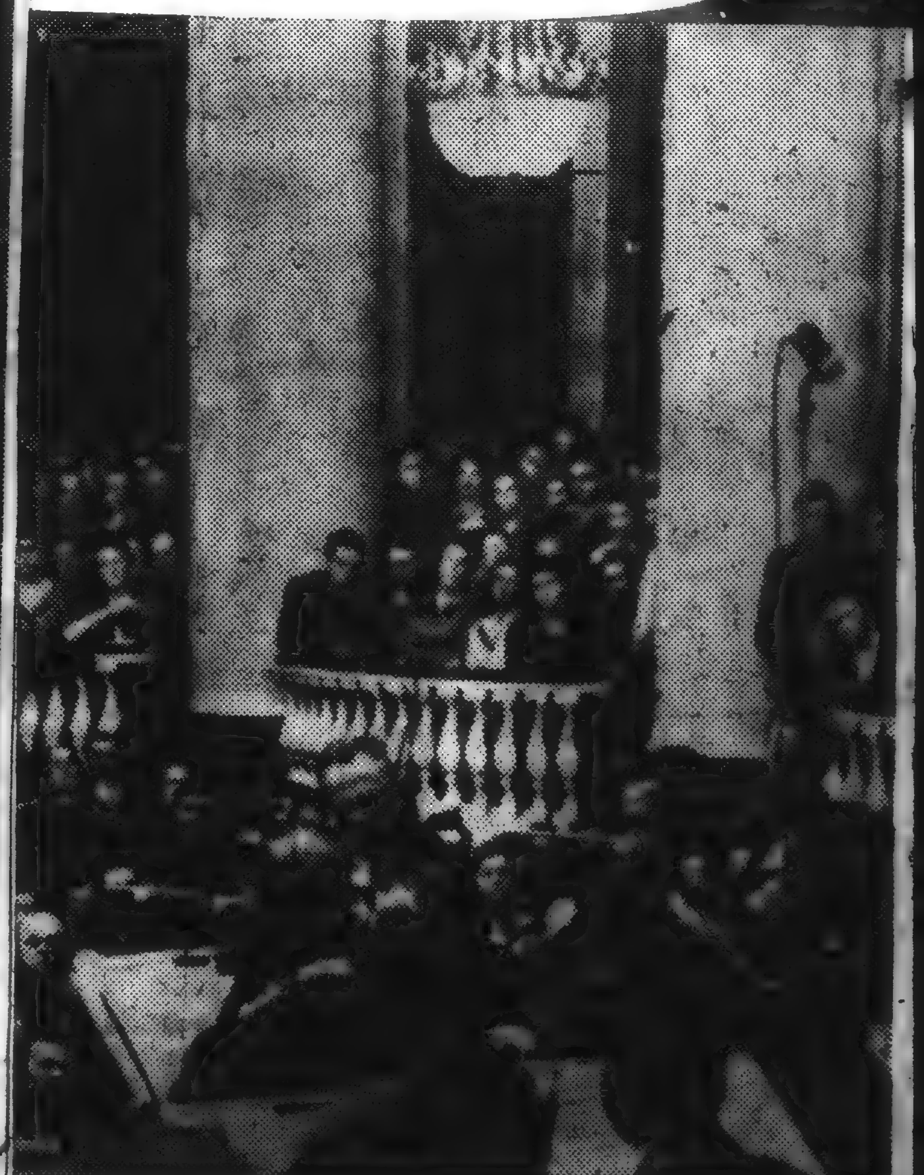
The musician then said that, judging from press reports, Americans thought Bulganin more of a gentleman than Khrushchev, who appeared somewhat vulgar.

"That's what we think, too," the Russian said.

Boston Symphony Gives Concert

Charles Munch, conductor of the Boston Symphony Orchestra, is shown in a performance in Leningrad's Philharmonic Hall Thursday night. The orchestra is the first major western musical organization to tour the Soviet Union and following a second performance in Leningrad will go to Moscow to play over the weekend. The acoustics of the chandelier-lighted hall were described as excellent by the musicians.

(AP Wirephoto via radio from Moscow)



Associated Press Radiophoto

PREMIERE: Charles Munch conducting the Boston Symphony Orchestra Thursday night in Leningrad in first of several concerts in the Soviet Union. The Boston, acclaimed by the audience, is first U. S. orchestra to play in Soviet Union.

[145]

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

SEP 8 1956

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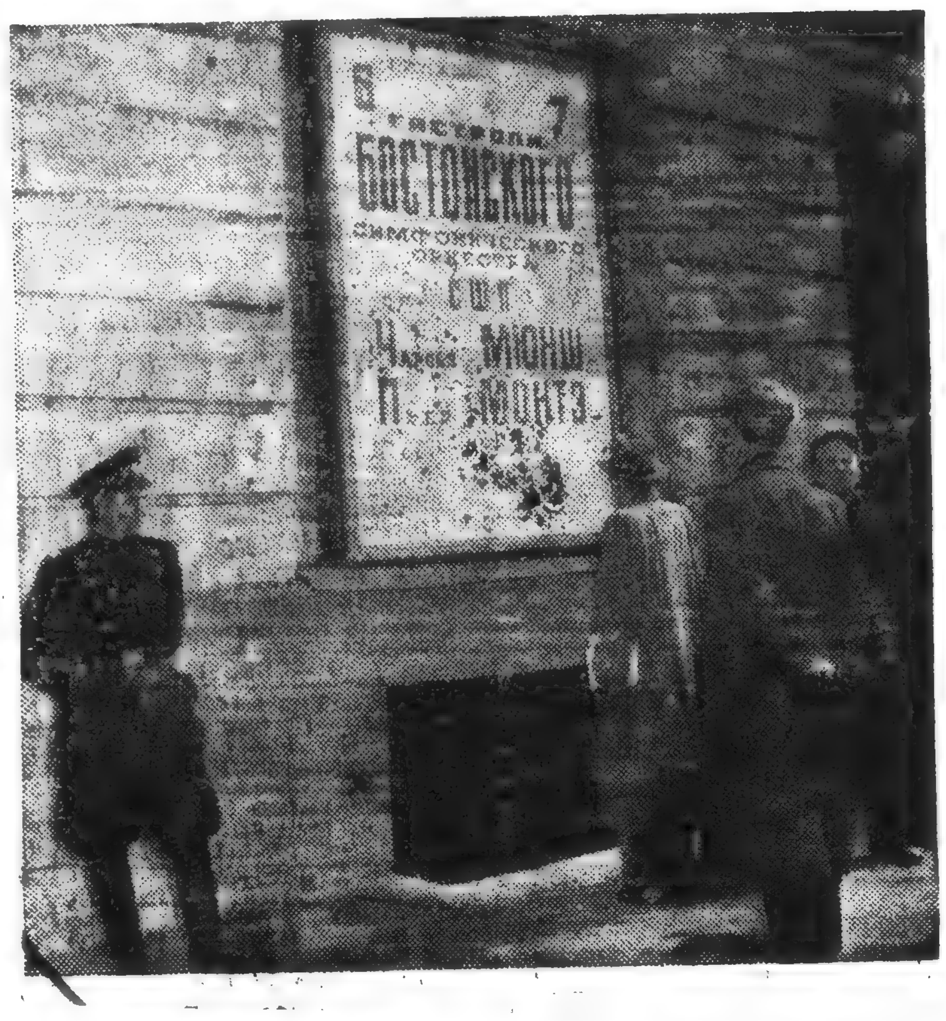
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

SEP 11 1956

Hub's Symphony Wows Russians



LENINGRAD AUDIENCE packed Philharmonic Hall there for appearance of the Boston Symphony Orchestra. Photo at right shows Charles Munch conducting concert. At left, sign outside hall printed in Russian reads "Boston Symphony Orchestra (U.S.A.), Pierre Monteux, Charles Munch."
(AP Photos)

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 10 1956

Flowers For The Finest

(UP Telephoto)

R BOSTON SYMPHONY—Charles Munch, (right) conductor ymphony Orchestra, accepts several bouquets of flowers prior to ert at Leningrad in Soviet Union. Holding bouquet at left is (glasses), manager of the orchestra.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502

SEP 7 1956

East and West Meet on Bulganin

A member of the touring Boston Symphony had a conversation with a leading member of the cultural community in Leningrad last night and reported that it went this way:

"Tell me, what do Americans really think about Bulganin and Khrushchev?"

The American said he hesitated on that one, so the Russian pressed on:

"Come, come, I won't betray you."

The musician then said that, judging from press reports, Americans thought Bulganin more of a gentleman than Khrushchev, who appeared somewhat vulgar.

"That's what we think, too," the Russian said.

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Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

SEP 8 1956

Boston Symphony Gives Concert

Charles Munch, conductor of the Boston Symphony Orchestra, is shown in a performance in Leningrad's Philharmonic Hall Thursday night. The orchestra is the first major western musical organization to tour the Soviet Union and following a second performance in Leningrad will go to Moscow to play over the weekend. The acoustics of the chandelier-lighted hall were described as excellent by the musicians.

(AP Wirephoto via radio from Moscow)

Associated Press Radiophoto

PREMIERE: Charles Munch conducting the Boston Symphony Orchestra Thursday night in Leningrad in first of several concerts in the Soviet Union. The Boston, acclaimed by the audience, is first U. S. orchestra to play in Soviet Union.

[145]

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SEP 8 1956

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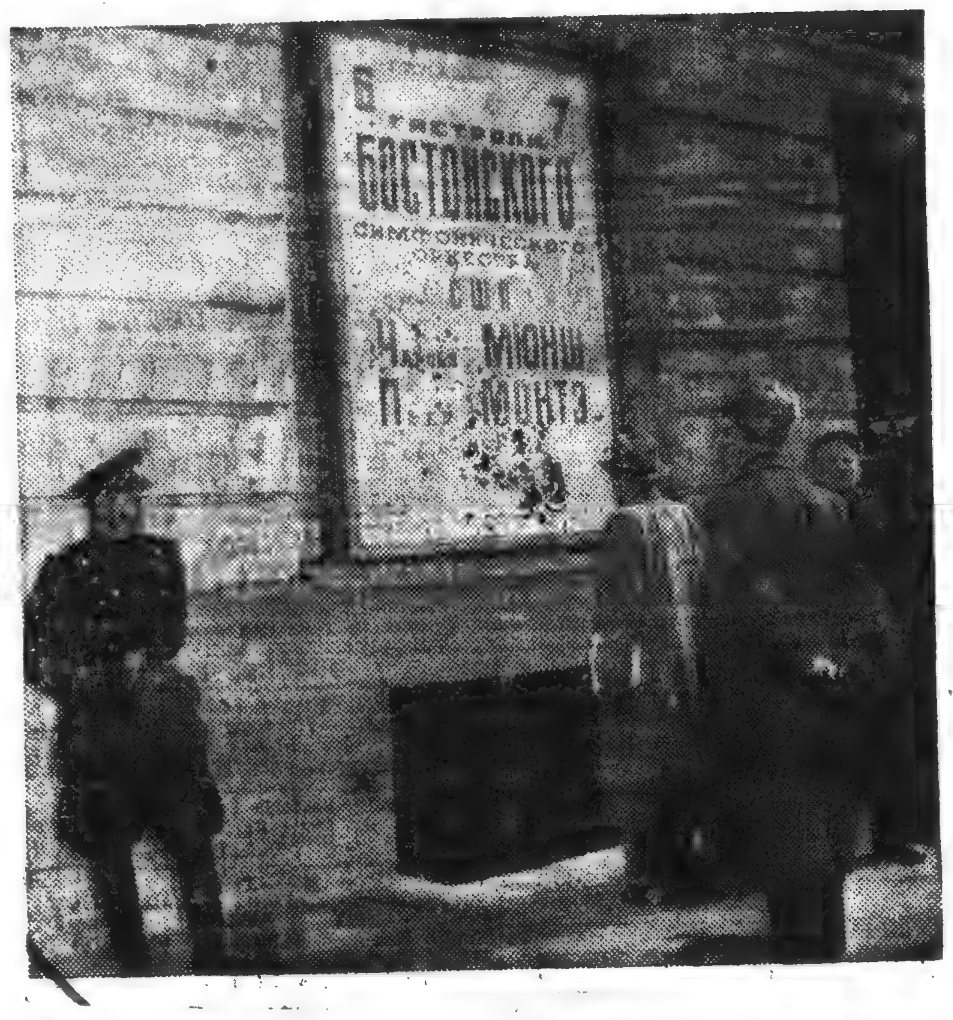

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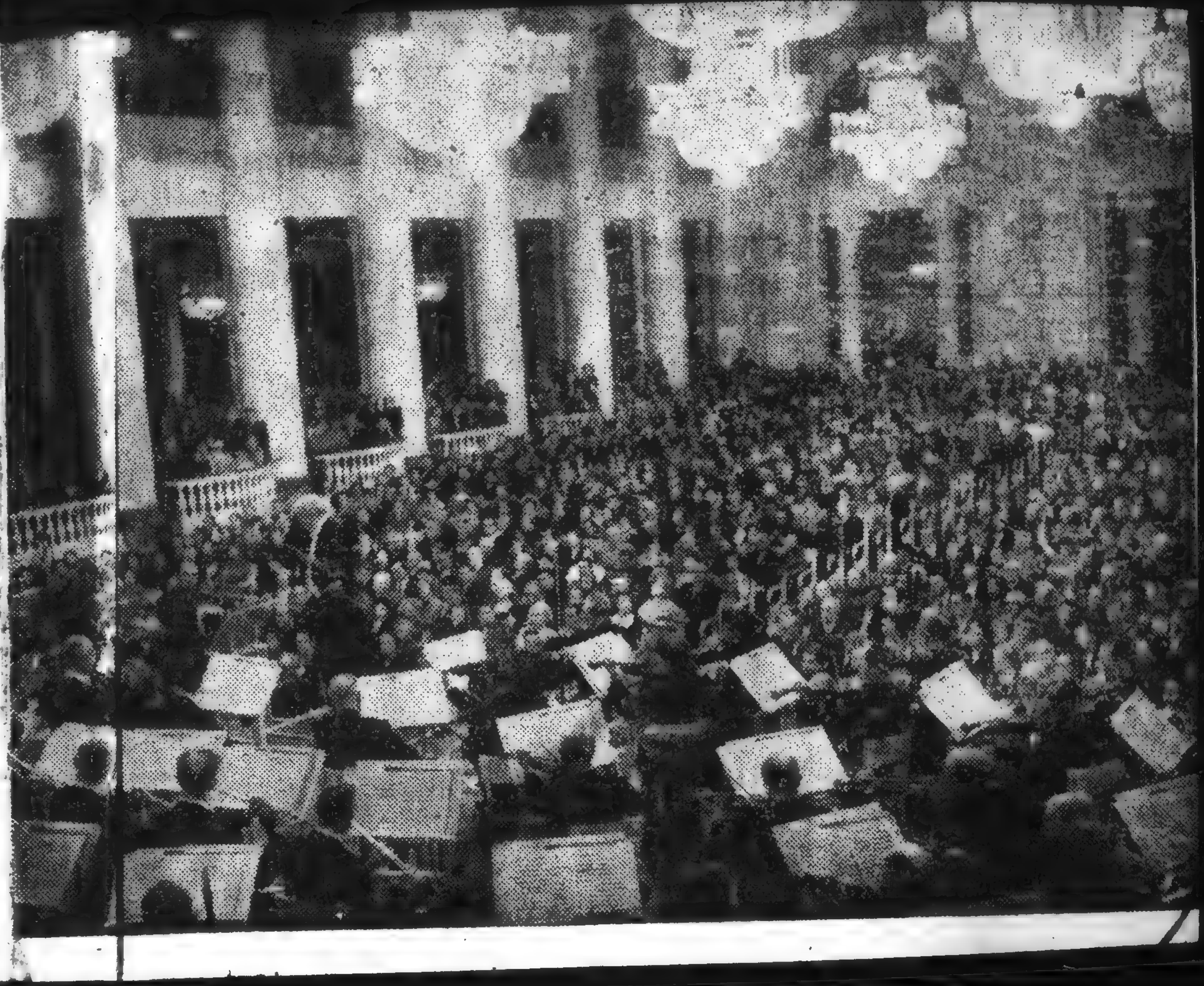

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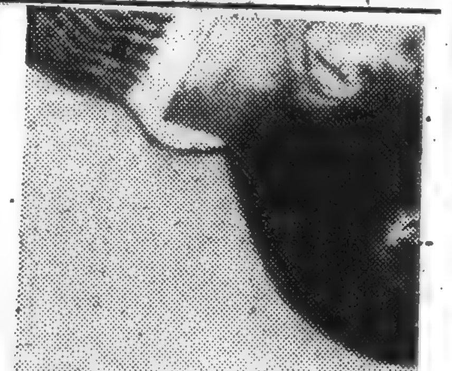

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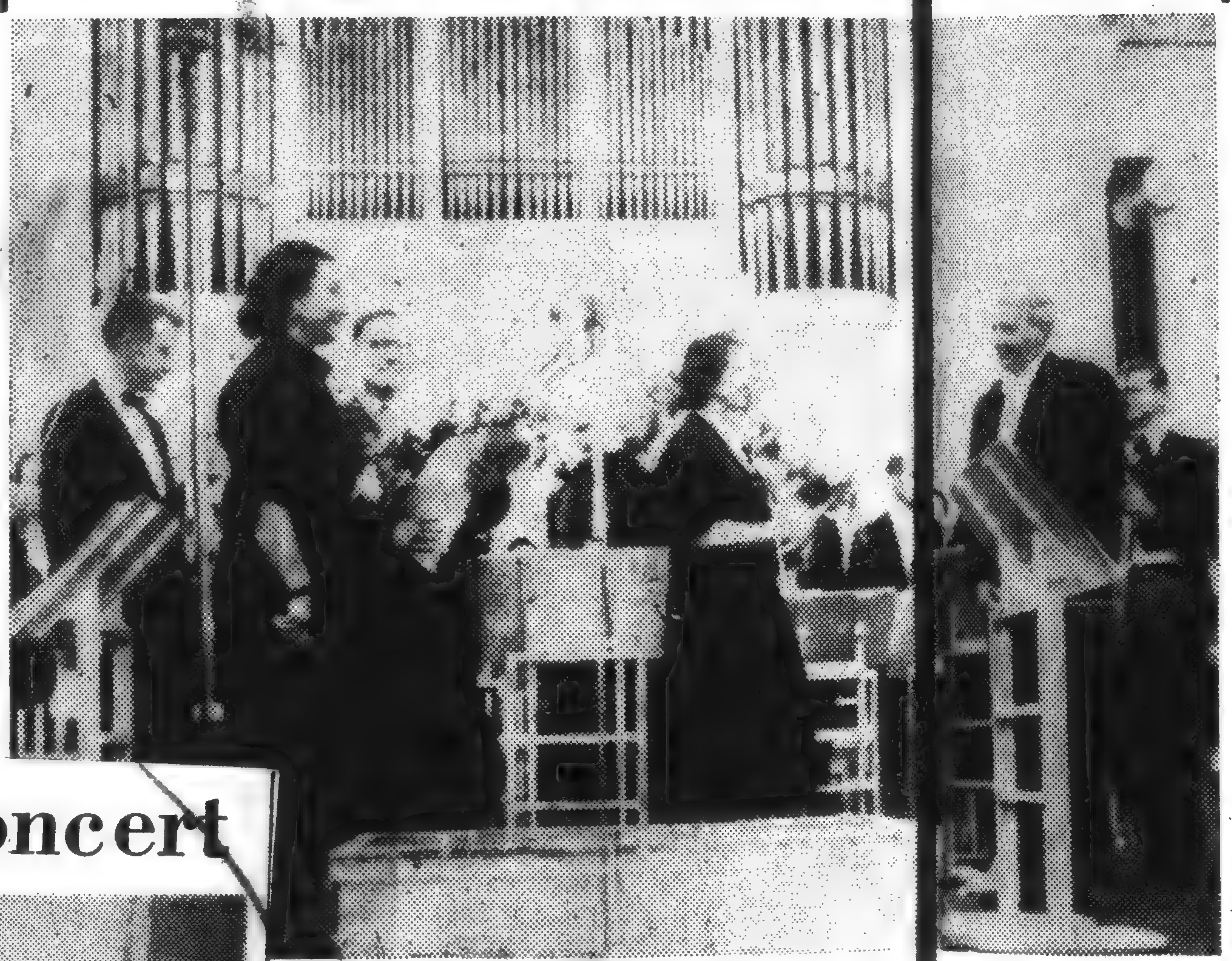

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Journal-Courier (m)
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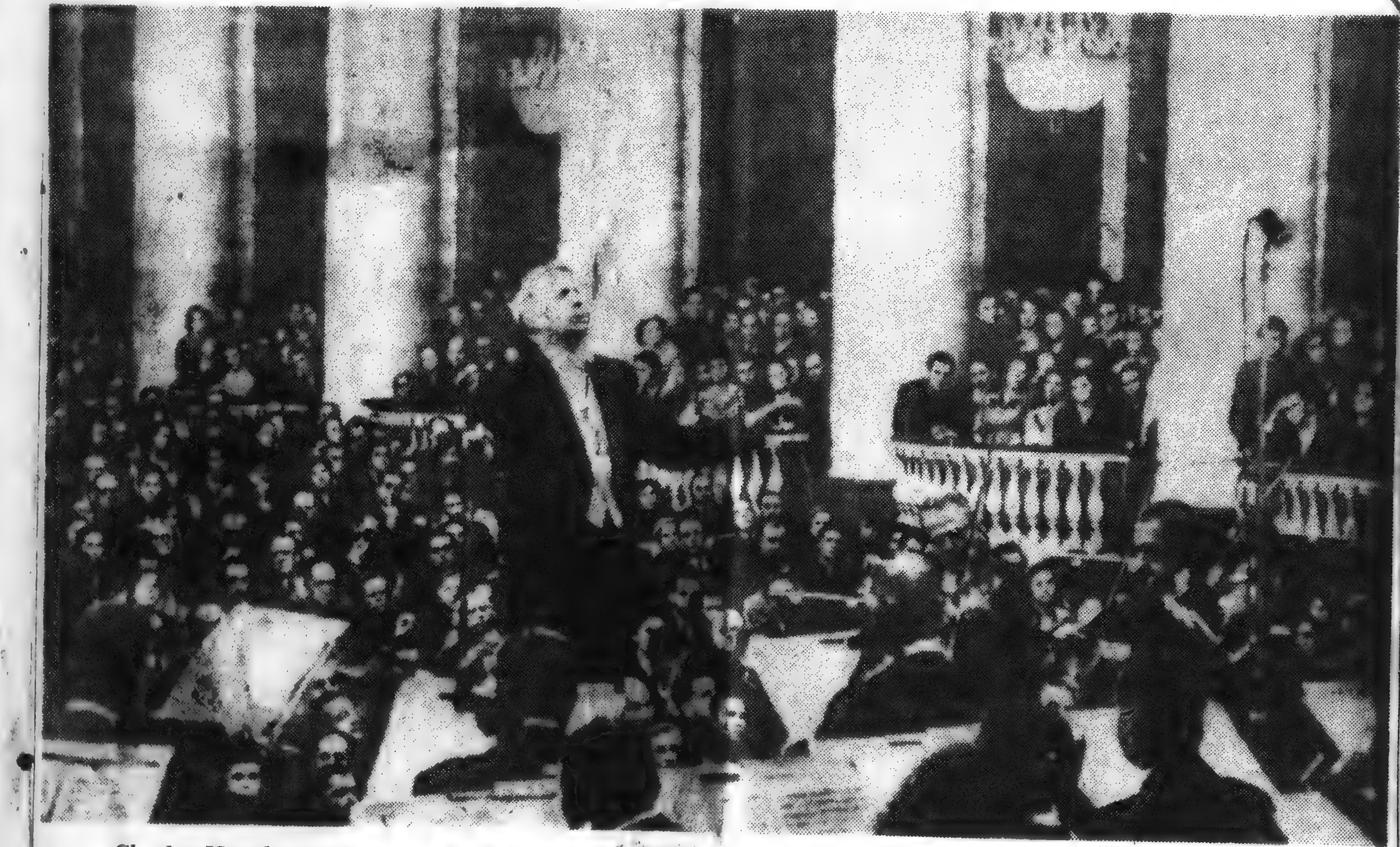
SEP 8 1956

Burrelle's

Boston Symphony Gives Leningrad Concert



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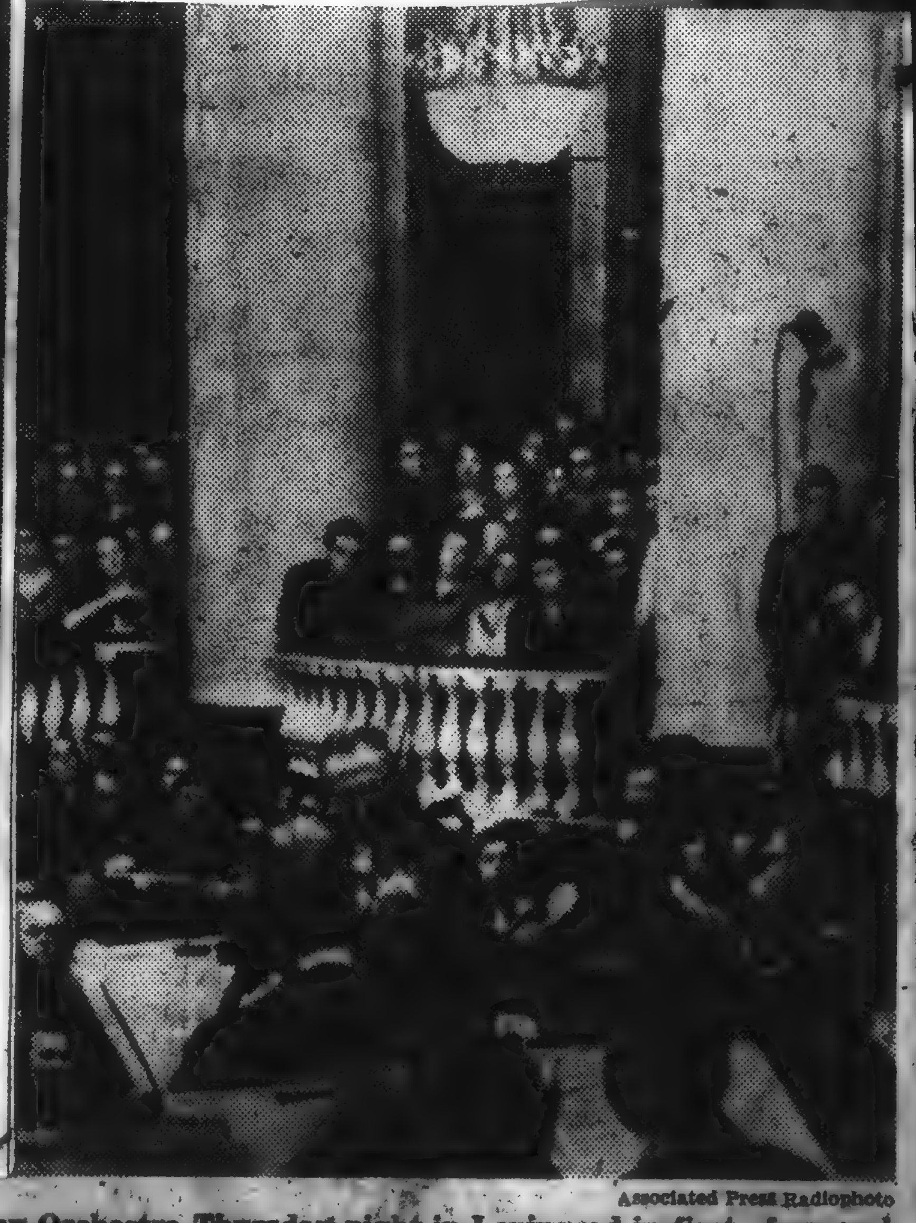

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Evening Globe
BOSTON, Mass.
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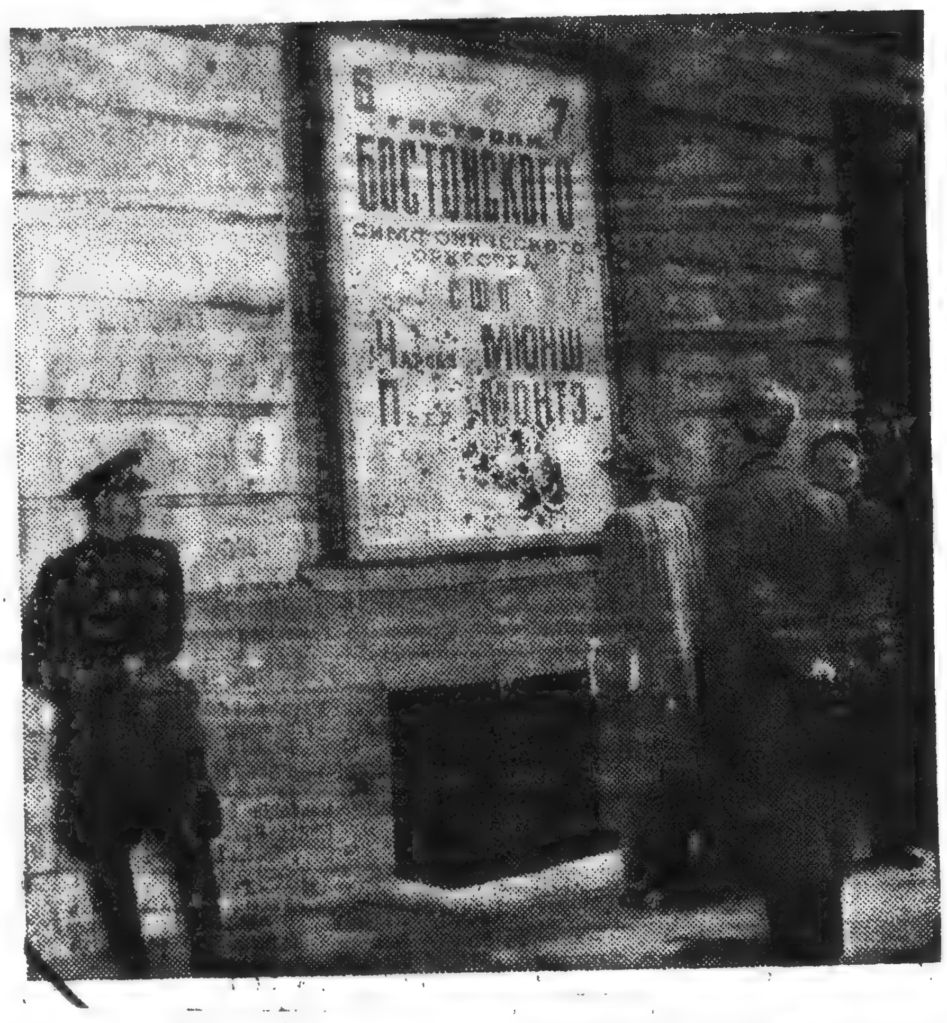
SEP 11 1956



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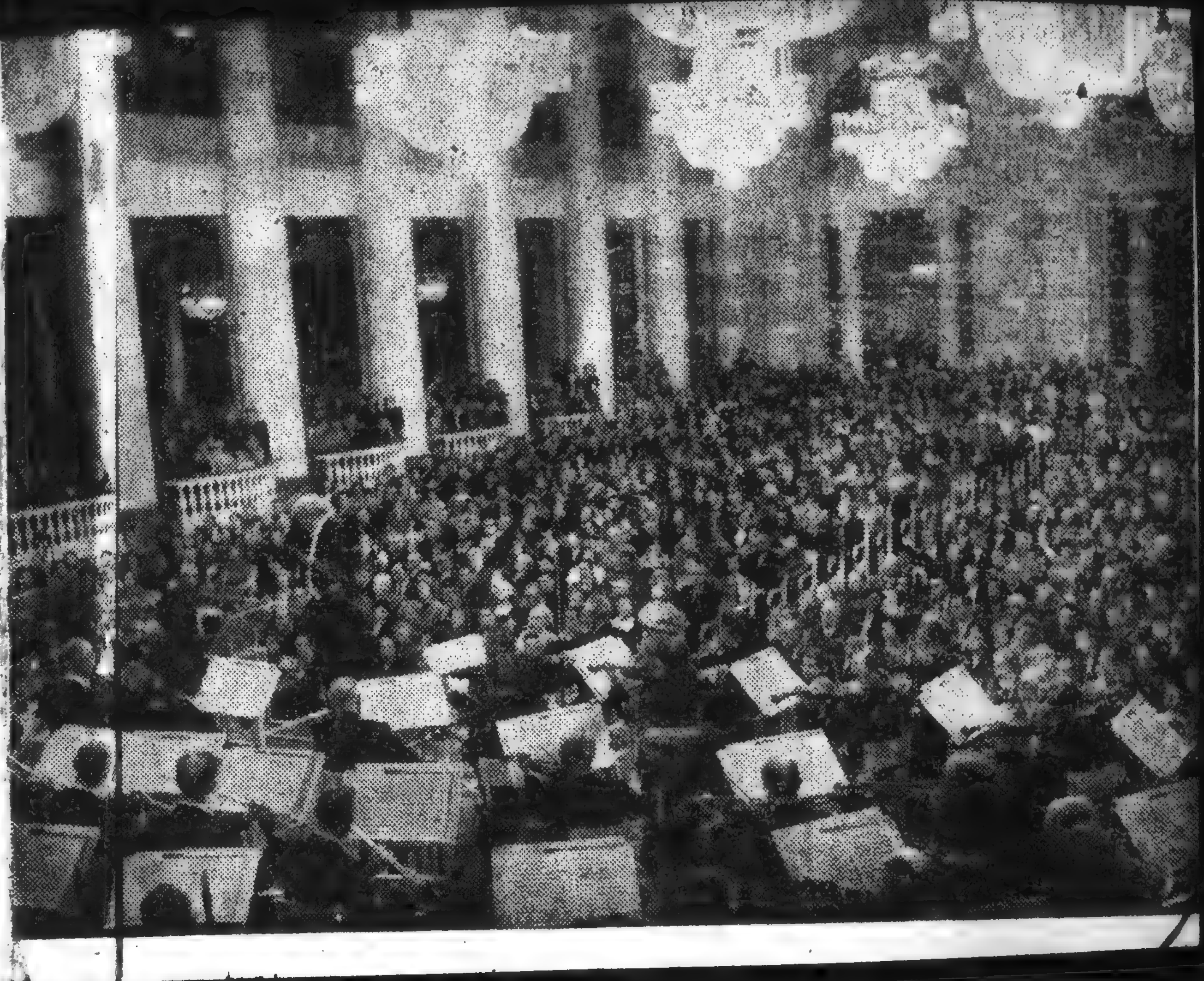

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Independent Republican
Circ. 198,749

SEP 10 1956

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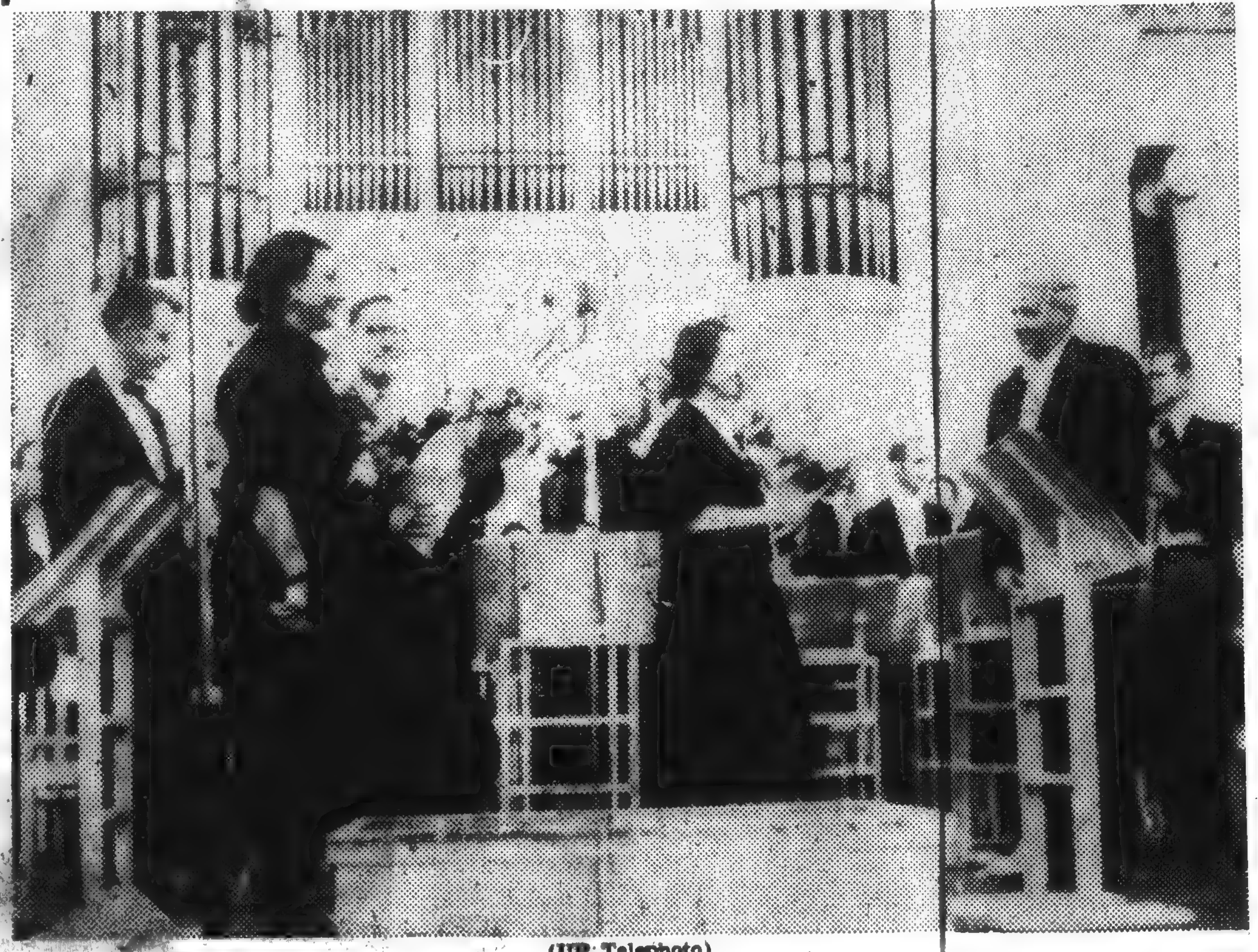

(UP Telephoto)

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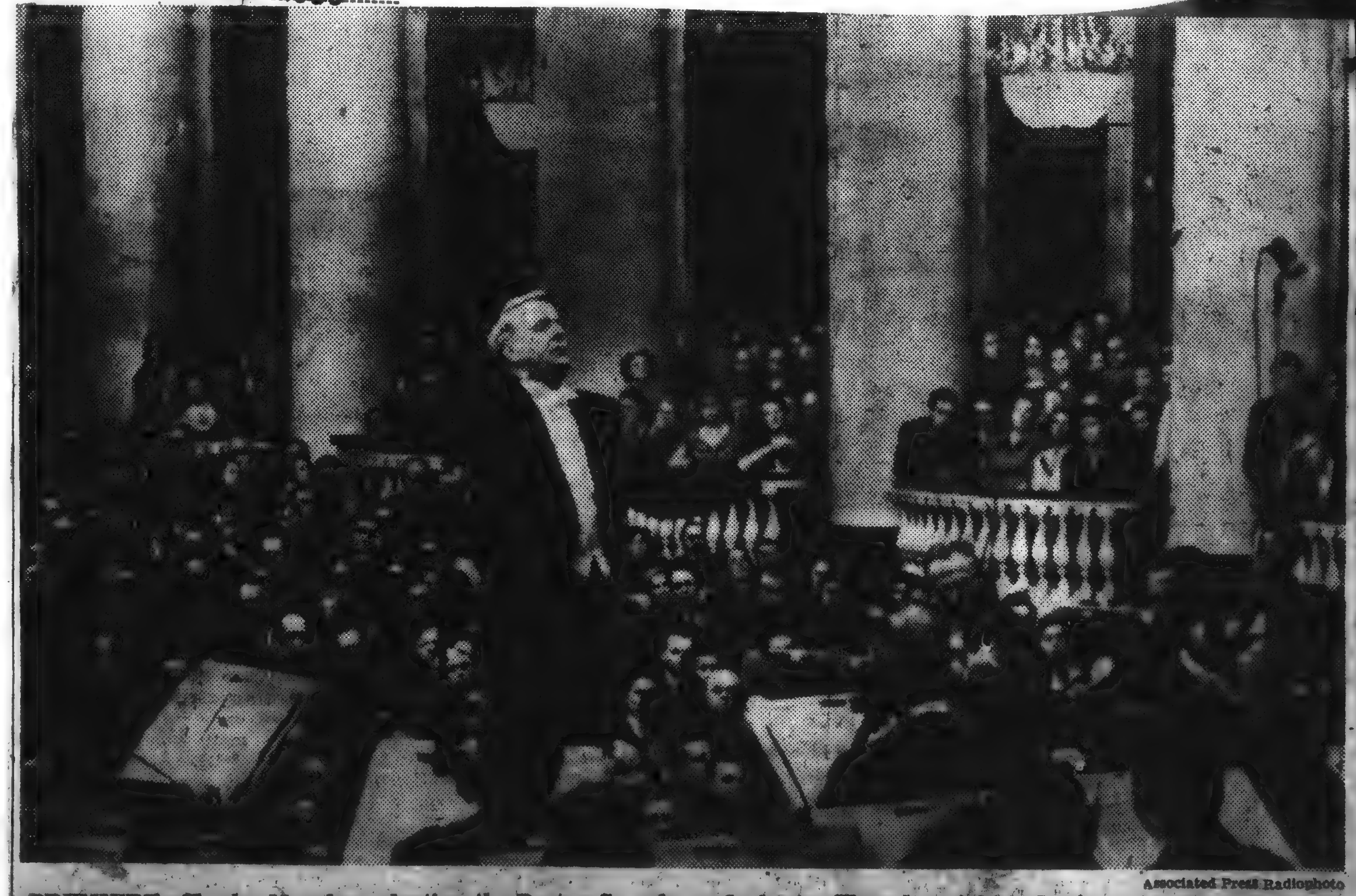
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

SEP 8 1956



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Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,613

SEP 8 1956

Today

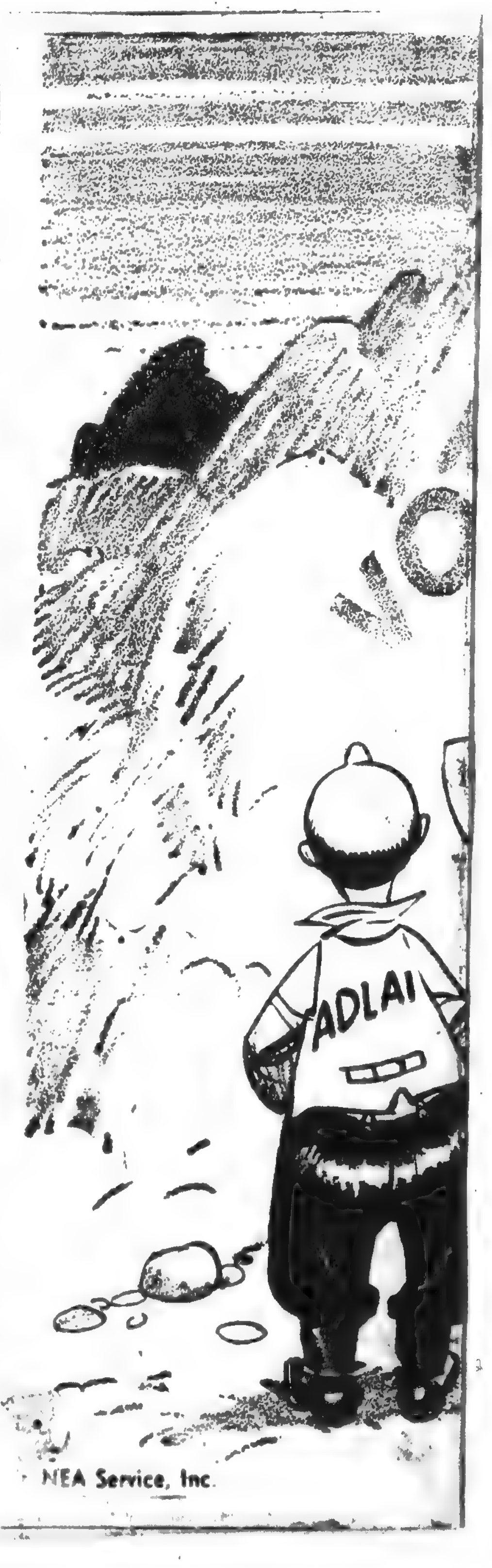
bor Urged To Face Facts
ight To Work' Fight . . .

AVID LAWRENCE

TON, Sept. 6—When the Sec-
abor—himself a critic of "right
aws—says that the Democratic
"hypocritical" and that organ-
annot get the legislation it wants
ny of the Democrats in Con-
ever vote for it, this would seem
e of news.
Mitchell feels that organized
t facing the situation realistic-
opyrighted interview in the cur-
of U. S. News & World Report,
declares that repeal of the pro-
e Taft-Hartley act which per-
tes to pass "right to work" laws
accomplished in the foreseeable
says:
that organized labor should be
ough to know that with the pres-
here or climate of the country,
f 'overhaul' (of the Taft-Hartley
they would expect cannot come
rdless of what administration is

Democratic States

mple, with respect to the so-called
ork' laws which the Democratic
Chicago promised to abolish, la-
s the states which have passed
are predominantly Democratic.
states which have these laws, 13
cratic: Alabama, Arizona, Arkan-
da, Georgia, Louisiana, Missis-



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BRISTOL, VA.
Virginia-Tennessean
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SEP 1 0 1956

First Since 1917

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New England Newsclip Agency, Inc.
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Express (e)
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SEP 13 1956

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SEP 13 1956

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Independent Republican
Circ. 11,035

SEP 13 1956

Conductor Plans U.S. Tour For Reds

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New England Newsclip Agency, Inc.
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Independent
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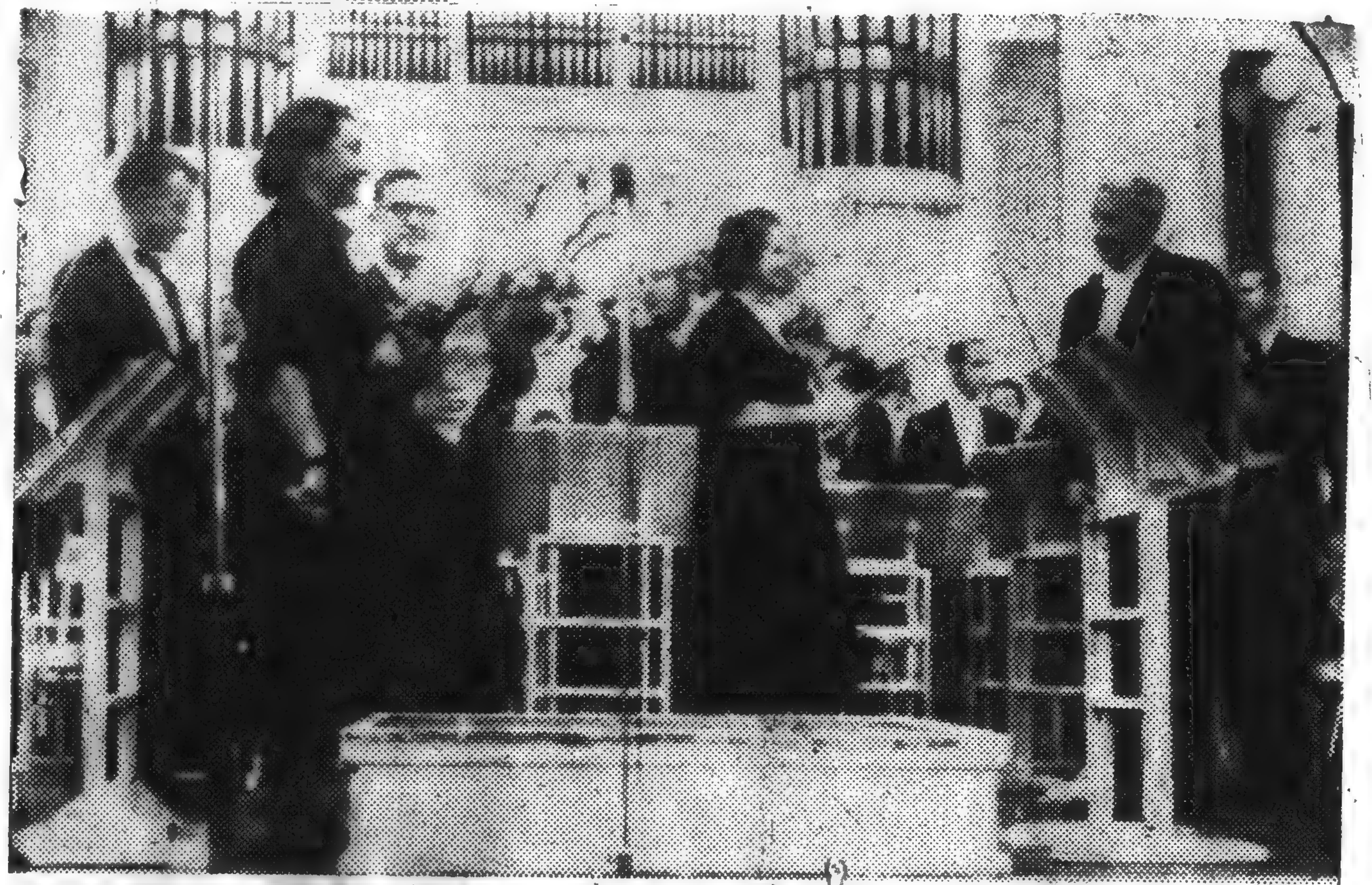
SEP 12 1956



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Independent
Circ. 40,485

SEP 13 1956

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

SEP 8 1956

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Windham County
Observer
PUTNAM, Conn.
Weekly Independent
Circ. 2,860

SEP 12 1956

Musicians In Russia—

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.

—New York Times

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

SEP 11 1956

Leningrad Is Jumpin'

The Boston Symphony Orchestra didn't make its Russian debut exactly as scheduled, but it apparently was quite a hit, nevertheless.

At Leningrad, the first stop on its tour of the Soviet Union, three members of the orchestra took over the bandstand at the Hotel Europe for a few choruses of "Where or When." The combination of bass, vibraphone and drums had the ballroom jumping, from all reports.

This may not have been the type of cutural interchange the orchestra's tour is aimed at bringing about. But cultural or not, it went over big with the audience. And that's what counts.

The next step, logically, would be to send Louis Armstrong and his group to follow up this initial missionary work. Not that we don't have faith in the Boston Symphony. We do. But if jazz is the thing that will do the trick, Louis is the man to solidify any temporary gains the symphonists may have racked up.

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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BRISTOL, VA.
Virginia-Tennessean
Circ. D. 5,949

SEP 1 0 1956

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Independent Republican
Circ. 30,719
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Gazette (e)
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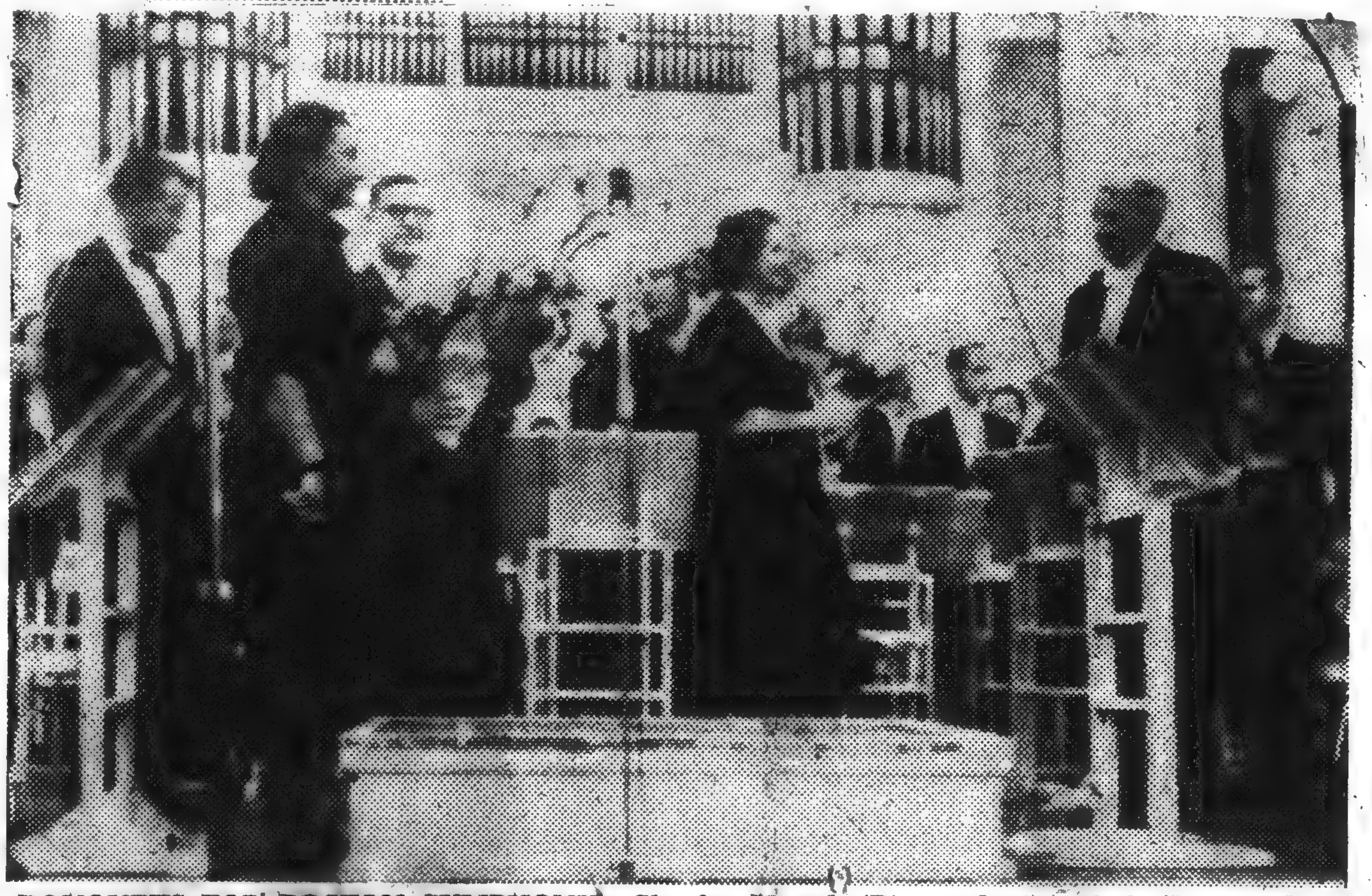
SEP 12 1956



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Independent
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TSFIELD, Mass.
Independent
Circ. 27,844

SEP 8 1956

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Observer
PUTNAM, Conn.
Weekly Independent
Circ. 2,860

SEP 12 1956

Musicians In Russia—

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—New York Times

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

SEP 11 1956

Leningrad Is Jumpin'

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This may not have been the type of cutural interchange the orchestra's tour is aimed at bringing about. But cultural or not, it went over big with the audience. And that's what counts.

The next step, logically, would be to send Louis Armstrong and his group to follow up this initial missionary work. Not that we don't have faith in the Boston Symphony. We do. But if jazz is the thing that will do the trick, Louis is the man to solidify any temporary gains the symphonists may have racked up.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BRISTOL, VA.
Virginia-Tennessean
Circ. D. 5,949

SEP 1 0 1956

First Since 1917

For the first time since the Bolshevik Revolution of 1917, an American Symphony orchestra played in Russia. The Boston Symphony, currently on tour in Europe, played in Lenningrad in the hall of the Conservatory. Outside the marbled column auditorium there were hundreds who were unable to buy tickets. Many of these stopped the orchestra members as they came from the hall after the concert and asked them why they did not stay longer and give more concerts. The success of the concert was so overwhelming they were forced to play an encore, something American major symphony orchestras never do.

To cap the climax of their triumph, Moscow Radio called the concert "a great success." Such warm praise of American effort is seldom granted us by Radio Moscow.

In America, last winter, Soviet performers such as the legendary David Oistraikh played to capacity audiences in Carnegie Hall and elsewhere. Like many Soviet performers, Oistraikh outsells some Americans in record sales here.

All of this merely proves that much of the quarreling we do with other countries is the fault of the leaders of the country. The ability of the peoples to get along with and to appreciate each other is demonstrated in this manner.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,719

SEP 13 1956

Soviet Orchestra May Visit U. S.

LONDON (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was quoted by Moscow Radio today as saying he hoped to organize an American tour for the Leningrad Philharmonic.

"On my return to the United States I will devote every effort to organizing the tour," he was quoted as saying in an interview. "I would like to come to Russia as often as possible and I should like to have your splendid musicians frequent guests in our country. World peace is the goal for which we must strive."

Soviets Say Munch Wants Red Musicians Tour US

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MUNCH PROPOSES SOVIET U. S. TOUR

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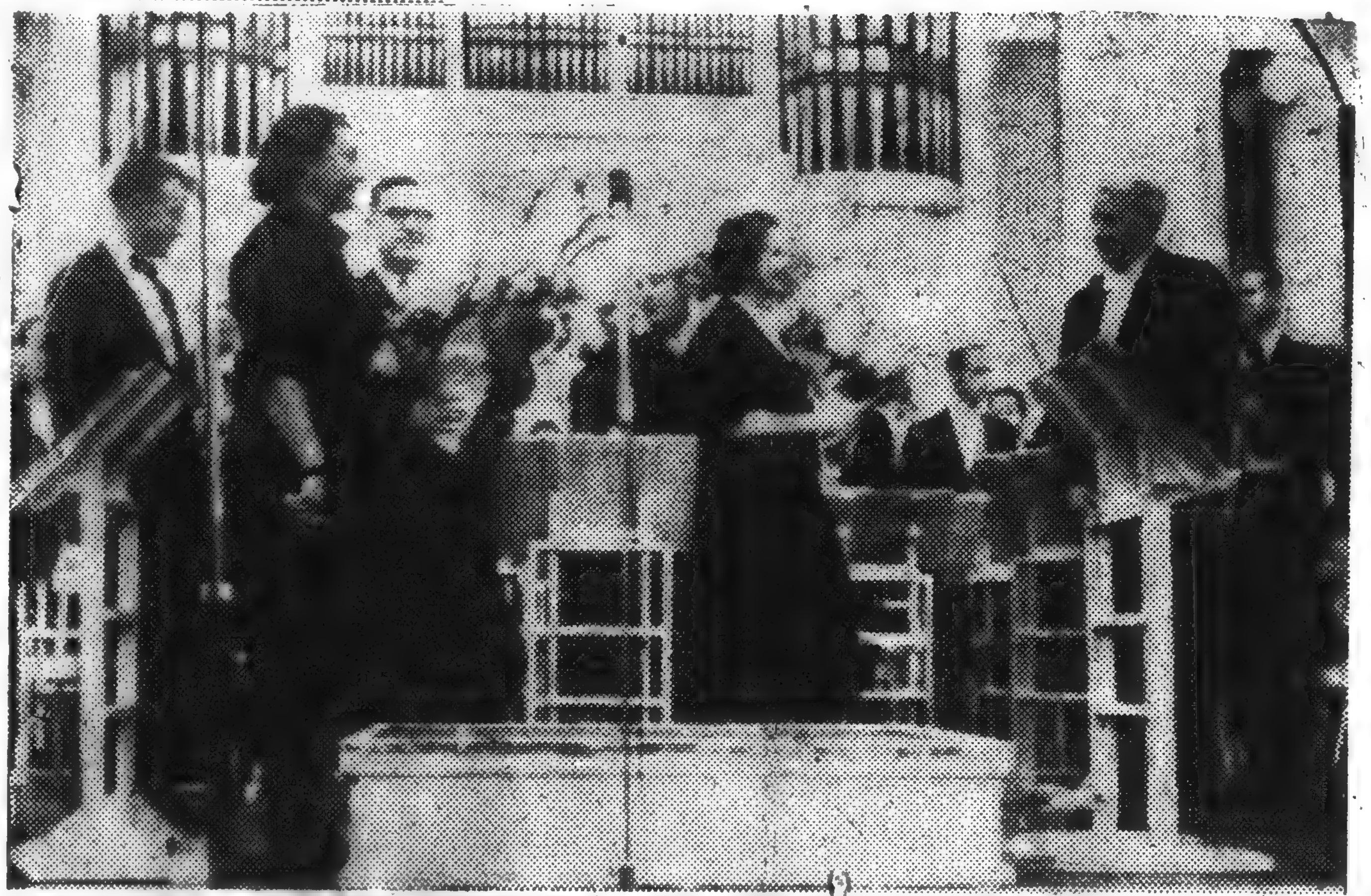
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

SEP 12 1956



BOUQUETS FOR BOSTON SYMPHONY—Charles Munch (R), conductor of the Boston Symphony Orchestra, receives several bouquets of flowers prior to the orchestra's concert at Leningrad Philoharmonic Hall, Leningrad, Russia. With the women making the presentation is Ilya Schpilberg (just right of the microphone in C), concertmaster of the Leningrad Philharmonic. Holding bouquet at left is Thomas D. Perry (glasses), manager of the Boston Symphony. The orchestra, on a European tour, was in Leningrad last Thursday and Friday. (Unifax R)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

SEP 13 1956

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shire Eagle (e)
TSFIELD, Mass.
Independent
Circ. 27,844

SEP 8 1956

The BSO in Leningrad

Even if there had been no cold war, the tour of an American symphony orchestra into Russia would have been an event of epochal artistic importance. Taking an American orchestra to the British Isles and the capitals of eastern Europe is a major financial undertaking, calling for the help of capitalistic angels and foundations. Violinist Isaac Stern, for instance, going to Russia for a series of concerts is a miniscule operation in comparison to transporting into Moscovy a 104-man symphony orchestra with its librarians, baggagemasters and managerial staff. Therefore, when these comrades not compromising the political and artistic elite complain that the Boston Symphony Orchestra's stay is far too short and that there should be many more than the five scheduled concerts in the U.S.S.R. so that more of them could hear a U.S. symphony orchestra, there are good capitalistic reasons why it can not be so.

Actually, the triumph of the BSO in Leningrad (and its anticipated tumultuous reception in Moscow) could only come because, firstly, the group was officially invited to make the trip and, secondly, because the Russian government agreed to underwrite all the expenses of the tour while the band was on Russian soil. This is considerable help, indeed. Let it be noted that a U.S. symphony organization, even at its home concert halls, is a deficit proposition and its red ink must be absorbed by the black ink in the checkbooks of its rich well-wishers. Otherwise, tickets would have to be so high that the middle-class public could not afford to attend regularly.

And, of course, there is another, and more compelling, reason why the BSO can not make an extended tour of Russia. It has its own commitments at Symphony Hall in Boston come early October. This is assuming that the Russian government would continue to be willing to pick up the tab for additional concerts at Kiev, Rostov, Odessa, Kharkov, or the cities on the Volga which Serge Koussevitzky as a rising young Russian conductor visited with a symphony orchestra on a steamboat in Czarist days.

However, the very indignation of the comrades at their short artistic shrift is some indication of the supranational hunger and thirst which exists and which transcends political differences. Our curiosity about the Russian Ballet can be no less than theirs about our own Tanglewood orchestra. So let there be more interchange of the performing and visual arts. Here is where foreign aid, on a two-way basis, makes sense, and leaves everyone richer—and just possibly less bellicose. And let us not forget who it was that first parted the curtain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Windham County
Observer
PUTNAM, Conn.
Weekly Independent
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[146]

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DENVER, COLO.
POST
Circ. D. 236,366 - S. 353,675

SEP 16 1956

Just Unlucky

THIS has been a great season for the dissemination of American culture to peoples overseas, including the Communists of Russia and Yugoslavia.

The Boston Symphony has been received with ecstatic enthusiasm by audiences in Leningrad and Moscow—so ecstatic, in fact, that it was necessary to abandon the orchestra's long-standing rule against no encores.

Now comes word that the American Ballet Theater is knocking them dead in Zagreb and Belgrade, performing traditional pieces and also such contemporaries as Aaron Copland's "Rodeo."

Rave reviews have filled the papers and critics with cowboy stardust in their eyes have acclaimed "Rodeo" as a notable "folklore ballet."

WE WISH we could report as favorably on the experience of Manchester, England, with American "culture." There an American movie, "Rock Around the Clock," was shown last Sunday and Monday—both times with rather disastrous results.

Teenagers danced in the aisles of the theater, threw light bulbs from the balcony, jumped on the stage, turned a fire hose on the manager who tried to restore order and then stampeded into a downtown street to halt traffic and batter cars and busses with their fists.

Well, America is a country of vast variety—in "culture" as well as everything else. Our sympathy goes out to the people of Manchester who were unfortunate enough to draw rock and roll as their sample rather than the American Ballet or the Boston orchestra.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

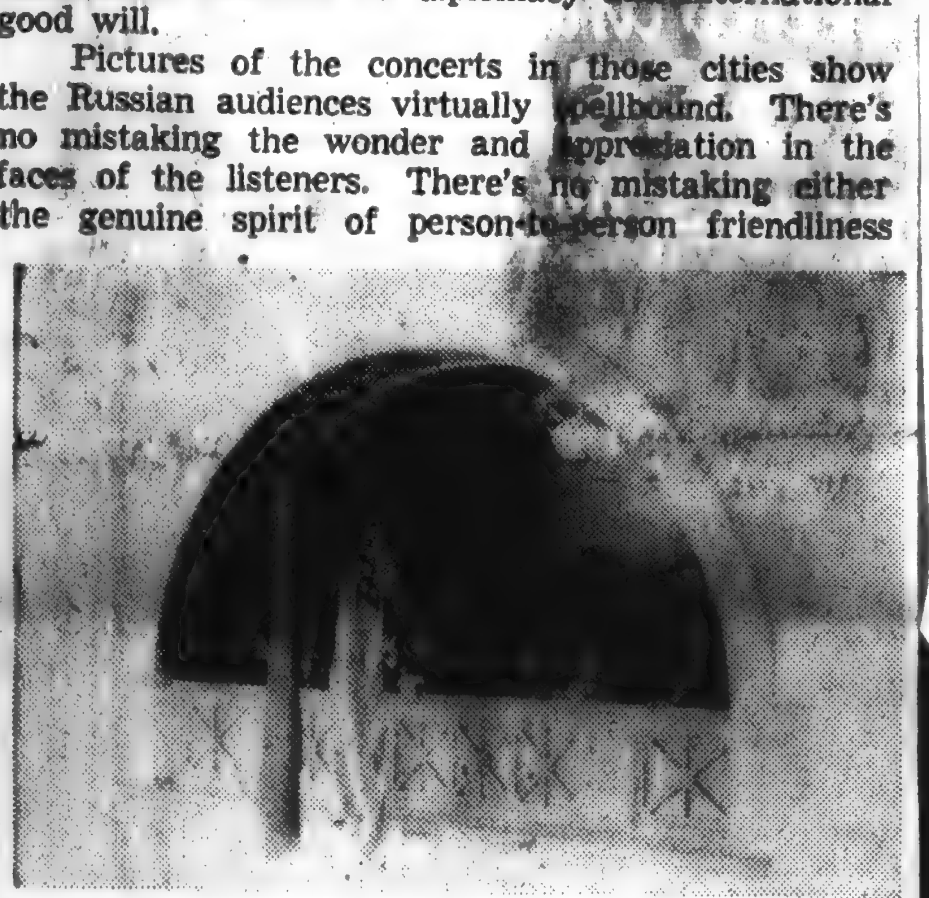
SEP 19 1956

Symphony and Harmony

THE reports that keep coming in from the Boston Symphony's tour of Europe show beyond question that the State Department owes this excellent organization a loud expression of thanks. That's especially true for the impression left by the orchestra on the Russians.

In every appearance, the tour has been a success. But in the Leningrad and Moscow appearances, conductor Charles Munch and his group accomplished wonders for diplomacy and international good will.

Pictures of the concerts in those cities show the Russian audiences virtually spellbound. There's no mistaking the wonder and appreciation in the faces of the listeners. There's no mistaking either the genuine spirit of person-to-person friendliness in the reports of the mingling between the Russians and the Boston musicians.



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Unquestionably the visit of the Boston group has convinced many a Russian that the friendship of America is worth cultivating.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

The Camera Eye

Boston Photographer Has No Trouble in Russia

HE IRON CURTAIN—A Russian youngster (left) gets a first-hand look can Strobe-light held by Ed Fitzgerald of Jamaica Plain, United Press r. The scene is Red Square, Moscow. Camera is a Rolleiflex. This photo ith delayed action release on another Rollei which was set on the ground et away.

By GIL FRIEDBERG
Globe Camera Editor

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Despite warnings of camera censorship from travelers, who had been to these cities before him, Fitzgerald experienced full photographic freedom in both Russia and Russian controlled Czecho-Slovakia.

★ ★ ★

The packaging of the Russian film was very shoddy indeed and the Soviet photographers showed unrestrained joy as they received their neatly packaged American film.

A Polaroid camera, brought along by one of the members of the orchestra, caused a near riot among the Russians on hand to meet the musicians at the Moscow Railroad station. Despite this, one of the interpreters sidled up to Fitzgerald and quickly informed him that "they had cameras just like that in the Soviet Union."

It may be true that cameras of this type have been built in Russia but evidently no one seemed to know about it, least of all the Russians. Strobe light is also used by Russian photographers, although their equipment is bulky and inefficient looking. Red cameramen constantly marveled at the compact Dormitizer DB-1B which Fitzgerald carried with him. They examined it closely and asked all sorts of questions regarding its efficiency.

Basic equipment used on the tour were two Contax II cameras with the 35mm Biogon wide angle lens, a 50mm Sonnar normal focal length lens and a 135mm Sonnar telephoto for long range pictures. These lenses covered nearly all the photographic problems that were encountered on the trip. A pair of Rolleiflex cameras were also brought along to round out the camera equipment.

The new high speed color film proved particularly valuable to Fitzgerald when it came to making color slides showing the Boston Symphony Orchestra inside some of the fabulous concert halls in Leningrad and Moscow. Brief time exposures with the contax mounted on a tripod resulted in excellent transparencies. The film in this case was for artificial light sources. The halls, in most cases, were brilliantly illuminated, and only natural light was used.

The main worry plaguing Fitzgerald while in Russia was whether or not the Russians might demand that all film be processed before he left the country. However, this threat failed to materialize and he landed in free Austria several days later with the undisturbed cache of exposed black and white and color film stacked in his foot locker.

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Later, they were distributed to newspapers and wire services. In many cases, the pictures were handled by picture services in Europe who took the responsibility of getting the pictures to America.

To sum up the trip, Ed found that his selection of the smaller cameras for this trip proved to be a wise choice. Constant travel from one country to another and the lack of storage and baggage facilities calls for the lightest possible equipment. Customs problems throughout Europe were practically non-existent. The longest delays were experienced at Glasgow, Scotland, and at Logan Airport after the trip ended. Officials at these ports double-checked the legitimacy of Fitzgerald's horde of camera equipment. The delays were brief in these two cases when the nature of the photographer's job was fully explained.

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ESTABLISHED 1888
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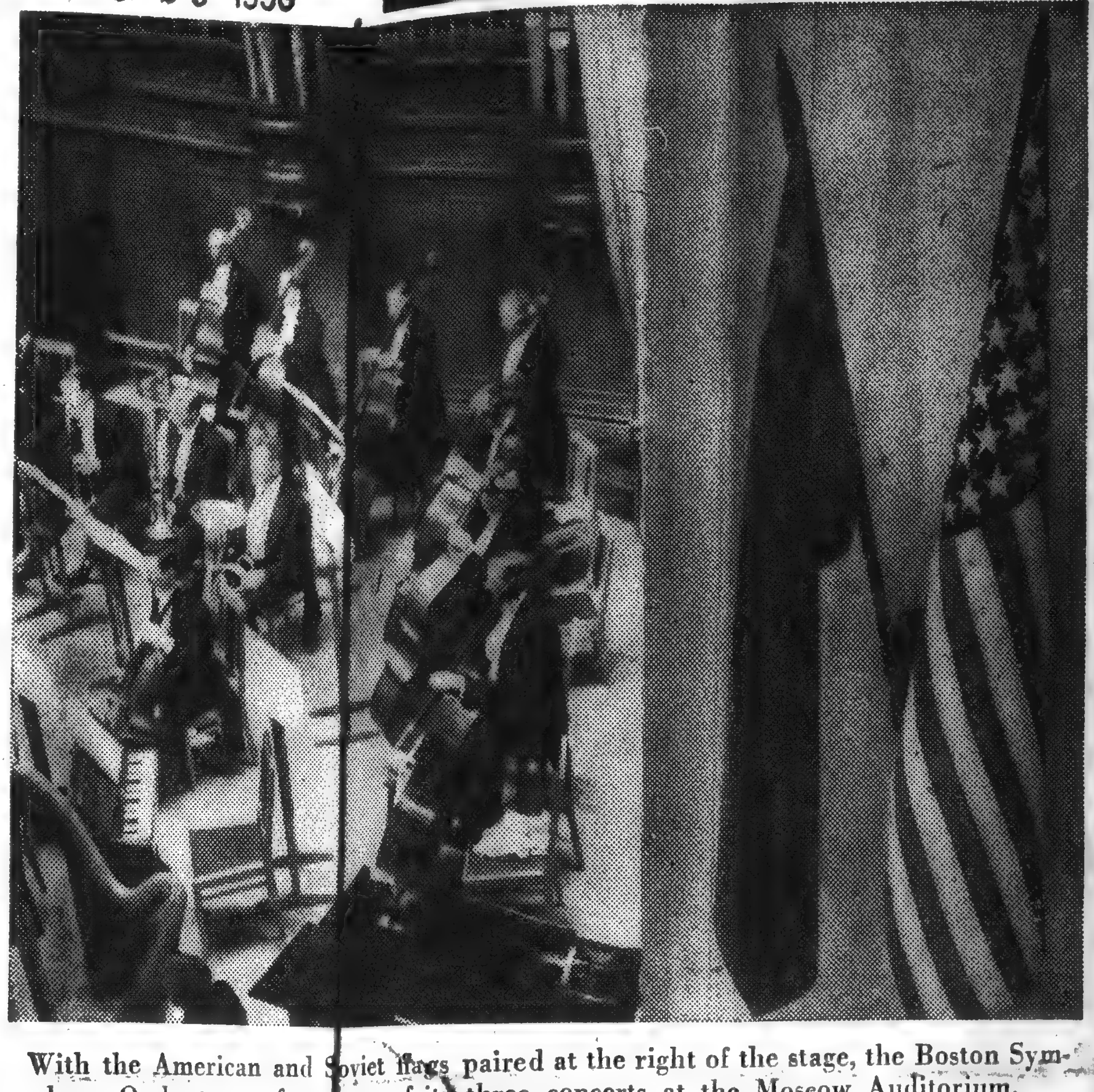
NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 S. 5?-253

SEP 23 1956



With the American and Soviet flags paired at the right of the stage, the Boston Symphony Orchestra performs one of its three concerts at the Moscow Auditorium.

Reds Hail Boston Orchestra

Their Rendition of Soviet Anthem Is Praised by Leningrad Audience

By B. J. CUTLER

MOSCOW.

When the Boston Symphony Orchestra opened its concert tour of the Soviet Union in Leningrad two weeks ago, it began by playing the Soviet National Anthem as a goodwill gesture. Later musicians and lay members of the gala first night audience told the visiting Americans they had never before heard their anthem played so well.

This small incident was typical of the reception received by the orchestra during its precedent-setting Russian visit.

Standbys

The first American orchestra to play in Russia, the Boston Symphony was obviously a revelation to Soviet music circles. Its tour was a popular and critical success and it made a deep impression through the quality of its musicianship. In its five concerts, two in Leningrad and three here, the orchestra played to some 12,000 persons. These were largely the musical and cultural elite, for tickets were hard to come by. Many additional thousands heard the concerts on radio and television.

Part of each program contained familiar standbys—Beethoven, Haydn, Schubert, Ravel, Strauss—and these well known selections gave the audiences the greatest pleasure. They knew the music, were able to compare the performances with those heard before, and responded with violent applause.

A "Bis" or a Hiss

Also in each program was one selection of modern American music not well known here because of Russia's long cultural isolation from the West. Creston's Second Symphony and Piston's Sixth were politely received but did not evoke the enthusiasm shown older music. Copland's Symphonic Ode completely puzzled the Moscow audience. While some earnestly studied the music, many persons heatedly discussed the piece during the performance and laughed aloud at some of the percussion effects. One member of the orchestra thought "We laid a big egg" with it.

The orchestra found Russian audiences hard to understand at first. In Leningrad loud shouts of "bis" (encore) led the players to think they were being hissed. After the shout was translated for them they played an encore, an unusual response for the Boston Symphony.

Several of the members were stopped by Soviet musicians who expressed admiration for the fine instruments the visitors carried. An idea of how the instruments stood out here was also furnished by a review by Alxander Gauk, a well known conductor, in which he devoted a paragraph to hailing the orchestra's equipment as being, "Latest models of the best quality."

Gauk, writing in the newspaper "Sovietskaya Kultura," the most influential in its field, described Charles Munch as a perfect conductor and said that in each work he felt close contact between each member and the conductor. His review, which was an unqualified rave, again showed how difficult it is for visiting artists to know what to do here. The symphony deliberately played no Russian composers because, as one official put it, "We didn't want the Russians to think we were trying to show them how to play their own music."

"It was a great pity," Gauk wrote, "that there was in the program no single work of Russian classical music. We know the Boston Symphony has in its repertoire Tchaikovsky symphonies. It would be very interesting to hear them in the performance of such an orchestra."

In no review or critical comment made public here was there a comparison of the visiting orchestra with the leading Soviet symphonic groups. One reason may be that in private conversation some musicians and spectators said they had never heard an orchestra of higher quality.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DENVER, COLO.
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SEP 16 1956

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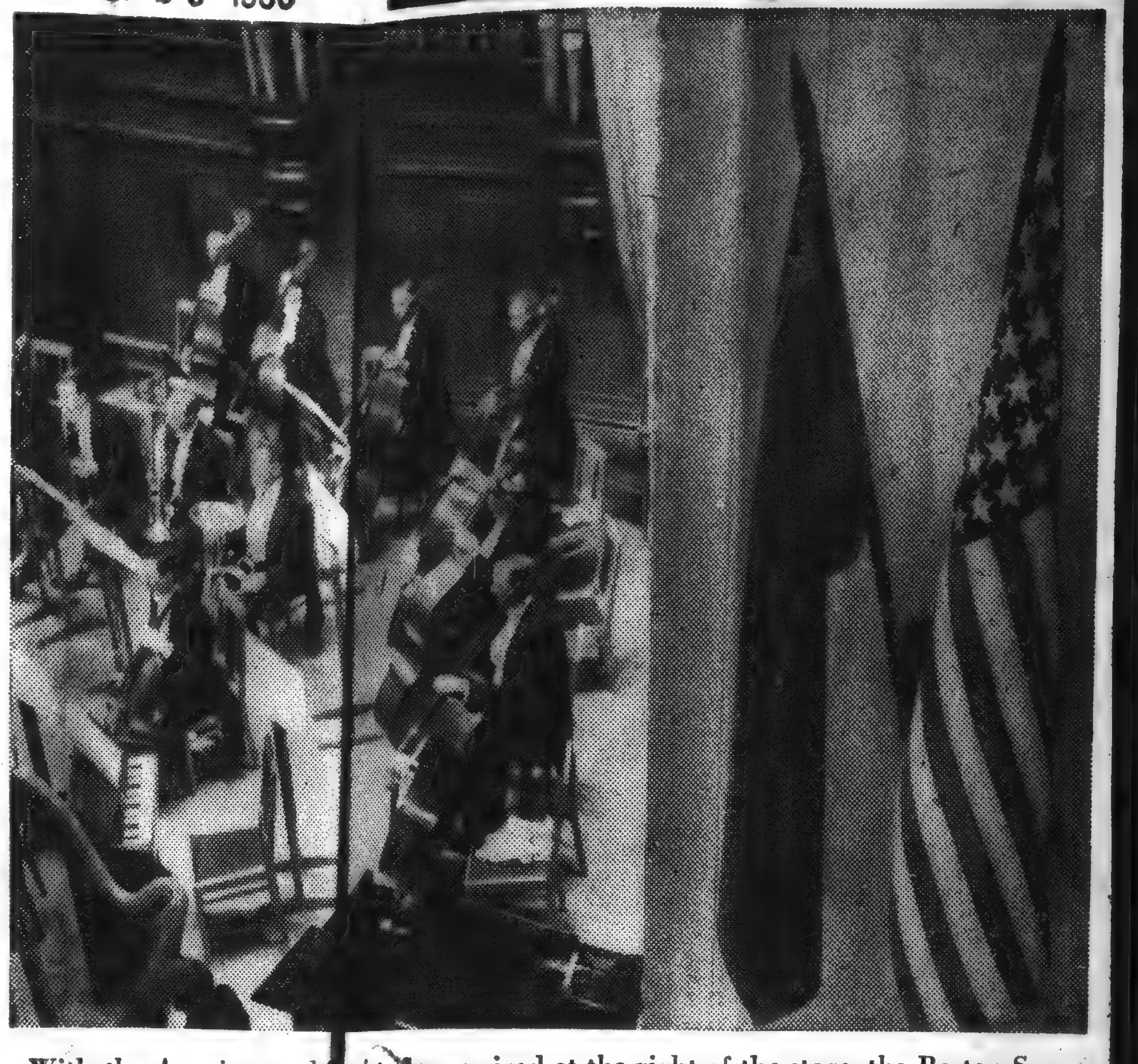

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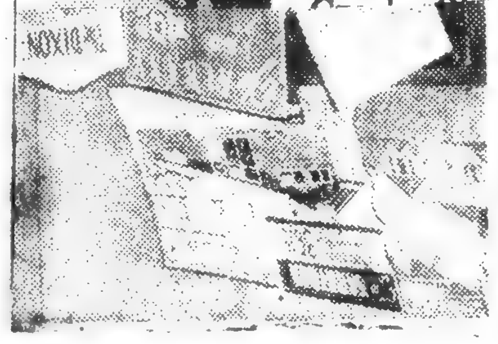

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SEP 23 1956

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Reds Hail Boston Orchestra

Their Rendition of Soviet Anthem Is Praised by Leningrad Audience

By B. J. CUTLER

MOSCOW.

When the Boston Symphony Orchestra opened its concert tour of the Soviet Union in Leningrad two weeks ago, it began by playing the Soviet National Anthem as a goodwill gesture. Later musicians and lay members of the gala first night audience told the visiting Americans they had never before heard their anthem played so well.

This small incident was typical of the reception received by the orchestra during its precedent-setting Russian visit.

Standbys

The first American orchestra to play in Russia, the Boston Symphony was obviously a revelation to Soviet music circles. Its tour was a popular and critical success and it made a deep impression through the quality of its musicianship. In its five concerts, two in Leningrad and three here, the orchestra played to some 12,000 persons. These were largely the musical and cultural elite, for tickets were hard to come by. Many additional thousands heard the concerts on radio and television.

Part of each program contained familiar standbys—Beethoven, Haydn, Schubert, Ravel, Strauss—and these well known selections gave the audiences the greatest pleasure. They knew the music, were able to compare the performances with those heard before, and responded with violent applause.

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Munch Maps Tour

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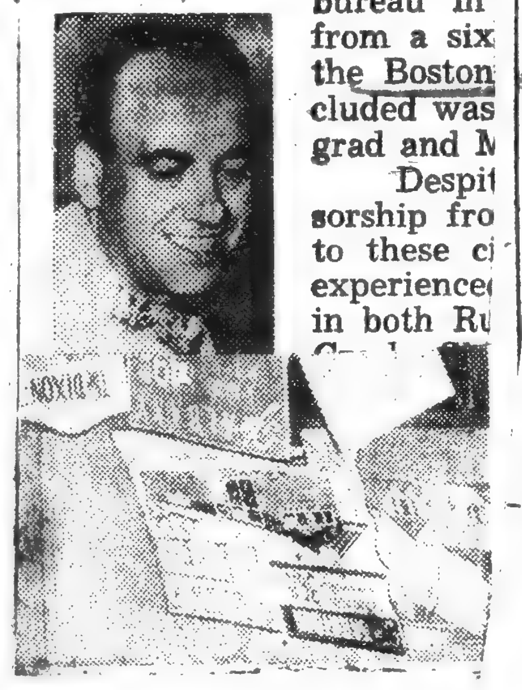

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Hopes For US Tour of Leningrad Philharmonic

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Christian Science
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P 29 1956

Musicians Quizzed Eagerly by Soviets

By Frederick H. Guidry
Staff Writer of The Christian Science Monitor

Intense curiosity about American life is one of the things Boston Symphony Orchestra members recall most vividly about the Moscow and Leningrad portions of their triumphal European tour.

"They were curious to find out anything they could about America," Everett Firth, tympanist, said as he waited at Logan International Airport for customs officials to check his baggage.

"They wanted to hear about what kind of a car I drove, how much money I made, what my home life was like. One even asked if I was a millionaire," he added.

He was holding a balalaika and mandolin, strange souvenirs for a percussionist. But he added, "With a few lessons I might be able to play them."

Bring Back Rare Finds

Mr. Firth was one of 67 BSO members who arrived yesterday by plane from London following a concert tour that included 28 performances in 19 European cities.

He was not the only one who saw to it that the orchestra came back to America with more instruments than it took abroad.

Noah Bielski, violinist, picked up an African guitar in Paris. Asked if he thought he could play it, Mr. Bielski said, "I think I've got to keep it hanging on the wall."

William Gibson, trombonist, brought back two horns from Czechoslovakia for his two youngsters. He described the instruments as "signal horns like referees in this country use."

Mr. Bielski said orchestra members were free to go where they pleased in the Soviet cities. He brought back two rolls of pictures he took in Moscow, as well as a recollection that Soviet citizens expressed "a general desire for peace, which I hope is sincere."

Hungry for Good Music

Mr. Gibson, sporting a green, yellow, and red cap he picked up in Scotland, said of Soviet audiences and good music, "They're hungry for it. They need it."

He said some Soviet musicians admired the large American trombones. "We are able to put more air through the large bore," he explained, adding that it affected the tone. Trumpeters, too, liked the American instrument as being "more flexible."

Richard Burgin, concertmaster and associate conductor, said European audiences "really love music" and "show it more with applause." He added, "You can't expect that here, where people hear you play day in and day out. There we were guests. You have to take that into consideration."

In Leningrad Mr. Burgin met old classmates, and the orchestra generally was swarmed over by Soviet musicians during intermissions and after the performances.

Cultural Interest

"They wanted to know what kinds of music we play, about living conditions, rehearsals, not so much about how much money we make," he reported.

Mrs. Doriot Anthony Dwyer, flutist, said Soviet flute players she talked to wanted to know mostly about the American musical world but also about such things as schools.

"I talked for two hours. Anyone from America could stand on a street corner in Moscow and answer questions all day," she said. Mr. Dwyer thought that the fact that questions flowed so freely showed not so much a desire to check up on the accuracy of Soviet Government reports of American life as a yearning for more facts to fill a void.

Picture Page 1

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IN RUSSIA WITH THE BOSTON SYMPHONY ORCHESTRA

Under its regular conductor, Charles Munch, above, the orchestra was the first American ensemble to play in the Soviet. Upper right, a study in concentration at Leningrad concert. Below, a Russian violinist, on a backstage visit in Moscow, is surrounded by the Boston players as he tries out one of their instruments.

NYHT 13/9/56

After Boston Symphony Trip

Monteux Calls Applause In Russia 'Phenomenal'

By Alain de Lyrot

Pierre Monteux, the 81-year-old conductor, who has been guest conductor of the Boston Symphony Orchestra on its current European tour, said in an interview Tuesday in Paris that the enthusiasm of Russian crowds for the orchestra's recent concerts in Moscow and Leningrad was "phenomenal."

M. Monteux, who flew to Paris from Moscow Tuesday, said that seldom in his many years as a conductor had he seen such eager musical crowds.

He conducted the Boston orchestra on Aug. 7 at Leningrad and on Aug. 9 at Moscow, and said that these concerts and those conducted by Charles Munch, the orchestra's regular conductor, had been booked solidly many months in advance.

Obliged to Give Encores

In Moscow's Music Conservatory, M. Monteux said it was almost impossible to bring the concert to a close, as crowds of more than 3,000 shouted and stamped for encores after encores.

He said that he and the orchestra's musicians had been so moved by the audience's reaction that they had to comply.

He added that when he walked out he was greeted by some 300 Russian music-lovers who followed him to his hotel to congratulate him.

M. Monteux, who shows incredible activity for his age, described how he has been hopping all over Europe, mostly by plane, following a tight schedule of concerts. He said he will conduct the Boston Symphony Orchestra in Zurich (Aug. 16), in Bern (Aug. 17), in Paris (Aug. 20) and in London (Aug. 25). He will also conduct the French Orchestre National Friday, as part of the Besançon Music Festival.

In his two concerts in Russia, M. Monteux led the Boston Symphony Orchestra in a program of Haydn, Schubert and American composer Paul Creston's Second Symphony.

He recalled that he had already conducted concerts in both Moscow and Leningrad in 1928 after the French government first recognized the Soviet government and cultural exchanges ensued.

M. Monteux, born in Paris in 1875, became one of the world's leading conductors as early as 1911 when he conducted such historical premières as Stravinsky's "Petrouchka" and "Le Sacre du Printemps" and Ravel's "Daphnis and Chloe" suite. He later conducted at the Metropolitan Opera in New York, the Boston Symphony Orchestra, and joined the San Fran-

Pierre Monteux

cisco Symphony Orchestra as it regular conductor in 1936. He retired from the post in 1952.

M. Monteux now lives in Hancock, Me., where he runs a school for aspirant conductors. He said that he annually has from 40 to 60 students, all professional musicians, who form an orchestra of their own.

Prior to his return to the United States, M. Monteux will conduct various orchestras in Paris, Florence, Milan and Venice.

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Doriot Anthony Dwyer

The impression of a friendly eagerness on the part of the Soviet citizens to learn more about us was gained as result of the questions put to him by strangers on the streets of the two Russian cities, and by their general attitude, explains Dr. Dwyer.

Close Observation

Dr. Dwyer went to Russia at the same time as did the orchestra, but he did not, literally, go with it. While the orchestra went as a group, under sponsorship of the U. S. State Department, he went as a private citizen and with his own travel arrangements. But he managed to be at the various cities at the same time as the orchestra and to observe the reception afforded the musicians from Boston.

His conclusions regarding the impression made by the Boston Symphony Orchestra upon the Russian man-in-the-street are those of a private citizen. But they have special weight because of his standing as a foremost psychiatrist.

"In Leningrad the orchestra was put up at a hotel directly across the street from the musicians' entrance to the concert hall. The hall was on the main street, and the side street was a busy one, with people going back and forth all the time, and quite a number hanging around.

"Naturally there was a constant traffic of musicians back and forth between the hotel and the concert hall. My wife likes to test a hall for resonance. As we started across the street for the hall a man spoke to me in English.

Curious Crowd

"He spoke English very well, and with not much of an accent, and he wanted to know: 'Why aren't you playing any Russian music?'

"I explained that I was not a member of the orchestra. I told him that the orchestra had played it at other cities on the tour, and that my impression had been that the audiences liked it.

"But why not here?" he wanted to know.

"'I don't know,' I told him. I explained that it had been decided in Boston before the orchestra left. I am sure that he was disappointed that no Russian music was played by the Boston Symphony in Russia. Incidently he was a surgeon, he told me.

"By this time a small crowd had gathered, listening to the convers tween 1 and sev lish in a whom I was talking. These other English-speaking Russians explained the questions to the group. They were quiet and interested, and you could see how kind the Russians there were to each other.

"The surgeon wanted to know about other symphony orchestras in the United States, and I described the New York, Philadelphia, Los Angeles and San Francisco orchestras. Some of the other English-speaking Russians joined in the conversation.

"'What about ballet?' they wanted to know. I told them that the New York City Ballet company was outstanding, and growing steadily.

"'What about ballet in Boston?'

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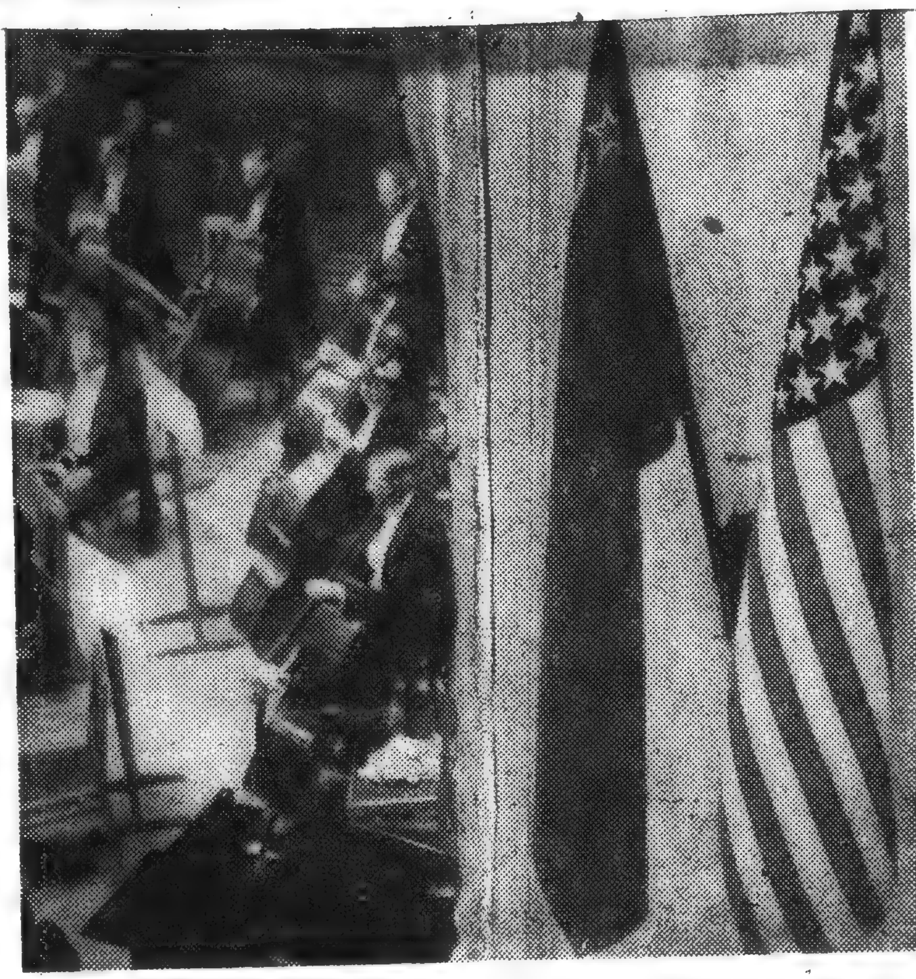
"This sort of thing happened every time I went across the street, which was three times a day during the two days in Leningrad. I learned that many of the musicians had the same experience.

"The questions ranged far. They wanted to know about our economic life 'Is it true that American cars have up to 400 horse power?' I was asked. When I told them it was true they wanted to know how much such a car cost. They asked about such cars as Fords, Plymouths, Chevrolets.

"In these questions which they addressed to me in these street interviews, they revealed much to me. They were better informed than I had expected. I thought that I would encounter a sort of attitude and knowledge comparative to that of the Middle Ages, but this was not so among those with whom I talked."



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"They wanted to know how much skilled workers received in the United States. I told them that it was $2 to $3 an hour, that unskilled workers received from $40 a week and up. This was hard for them to comprehend. I try to explain that it depended on the degree of skill, or lack of it, but also on other factors, that in some areas wages were different from others."

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The cost of living was a thing of deep interest to them. They sought to relate wages to the cost of living, and to other expenses, such as housing, for instance. But they did not stop there, they kept asking questions in the impromptu sidewalk sessions.

"Education was of special interest to them," says Dr. Dwyer. "They asked, 'How much do your students specialize?' I explained that that depended upon the individual, and again I could see that the reply excited interest, perhaps even puzzlement. I said that some students put on blinders—I illustrated with my hands and that drew a laugh—and looked neither to left nor

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"I had the impression that they were friendly and had a curiosity about America—especially about our technological progress. The people who gathered about me and about members of the symphony orchestra were always men, polite and apparently intelligent. Although there were many uniformed men in the two cities, none was in the groups that asked me questions, and neither were there any women.

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The Russian audience claps in cadence, two claps, a pause then two claps, etc. Many of them were amazed at our elective educational system and our freedom to choose work.

Shoddy Clothes

"They did not ask political questions. Nor did they ask questions of a leading nature in an attempt to get an argument started. They simply were seeking information."

The American noted that many of the people showed little expression on their faces, and this, in time, deeply impressed him. For that reason the occasional lifting of the mask, as when throngs gathered around the musicians entrance to cheer them at the end of concerts, was the more remarkable.

"I noted that the people were dressed in dark colors for the most part. The clothes were, not only drab, but shoddy and frequently shabby. The clothes which I wore were what you would see any day on the streets of Boston. I am not what you would call a particularly fine dresser, certainly not by our standards, and yet there I stood out in contrast to the Russians.

The reception of the Russians to the Boston musicians was fabulous, he recalls. "At both Leningrad and Moscow the audiences remained until every musician had left the stage. At both places people gathered outside to cheer the musicians as they left. At Moscow, for instance, when Doriot (his wife) and I made our way through the throng after her solo performance in "Daphne and Cloe" they cheered and clapped. In Russia they clap differently than we do—in a cadence of two claps.

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… Quizzed by Soviets

…ck H. Guidry
…hristian Science Monitor

hear you play day in and day out. There we were guests. You have to take that into consideration."

In Leningrad Mr. Burgin met old classmates, and the orchestra generally was swarmed over by Soviet musicians during intermissions and after the performances.

Cultural Interest

"They wanted to know what kinds of music we play about

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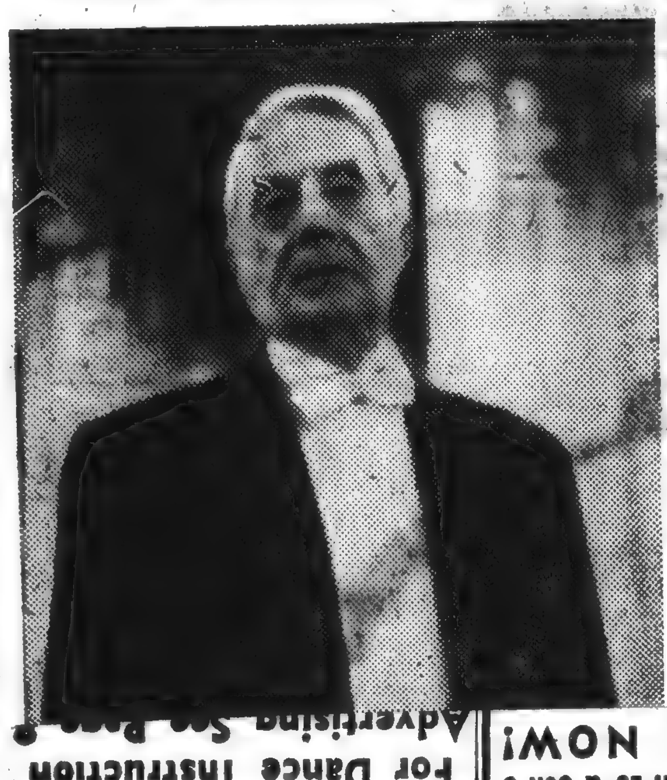
SEP 23 1956

IN RUSSIA WITH THE BOSTON SYMPHONY ORCHESTRA



NYHT 13/9/56

After Boston Symphony Trip

Monteux Calls Applause In Russia 'Phenomenal'

By Alain de Lyrot

Pierre Monteux, the 81-year-old conductor, who has been guest conductor of the Boston Symphony Orchestra on its current European tour, said in an interview Tuesday in Paris that the enthusiasm of Russian crowds for the orchestra's recent concerts in Moscow and Leningrad was "phenomenal."

M. Monteux, who flew to Paris from Moscow Tuesday, said that seldom in his many years as a conductor had he seen such eager musical crowds.

He conducted the Boston orchestra on Aug. 7 at Leningrad and on Aug. 9 at Moscow, and said that these concerts and those conducted by Charles Munch, the orchestra's regular conductor, had been booked solidly many months in advance.

Obliged to Give Encores

In Moscow's Music Conservatory, M. Monteux said it was almost impossible to bring the concert to a close, as crowds of more than 3,000 shouted and stamped for encores after encores.

He said that he and the orchestra's musicians had been so moved by the audience's reaction that they had to comply.

He added that when he walked out he was greeted by some 300 Russian music-lovers who followed him to his hotel to congratulate him.

M. Monteux, who shows incredible activity for his age, described how he has been hopping all over Europe, mostly by plane, following a tight schedule of concerts. He said he will conduct the Boston Symphony Orchestra in Zurich (Aug. 16), in Bern (Aug. 17), in Paris (Aug. 20) and in London (Aug. 25). He will also conduct the French Orchestre National Friday, as part of the Besançon Music Festival.

In his two concerts in Russia, M. Monteux led the Boston Symphony Orchestra in a program of Haydn, Schubert and American composer Paul Creston's Second Symphony.

He recalled that he had already conducted concerts in both Moscow and Leningrad in 1928 after the French government first recognized the Soviet government and cultural exchanges ensued.

M. Monteux, born in Paris in 1875, became one of the world's leading conductors as early as 1911 when he conducted such historical premières as Stravinsky's "Petrouchka" and "Le Sacre du Printemps" and Ravel's "Daphnis and Chloe" suite. He later conducted at the Metropolitan Opera in New York, the Boston Symphony Orchestra, and joined the San Fran-

Pierre Monteux

cisco Symphony Orchestra as its regular conductor in 1936. He retired from the post in 1952.

M. Monteux now lives in Hancock, Me., where he runs a school for aspirant conductors. He said that he annually has from 40 to 60 students, all professional musicians, who form an orchestra of their own.

Prior to his return to the United States, M. Monteux will conduct various orchestras in Paris, Florence, Milan and Venice.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

SEP 23 1956

Boston Doctor Found Russian People Eager to Learn About America

Husband of Flutist Asked Many Friendly Questions

By JOHN MASON POTTER

Doriot Anthony Dwyer

"I had the impression that the Russian people are hungry for contact with us and that they have a real feeling of friendship for America."

So says Dr. Thomas F. Dwyer of the psychiatry staff of Beth Israel Hospital, who was in Leningrad and Moscow when the Boston Symphony Orchestra made its historic visit earlier this month. He is the husband of the orchestra's celebrated flutist, Doriot Anthony Dwyer, whose solo work in "Daphne and Cloe" was acclaimed in both cities, as well as in other cities visited by the orchestra.

The impression of a friendly eagerness on the part of the Soviet citizens to learn more about us was gained as result of the questions put to him by strangers on the streets of the two Russian cities, and by their general attitude, explains Dr. Dwyer.

Close Observation

Dr. Dwyer went to Russia at the same time as did the orchestra, but he did not, literally, go with it. While the orchestra went as a group, under sponsorship of the U. S. State Department, he went as a private citizen and with his own travel arrangements. But he managed to be at the various cities at the same time as the orchestra and to observe the reception afforded the musicians from Boston.

His conclusions regarding the impression made by the Boston Symphony Orchestra upon the Russian man-in-the-street are those of a private citizen. But they have special weight because of his standing as a foremost psychiatrist.

"In Leningrad the orchestra was put up at a hotel directly across the street from the musicians' entrance to the concert hall. The hall was on the main street, and the side street was a busy one, with people going back and forth all the time, and quite a number hanging around.

"Naturally there was a constant traffic of musicians back and forth between the hotel and the concert hall. My wife likes to test a hall for resonance. As we started across the street for the hall a man spoke to me in English.

Curious Crowd

"He spoke English very well, and with not much of an accent, and he wanted to know: 'Why aren't you playing any Russian music?'

"I explained that I was not a member of the orchestra. I told him that the orchestra had played it at other cities on the tour, and that my impression had been that the audiences liked it.

"But why not here?" he wanted to know.

"'I don't know,' I told him. I explained that it had been decided in Boston before the orchestra left. I am sure that he was disappointed that no Russian music was played by the Boston Symphony in Russia. Incidently he was a surgeon, he told me.

"By this time a small crowd had gathered, listening to the conversation. There were between 15 and 20, I would judge, and several of them knew English in addition to the man with whom I was talking. These other English-speaking Russians explained the questions to the group. They were quiet and interested, and you could see how kind the Russians there were to each other.

"The surgeon wanted to know about other symphony orchestras in the United States, and I described the New York, Philadelphia, Los Angeles and San Francisco orchestras. Some of the other English-speaking Russians joined in the conversation.

"'What about ballet?' they wanted to know. I told them that the New York City Ballet company was outstanding, and growing steadily.

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"Education was of special interest to them," says Dr. Dwyer. "They asked, 'How much do your students specialize?' I explained that that depended upon the individual, and again I could see that the reply excited interest, perhaps even puzzlement. I said that some students put on blinders—I illustrated with my hands and that drew a laugh—and looked neither to left nor right, but plowed straight ahead in their studies. But I said that many others jumped around in their studies, taking this or that subject as they wished, according to their interest or plans for the future and their desire to acquire intellectual width as well as depth.

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—See also vol. II

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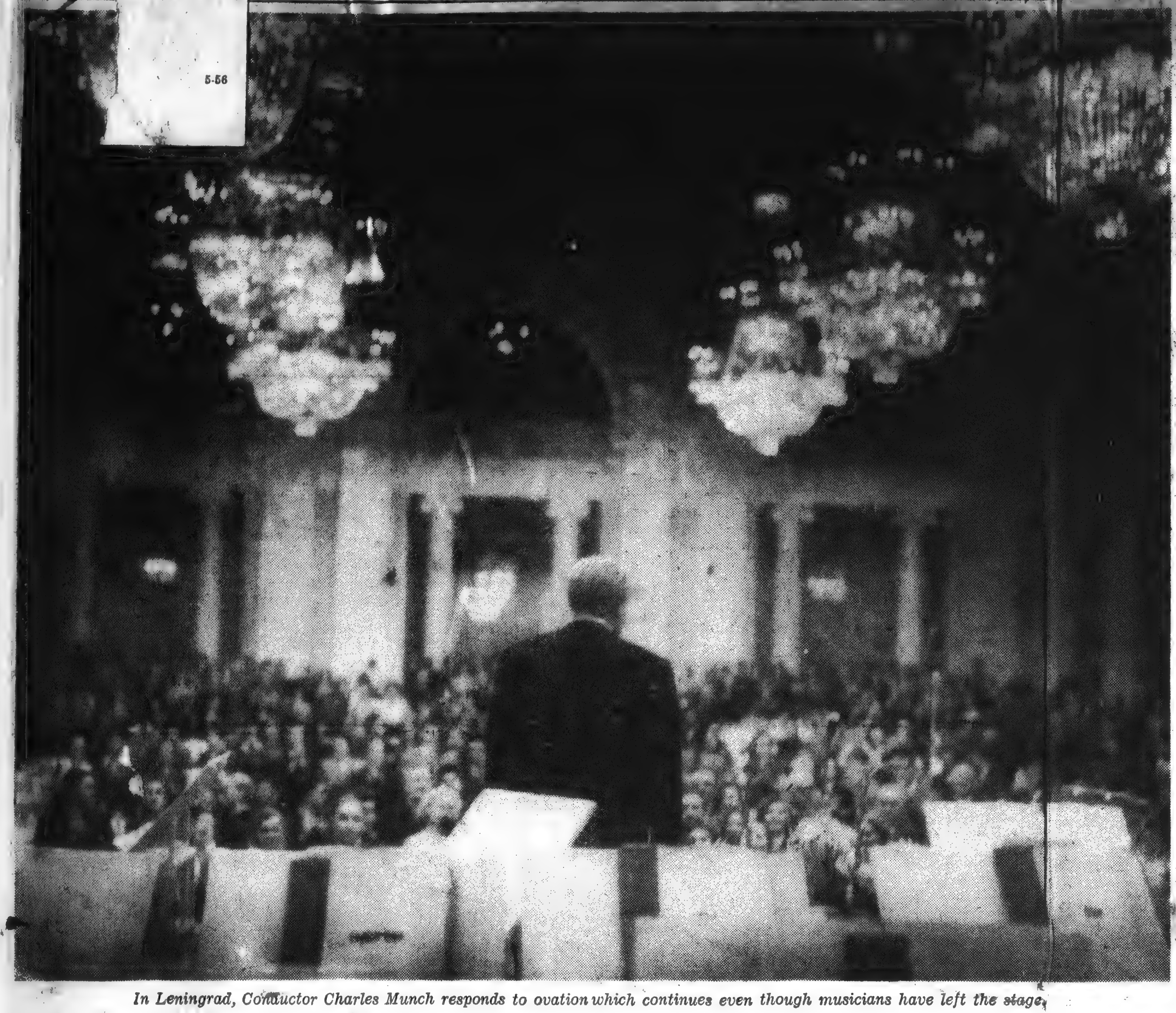
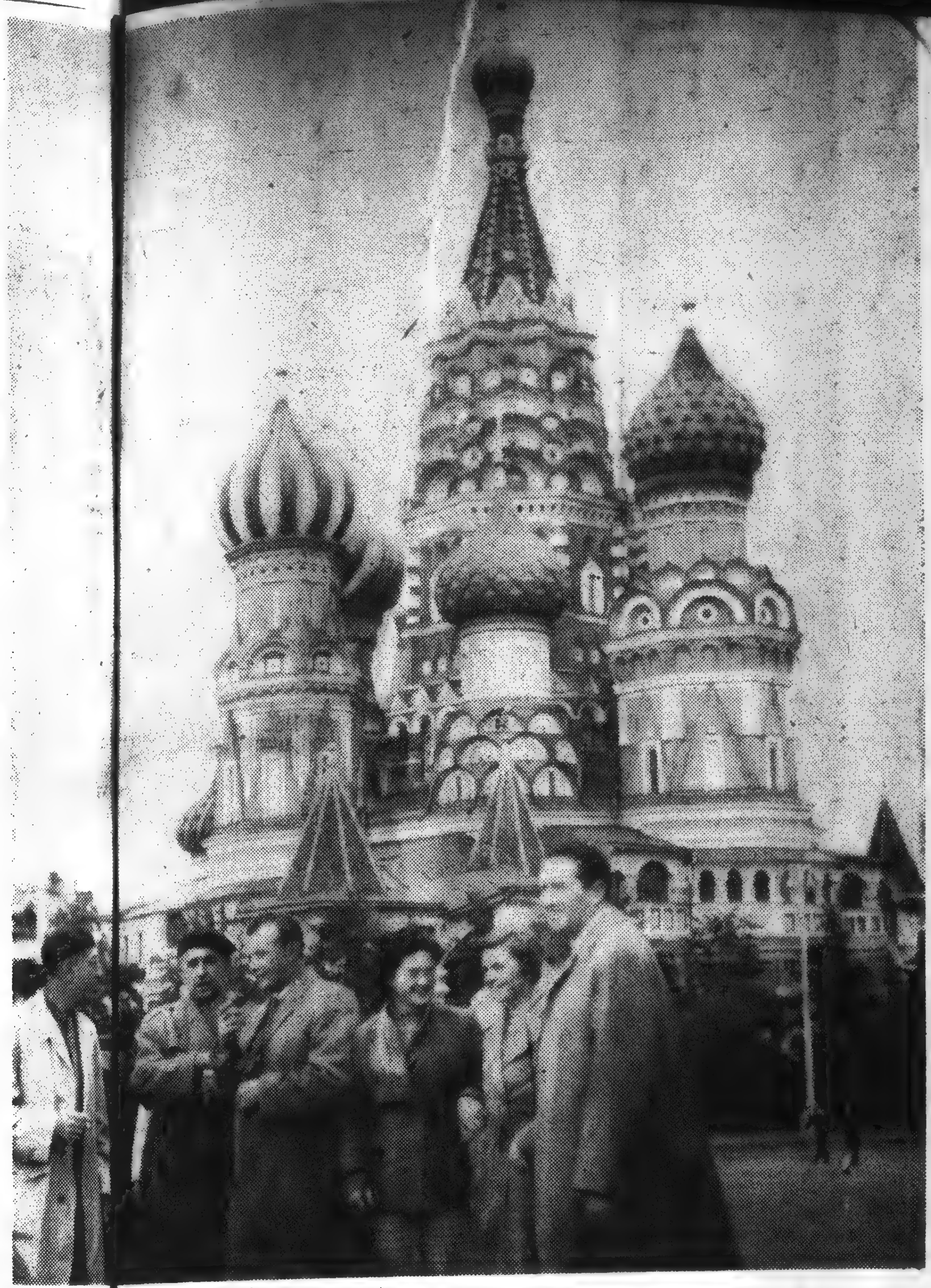
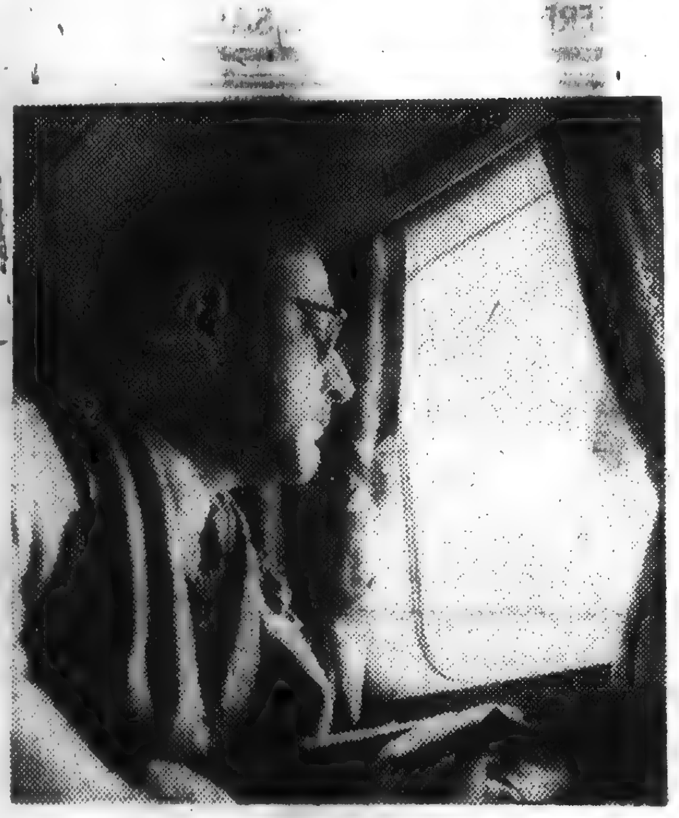

In Leningrad, Conductor Charles Munch responds to ovation which continues even though musicians have left the stage.


Sightseeing members of the orchestra were photographed by Voisin in Moscow outside famous St. Basil's Cathedral in Red Square.

The BSO in Russia

A Picture Report


Clarinetist Pasquale A. Cardillo, a native of North Adams, peers down from plane over Atlantic.

AFTER LEAVING Tanglewood this summer, the Boston Symphony Orchestra made history by becoming the first American orchestra ever to visit Russia. Invited by the Soviet government, which paid expenses, the orchestra gave two concerts in Leningrad and three in Moscow to wildly enthusiastic audiences. Sandwiched in between stops in 11 European countries, the Russian visit was a sensational success. The BSO was credited with scoring an important gain toward improving our cultural relations with the Soviets. *The Eagle* is indebted to Roger Voisin, an observant member of the orchestra, for this camera record of a musical milestone.

Commuter-style card game occupies Concertmaster Richard Burgin, right, on train.

Conductor Pierre Monteux, left, and secretary combat monotony of long plane flight by reading.

Photos by
Roger Voisin

Amateur photographer Voisin proposes toast in Oslo, Norway. He performs well with a Rolleiflex when not playing first trumpet in the BSO.

← *Undistracted by flattery, trumpeter Voisin snapped picture of music students loudly applauding BSO brass section during concert in Moscow. He carried camera almost all the time.*

Two grinning members of a Red Army band, one holding French horn, pose for camera in Leningrad. →

Московская Государственная Филармония

БОЛЬШОЙ ЗАЛ КОНСЕРВАТОРИИ

БОСТОНСКИЙ
СИМФОНИЧЕСКИЙ ОРКЕСТР
(США)

Дирижеры

Чарльз МЮНШ

Пьер МОНТЭ

Сезон
1956—1957 гг.

Суббота, 8 сентября — начало в 8 часов вечера

Дирижер — **Чарльз МЮНШ**

I отделение

БЕТХОВЕН — Симфония № 3 («Героическая») ми-бемоль мажор, соч. 55
- Allegro con brio
- Похоронный марш
- Скерцо. Allegro vivace
- Финал. Allegro molto

II отделение

ПИСТОН — Симфония № 6
- Fluento espressivo
- Leggerissimo vivace
- Adagio sereno
- Allegro energico

РАВЕЛЬ — «Дафнис и Хлоя» — 2-я сюита
- Наступление дня
- Пантомима
- Общий танец

Исполняется без перерыва

Воскресенье, 9 сентября — начало в 12 часов дня

Дирижер — **Пьер МОНТЭ**

I отделение

ГАЙДН — Симфония «Сюрприз», соль мажор
- Adagio cantabile. Vivace assai
- Andante
- Менуэт. Allegro molto
- Финал. Allegro molto

КРЕСТОН — Симфония № 2
- Introduction and Song
- Interlude and Dance

БОСТОНСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР

В этом году Бостонский симфонический оркестр отмечает 75-ю годовщину своего существования. Юбилейный сезон оркестр завершает большим турне по Европе, включая и первое посещение Советского Союза.

Оркестр начал свою деятельность несколько необычным образом. Его основателем является Генри Ли Хиггинсон. Сын купца из Новой Англии, он нарушил семейную традицию и отказался поступить на службу в фирму по окончании колледжа. Вместо этого двадцатидвухлетний Хиггинсон уехал в 1856 году в Вену, где начал учиться игре на фортепиано, изучает гармонию и контрапункт, зарабатывая себе на жизнь уроками английского языка.

В 1857 году отец Хиггинсона, образованный банкир, прислал ему из Бостона письмо, в котором писал о том, что есть возможность «сделать твердый капитал на просвещении». Сын развил эту мысль: он решил создать «твердый капитал» на музыке. Поврежденная рука сделала для него карьеру пианиста невозможной. Он последовал семейной традиции банковского дела и, скопив известный капитал, создал с его помощью сокровище, которого никогда не знала его страна — симфонический оркестр на уровне лучших оркестров Европы того времени.

В 1881 году Хиггинсон собрал лучших музыкантов, которых он мог заполучить в Германии и Австрии, пригласил молодого дирижера, немца по рождению, Георга Хеншеля и объявил о концертах в пригороде Бостона. Бостонский симфонический оркестр не был музыкальным «обществом», периодически собиравшимся для групповых концертов; это была постоянно действующая организация профессиональных музыкантов, для которых работа в оркестре являлась первоочередным долгом. Хиггинсон создавал оркестр в течение многих лет. Приглашая дирижера, Хиггинсон всегда руководствовался его талантом и представлял ему полную свободу действий.

Уроженец Вены, Вильгельм Герике (1884—1889; 1898—1906) вытренировал оркестр, превратил его в безупречный ансамбль и продемонстрировал американским слушателям, как может и должна звучать музыка Бетховена и Шуберта.

Артур Никиш (1889—1893) был скорее поэтом звуков, нежели мастером-педагогом, и ему следовал Эмиль Пор (1893—1898). После второго периода дирижирования Герике во главе оркестра встал Карл Мук (1906), чья мастерская рука, властная и скупая в жестах, придала оркестру блеск и изящество исполнения. На американском континенте нельзя было услышать ранее ничего подобного. Мук дирижировал ор-

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Introduction and Song
Interlude and Dance

БОСТОНСКИЙ СИМФОНИЧЕСКИЙ ОРКЕСТР

В этом году Бостонский симфонический оркестр отмечает 75-ю годовщину своего существования. Юбилейный сезон оркестр завершает большим турне по Европе, включая и первое посещение Советского Союза.

Оркестр начал свою деятельность несколько необычным образом. Его основателем является Генри Ли Хиггинсон. Сын купца из Новой Англии, он нарушил семейную традицию и отказался поступить на службу в фирму по окончании колледжа. Вместо этого двадцатидвухлетний Хиггинсон уехал в 1856 году в Вену, где начал учиться игре на фортепиано, изучает гармонию и контрапункт, зарабатывая себе на жизнь уроками английского языка.

В 1857 году отец Хиггинсона, образованный банкир, прислал ему из Бостона письмо, в котором писал о том, что есть возможность «сделать твердый капитал на просвещении». Сын развил эту мысль: он решил создать «твердый капитал» на музыке. Поврежденная рука сделала для него карьеру пианиста невозможной. Он последовал семейной традиции банковского дела и, скопив известный капитал, создал с его помощью сокровище, которого никогда не знала его страна—симфонический оркестр на уровне лучших оркестров Европы того времени.

В 1881 году Хиггинсон собрал лучших музыкантов, которых он мог заполучить в Германии и Австрии, пригласил молодого дирижера, немца по рождению, Георга Хеншеля и объявил о концертах в пригороде Бостона. Бостонский симфонический оркестр не был музыкальным «обществом», периодически собиравшимся для групповых концертов; это была постоянно действующая организация профессиональных музыкантов, для которых работа в оркестре являлась первоочередным долгом. Хиггинсон создавал оркестр в течение многих лет. Приглашая дирижера, Хиггинсон всегда руководствовался его талантом и представлял ему полную свободу действий.

Уроженец Вены, Вильгельм Герике (1884—1889; 1898—1906) вытренировал оркестр, превратил его в безупречный ансамбль и продемонстрировал американским слушателям, как может и должна звучать музыка Бетховена и Шуберта.

Артур Никиш (1889—1893) был скорее поэтом звуков, нежели мастером-педагогом, и ему следовал Эмиль Пор (1893—1898). После второго периода дирижирования Герике во главе оркестра встал Карл Мук (1906), чья мастерская рука, властная и скупая в жестах, придала оркестру блеск и изящество исполнения. На американском континенте нельзя было услышать ранее ничего подобного. Мук дирижировал оркестром до весны 1918 года за исключением четырех сезонов (1908–1912), когда его место занимал Макс Фидлер.

В течение 38 лет, с 1881 по 1919 гг. Хиггинсон лично восполнял ежегодный дефицит оркестра. С его кончиной оркестр становится общественной собственностью.

Вновь образованный Совет попечителей пригласил из Парижа Анри Рабо и в следующем сезоне — Пьера Монтэ. Обстоятельства потребовали значительных перемен среди артистов оркестра и изменения репертуара. Монтэ создал поистине новый оркестр и расширил его известность.

В 1924 году Сергей Кусевицкий, выдающийся музыкант Европы, стал дирижером оркестра на 25 лет — самый долгий срок единоличного руководства оркестром. Это был период бурного развития симфонического дела в Соединенных Штатах. Оркестры, незадолго до того еще редкость, создавались в каждом центре, где находились ценители музыки. Появились отечественные композиторы, писавшие в своем оригинальном стиле, в отличие от традиционного европейского. Кусевицкий, чутко следивший за происходившими изменениями, как и его предшественники, всячески поощрял это развитие. Под его руководством выступления Бостонского симфонического оркестра вновь получили широкое признание. Дело было уже не в одной знаменитой личности — сам оркестр стал образцовым симфоническим коллективом. Имена оркестра и его дирижера были неотделимы, когда в 1948 г. Кусевицкий решил уйти в отставку.

Чарльз Мюнш, пришедший в оркестр осенью 1949 года, был одним из выдающихся музыкантов Франции и дирижером четырех оркестров в Париже. Он руководит Бостонским симфоническим оркестром в течение шести лет. За это время американская публика узнала и полюбила его как человека, глубоко преданного искусству, чуждого внешним эффектам, целиком поглощенного музыкой, способного проникать в ее существо и внутреннюю гармонию. В недавно опубликованной книге «Я дирижер» Мюнш пытается поделиться с музыкантами некоторыми сокровенными мыслями, родившимися на основе его собственного опыта. Он называет свою профессию «священным зовом, подчас — служением культу». Нет более требовательной профессии. «Пятнадцать лет учебы и труда не сделают дирижера из человека, если он не охвачен внутренним восторгом, всепоглощающим пламенем, силой магнетизма, овладевающей и оркестрантами, и слушателями». Это не похвальба. Мюнш менее всего занят описанием собственных успехов. Он по природе своей скромный человек. Он рисует идеал для всех дирижеров, в том числе и для себя.

Когда Хиггинсон предпринимал первые шаги, чтобы сделать симфонические концерты доступными максимальному кругу лиц, он не мог и мечтать о том, что сможет дать наука с помощью пластинок и радио. В его время было просто невозможно, чтобы в Гарварде образовался хор, который совместно с его оркестром исполнял бы музыку Баха и Бетховена. В те годы дирижеры оркестра смело выступали первыми приверженцами «новой» музыки Брамса и Вагнера, или таких американских композиторов, как Чедвик или Лёфлер. Естественным следствием тех лет является тот факт, что оркестр под управлением Кусевицкого включил в программу своего юбилейного пятидесятого сезона музыку, которая приобрела с тех пор всеобщее признание; в программах текущего сезона, посвященных музыкальной ассоциации имени Кусевицкого, оркестр продолжает новаторскую традицию про-

паганды новой музыки. Концертный сезон Бостонского симфонического оркестра продолжается теперь ежегодно от октября до середины августа. Каждый год оркестр под управлением Артура Фидлера проводит в мае и июне весенний сезон; в июле и августе — сезон бесплатных концертов на набережной Чарльз-ривер; шестинедельный Беркширский фестиваль в Тенглвуде в графстве Ленокс штата Массачузетс, где каждое лето собирается более ста тысяч слушателей. Оркестр располагает тенглвудской школой по подготовке к выступлениям, Беркширским музыкальным центром. Благодаря всему этому оркестр вносит большой вклад в музыкальную жизнь Соединенных Штатов.

(Печатается по материалам администрации Бостонского симфонического оркестра).

ЧАРЛЬЗ МЮНШ

Чарльз МЮНШ родился в Страсбурге 26 сентября 1891 года. Его отец Эрнст был видным музыкантом, органистом, руководителем хора Св. Гильома в Страсбургском соборе, профессором Страсбургской консерватории и первым учителем (по скрипке) Чарльза, или, как его называли, «Черри». Все четыре брата и две сестры Чарльза последовали семейной традиции и стали музыкантами.

В 21 год Чарльз Мюнш решил стать врачом и уехал учиться в Париж. Но вскоре он уже отдавал все свое время скрипке, занимаясь под руководством Люсьена Капе.

Когда летом 1914 года началась война, Чарльз Мюнш, самый «французский» член своей семьи, живший постоянно в Париже, к несчастью оказался на каникулах в Страсбурге. Он был призван, ибо вместе со своими братьями, в силу пограничных условий, он подлежал прохождению службы в немецкой армии. Под Верденом его ранило и, по заключении перемирия, в возрасте двадцати шести лет он демобилизовался.

В 1920 году Чарльз Мюнш возобновил свою музыкальную деятельность в качестве концертмейстера Страсбургского оркестра, занимаясь в это лето в Берлине с Карлом Фишем. Он преподавал в Страсбургской консерватории, пока не переехал в Лейпциг и не вступил в оркестр Гевандхауза, где играл под управлением Фуртвенглера и Вальтера, и, возможно, перенял кое-что от обоих мастеров.

В 1929 году Мюнш встал перед альтернативой: принять немецкое гражданство или отказаться от своего места. Он переехал в Париж. В сезоне 1932 года он работал с Парижским симфоническим оркестром, дирижировал концертами Ламуре и начал в последующие сезоны цикл гастрольных ангажементов; эти гастроли принесли ему известность. В 1937 году он сменил Филиппа Гобера на должности дирижера оркестра Парижской консерватории и остался на этой должности в течение всей войны. В годы оккупации Франции фашистской Германией Мюнш не принимал «указаний» нацистов и помогал движению Сопротивления.

В 1939 году Мюнш предпринял поездку в Соединенные Штаты, чтобы дирижировать там оркестром Св. Людовика. Трудности, связанные с путешествиями в то время, не дали ему возможности проехать дальше Азорских островов. В 1946 году он вновь поехал в США, дирижировал Бостонским симфоническим оркестром 27 декабря в качестве приглашенного дирижера, а через месяц впервые выступил с оркестром Нью-Йоркской филармонии, которым дирижировал впоследствии много раз.

Весной 1948 года он согласился сменить Сергея Кусевицкого в качестве постоянного дирижера Бостонского симфонического оркестра, начиная с сезона 1949—1950 гг. Осенью 1948 года он еще раз пересек Атлантический океан с Национальным оркестром французского радиовещания. С разрешения своего правительства, которое наградило Ч. Мюнша орденом Почетного Легиона, он дирижировал всеми концертами оркестра в турне по Соединенным Штатам.

Чарльз Мюнш пришел, таким образом, в Бостонский симфонический оркестр, будучи дирижером международного класса, музыкантом глубокой культуры, связанным с центрами возникновения и развития европейской музыки. Мюнш продолжает дирижировать, насколько ему позволяет время, во Франции, Австрии, Италии, Бельгии, Голландии, с которыми его соединяют давние и прочные связи. В мае 1952 года он вывез Бостонский симфонический оркестр в первое турне по Европе, открывшееся в Париже и включившее помимо других городов его родной Страсбург. Этот момент был глубоко волнующим в жизни прославленного дирижера.

Когда Чарльз Мюнш стал музыкальным директором Бостонского симфонического оркестра, многие выражали опасение относительно удельного веса французской музыки в программах оркестра. Действительно, музыка таких композиторов, как Берлиоз, Дебюсси, или Равель, занимает в них видное место, равно как итальянский или русский дирижер пожелал бы предоставить привилегии своим отечественным композиторам, чтобы дирижировать их музыкой, используя свое особое национальное чувство и понимание.

Но Чарльз Мюнш сумел проявить поразительную разносторонность. Между первым и вторым сезонами оркестр значительно обновил свои программы. Важное место среди новых произведений принадлежит американским композиторам, что свидетельствует о глубоком интересе Мюнша к музыкальному творчеству США. Из классики Мюнш возродил целый ряд незаслуженно забытых произведений. Он проявил особое внимание к хоровым произведениям, которые сумел исполнить с большой красотой и силой. Среди них можно назвать такие, как две «Страсти» и Рождественская оратория Баха; Реквием, «Ромео и Джульетта» и «Осуждение Фауста» Берлиоза; месса Шуберта соль-мажор; «Жанна д'Арк в Буше» Онеггера; «Муки Св. Себастьяна» Дебюсси.

ПЬЕР МОНТЭ

Пьер Монтэ прошел большой и почетный путь одного из крупнейших дирижеров мира. С 1919 по 1924 год он дирижировал Бостонским симфоническим оркестром, сумел развить в коллективе новые ценные качества и значительно расширил его репертуар. В Сан-Франциско он дирижировал оркестром в течение семнадцати лет, и этот оркестр стал одним из лучших в стране. Вернувшись в Бостонский оркестр, он поочередно с Чарльзом Мюншем дирижировал концертами оркестра во время европейского турне 1952 года и турне по Соединенным Штатам в 1953 году и внес значительный вклад в триумфальный успех этих гастролей. Монтэ отказался в настоящее время от единоличного управления оркестром, выступая в качестве приглашенного дирижера и посвятив себя своему заветному делу — руководству летней школой дирижеров в Хенкоке, штат Мэн. Это не отставка. Своим летним и зимним ангажементам в Америке и Европе Монтэ отдает много творческих сил.

Пьер Монтэ родился 4 апреля 1874 года, окончил с отличием Парижскую консерваторию по классу скрипки. Он играл в Парижском оркестре в качестве и первой скрипки, и первого альта. В 1911 году он стал главным дирижером Русского балета Дягилева и дирижировал премьерами таких спектаклей как «Дафнис и Хлоя» — Равеля, «Весна священная», «Жар-птица» и «Петрушка» Стравинского. После службы в армии в первую мировую войну он вышел в отставку и совершил турне в Америку вместе с Русским балетом. Монтэ был постоянным дирижером французского репертуара в «Метрополитен-опере» в сезоне 1917—1918 гг. и дирижером Бостонского симфонического оркестра в 1919—1924 гг. В течение ряда сезонов он дирижировал также в качестве второго дирижера в Концертном зале в Амстердаме.

Итак, Пьер Монтэ, отметивший свое 81-летие 4 апреля 1956 года, прошел более чем шестидесятилетний путь музыкальной деятельности, считая с 1894 года, когда он впервые выступил в качестве скрипача. В 1952 году, когда он отказался от должности дирижера оркестра в Сан-Франциско, освободившись, таким образом, от регулярного и связывающего ангажемента, он решил воспользоваться привилегией дирижировать тогда, когда он желает, и столь часто, как он желает. Было бы глубокой ошибкой считать, что это означало снижение его активности. Монтэ возвращается туда, где до сих пор сохранились приятные воспоминания, связанные с первыми годами его деятельности. Ему аплодировал Париж, где старики еще помнят «концерты Монтэ». Концертный зал в Амстердаме, где он дирижировал много лет, стремится пригласить его каждый год, и, обычно, им это удается. «Метрополитен-опера» в Нью-Йорке приглашает его для дирижирования каждый сезон, когда возобновляются или видоизменяются постановки опер. Бостонский симфонический оркестр каждый сезон приглашает Монтэ в Бостон и в турне.

Именно с этим оркестром Монтэ дирижировал в Париже в 1942 году балетом Стравинского «Весна священная» в театре на Елисейских полях, где он выступал с премьерой этого произведения 29 мая 1913 г.

(Печатается по материалам администрации Бостонского симфонического оркестра).

II отделение

ШУБЕРТ — Симфония № 7 до мажор
Andante. Allegro ma non troppo
Andante con moto
Скерцо. Allegro vivace
Финал. Allegro vivace

Воскресенье, 9 сентября — начало в 7 часов вечера

Дирижер — **Чарльз МЮНШ**

I отделение

ГАЙДН Симфония № 102 си-бемоль мажор
Largo. Allegro vivace
Adagio
Менуэт. Allegro
Финал. Presto
ХАНСОН — Элегия.
КОПЛЕНД — Симфония-ода

II отделение

Р. ШТРАУС — «Дон Жуан» — симфоническая поэма
ДЮКА — «Ученик чародея» — скерцо на тему баллады Гёте

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TIMES
Circ. D. 526,213 - S. 1,146,860

MAY 14 1956

SOVIET VISAS PROMISED

Embassy Aide Says Many U. S. Citizens Will Get Permits

Special to The New York Times.

WASHINGTON, May 13—The Soviet Embassy has notified about 200 Americans this month of its readiness to issue tourist visas to them, Konstantin G. Fedoseev, counselor of the Embassy, said last night.

The Soviet diplomat was interviewed on the subject of cultural exchanges on a Washington television program. He said later he was the first member of the Soviet Embassy to have been interviewed on television in the United States.

Mr. Fedoseev said he hoped the Boston Symphony Orchestra soon would accept an invitation to visit the Soviet Union and that Soviet composers and soloists, as well as ballet dancers and singers from the Bolshoi Theatre, would have an opportunity to tour the United States.

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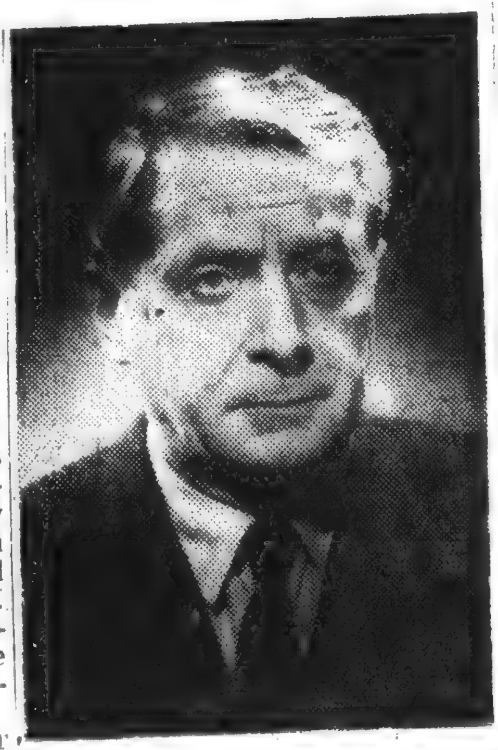
JUN 8 1956

Boston Symphony Will Play In Moscow and Leningrad



CHARLES MUNCH

Boston, June 7 (AP)—The Boston Symphony Orchestra tonight accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe starting in August, Manager Thomas D. Perry, Jr., said.

The invitation to the 104-piece orchestra directed by Charles Munch was extended by the Ministry of Culture in Moscow through the Soviet embassy in Washington, Perry said. He said Orchestra President Henry B. Cabot "made known its willingness" to include Russia on the tour during the Geneva conference last August.

Details of the Russian tour

Continued On Page 7 2

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

JUN 8 1956

Boston Symphony Orchestra Announces Acceptance of Invite to Play in Russia

BOSTON (AP) — The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the U.S.S.R. during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

JUN 9 1956

Boston Symphony Accepts Invitation to Play in Russia

BOSTON (AP) — The Boston Symphony Orchestra has announced acceptance of a Soviet invitation to play in Russia this summer on its European tour.

The world famed orchestra will be the first American symphony to play in Russia.

The Boston Symphony has scheduled a European tour during August and September. The formal Russian invitation from the Ministry of Culture in Moscow called for the orchestra to spend six days in Russia during the tour.

Although details are not completed, concerts are planned for Leningrad and Moscow. Boston Symphony officials said "it is understood" that the Russians will assume the transportation expenses of the 104 players and conductor Charles Munch during the six-day trip.

The Soviets also "will pay a stipend for the concerts given within Soviet territory," they added.

The symphony acceptance followed overtures made last August by Henry C. Cabot, president of the board trustees, who made known the orchestra would be willing to include a visit to Russia this year on its European tour.

Soviet violinist David Oistrakh was guest soloist at a Boston Symphony pension fund concert last December.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUN 8 - 1956

Boston Symphony Accepts Invitation To Play in Russia

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It will leave shortly after the close of its Berkshire Music festival season at Tanglewood, Lenox, which runs from July 4 to Aug. 12.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

JUN 8 1956

Boston Symphony To Play in Russia

BOSTON, June 8 (UP)—The Boston Symphony Orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The Ministry of Culture in Moscow invited the 104-piece orchestra through the Soviet Embassy in Washington. The State Department approved the inclusion of the Soviet Union in the orchestra's visit to Europe, which starts next August.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 8 1956

Soviet Visit For Boston Symphony

Adds 6-Day Stay To Europe Tour

Special to the Herald Tribune

BOSTON, June 7.—The Boston Symphony Orchestra will spend a week in Russia during its European tour this summer, it was announced today at Symphony Hall. Thomas D. Perry, the orchestra's manager, is now in Washington completing official arrangements. It will be the first American organization of its kind to play in the Soviet Union.

The orchestra will leave the United States a week after the close of its Berkshire Festival at Lenox, Mass., on Aug. 12, and will be heard in Ireland, Scotland, England and the Scandinavian countries before playing in Helsinki Sept. 4.

Six Days Scheduled

It will then tour the Soviet Union for six days, and also play in Prague on Sept. 11 before continuing its travels in Central and Western Europe. Charles Munch and Pierre Monteux will share the conductorship during the tour, which is sponsored by the State Department.

The idea of playing in Russia has been under consideration since last July, when Henry B. Cabot, the Boston Symphony's president, said that the orchestra would be ready and eager to play there in accord with President Eisenhower's suggestions of helping to lift the Iron Curtain by cultural and intellectual exchange with the Soviet Union.

Philadelphia Declined

Last April, after the Philadelphia Orchestra had declined a Soviet invitation to come to Russia in August, State Department officials looked to the Boston Symphony to take its place, especially since adding Russia to the tour would cost the government nothing extra.

The Boston Symphony will also have the probable distinction of being the first major orchestra from outside the Soviet orbit to go to Russia. For a while, it seemed that the London Philharmonic would win this honor, but its tour will follow the Bostonians' visit by two weeks.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 8 - 1956

Boston Symphony Accepts Moscow, Leningrad Tour

BOSTON (UP)—The Boston Symphony Orchestra tonight accepted a Soviet invitation to tour Russia this autumn, giving concerts in Moscow and Leningrad.

It will be the first American symphony ever to perform in Russia.

The State Department approved the inclusion of a six-day visit to the Soviet Union on the orchestra's visit to Europe starting in August, Manager Thomas D. Perry Jr., said.

The invitation to the 104-piece orchestra directed by Charles Munch was extended by the Ministry of Culture in Moscow through the Soviet embassy in Washington, Perry said. He said Orchestra President Henry B. Cabot "made known its willingness" to include Russia on the tour during the Geneva conference last August.

Details of the Russian tour have not been worked out yet. But Perry said it was "understood" Russia would assume transportation expenses and "pay a stipend" for the concerts as it did when the Gershwin folk opera "Porgy and Bess" performed there in January.

After Prague Concert

The Russian tour will follow a concert in Prague Sept. 11, Perry said. He said Russia would pay transportation costs also from Helsinki, Finland, where there is a concert scheduled Sept. 4, to Czechoslovakia.

Other costs of the trip abroad, which starts Aug. 22, are being defrayed by private contributions and the international exchange program of the American National Theater and Academy, a professional agency acting in behalf of the State Department.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

JUN 8 1956

Hub Symphony Going to Russia

BOSTON, June 8 (UP) — The Boston Symphony orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American Symphony orchestra to perform in the Soviet Union.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 8 1956

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Although details are not completed, concerts are planned for Leningrad and Moscow. Boston Symphony officials said "it is understood" that the Russians will assume the transportation expenses of the 104 players and Conductor Charles Munch during the six-day trip.

The Soviets also "will pay a stipend for the concerts given within Soviet territory," they added.

The symphony acceptance followed overtures made last August by Henry C. Cabot, president of the board trustees, who made known the orchestra would be willing to include a visit to Russia this year on its European tour.

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Soviet violinist David Oistrakh was guest soloist at a Boston symphony pension fund concert last December.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-0068

L'Etoile
LOWELL, Mass.
Bi-Weekly Non-Partisan
Circ. 4,783

JUN 8 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

MAY 14 1956

SOVIET VISAS PROMISED

Embassy Aide Says Many U. S. Citizens Will Get Permits

Special to The New York Times.

WASHINGTON, May 13—The Soviet Embassy has notified about 200 Americans this month of its readiness to issue tourist visas to them, Konstantin G. Fedoseev, counselor of the Embassy, said last night.

The Soviet diplomat was interviewed on the subject of cultural exchanges on a Washington television program. He said later he was the first member of the Soviet Embassy to have been interviewed on television in the United States.

Mr. Fedoseev said he hoped the Boston Symphony Orchestra soon would accept an invitation to visit the Soviet Union and that Soviet composers and soloists, as well as ballet dancers and singers from the Bolshoi Theatre, would have an opportunity to tour the United States.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUN 8 1956

Boston Symphony Will Play In Moscow and Leningrad

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Details of the Russian tour

Continued On Page 7

7

CHARLES MUNCH

New England Newsclip Agency, Inc.
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Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

JUN 9 1956

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUN 8 - 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

JUN 8 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUN 8 1956

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Adds 6-Day Stay To Europe Tour

Special to the Herald Tribune

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 8 - 1956

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

JUN 8 1956

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Soviet violinist David Oistrakh was guest soloist at a Boston symphony pension fund concert last December.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-0068

L'Etoile
LOWELL, Mass.
Bi-Weekly Non-Partisan
Circ. 4,783

JUN 8 1956

BOSTON, 8 —— L'Orchestre Symphonique de Boston comprendra une visite de six jours en Russie, avec concerts à Leningrad, Moscou et ailleurs, dans son tour d'Europe pendant août et septembre prochains, vient-on d'annoncer.

8-54

[151]

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 8 1956

Symphony to Play For Muscovites

The Boston Symphony Orchestra has accepted the invitation of the Russian government to give concerts at Moscow and Leningrad late this summer, it was announced last night by the orchestra's manager, Thomas D. Perry, Jr.

The orchestra already has scheduled a European tour for August and September at the end of the Tanglewood Festival in the Berkshires. The invitation calls for the orchestra to spend six days in Russia.

Symphony officials said the Russian government, "it is understood," will assume all transportation costs for the 104 musicians and their conductor, Charles Munch, during the six-day stay. In addition, the orchestra is expected to receive a stipend.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 8 1956

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Boston Symphony Orchestra
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

JUN 8 1956

Boston Symphony to Perform in Russia

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 8 1956

Boston Symphony Accepts Soviet Bid

The World's Day
Reg. U.S. Pat. Off.

Boston: Symphony Orchestra to Tour U.S.S.R.

The Boston Symphony Orchestra has accepted a formal invitation to visit the Soviet Union for six days during its European tour in September. [Page 5.]

Washington: Eisenhower Engagements Canceled

President Eisenhower's engagements for today were canceled by an indisposition which his physician described as an "upset stomach and headache" which had nothing to do with his heart. The White House announcement had an immediate effect on the stock market which opened slightly lower. Brokers advised customers to accept the statements on the President's indisposition at their face value and not to become alarmed.

Spending for military defense over the 15-year period from 1951 to 1965 may total more than half a trillion dollars, it is estimated—even with the nation at peace.

Secretary of Welfare Folsom has promised to seek more money for services to the elderly.

Europe: Queen Elizabeth Arrives in Stockholm

Queen Elizabeth II and the Duke of Edinburgh arrived in Stockholm today for the first British royal visit to Sweden in almost half a century. They were greeted by cannon salutes, an escort of 300 jet fighters, and thousands of persons jammed onto the dock where they landed.

Asia: Heavy Water Shipment Reaches Bombay

Seven tons of heavy water arrived in Bombay from New York for use in India's atomic research program. The Indian Government is buying some 21 tons of it from the United States for peaceful nuclear uses.

Art, Theater, Music: Page 5. Radio. TV. FM: Page 7

Weather Predictions: C

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 15,703

JUN 8 1956

Boston Symphony Bound For Russia

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Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640

JUN 8 1956

ston Symphony Will
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STON — The Boston Sym-
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104 members of the orchestra,
Music Director Charles Munch and
Orchestra's staff and equip-
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its next date, in Prague, capital
of Czechoslovakia, on Sept. 11.
The U.S.S.R. will also pay a stip-
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the Soviet territory.

New England Newsclip Agency, Inc.
Boston 6 • RIchmond 2-4200
Eagle (m)
WRENCE, Mass.
Independent
Circ. 3,048

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

JUN 8 1956

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Henry C. Cabot, president of the orchestra board of trustees, and Orchestra Manager Thomas D. Perry Jr. expressed "gratification for the cooperation of both (the U. S. and Russian) governments in making this important cultural visit possible."

Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 8 1956

Boston Symphony Accepts Invitation to Tour U. S. S. R.

The Boston Symphony Orchestra received and accepted yesterday a formal invitation from the U. S. S. R. to include Soviet Russia in its tour of Europe during August and September. The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, cultural attache of the Soviet Embassy in Washington, to the orcnestra's manager, Thomas D. Perry Jr.

SYMPHONY

Page Two

U. S. S. R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation from Helsinki, where a concert is planned Sept. 4, and to its next date in Prague, capital of Czecho-Slovakia, Sept. 11. The U. S. S. R. will also pay a stipend for the concerts in Soviet territory.

Part of Exchange Program

The orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air and to help defray deficits from concerts abroad. Private contributions have also been secured toward costs of the tour.

Both Cabot and Perry expressed gratification when the Soviet invitation was announced, for the cooperation of both governments in making this important cultural visit possible.

Monteux to Share Podium

In December, Soviet violinist David Oistrakh was guest soloist at a Boston Symphony pension fund concert. He made a recording with the orchestra for R. C. A. Victor and is known to have taken back to Russia high praise to share the concerts abroad.

The European tour will be under the direction of Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Aug. 12. Munch has invited Pierre Monteux, once conductor of the Boston Symphony, to share the concerts aboard

Two planes, chartered from K. L. M. Royal Dutch Airlines will transport most of the symphony's personnel to Europe Aug. 22 Part of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Five concerts will be played Aug. 26-30, as part of the Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 8 1956

Symphony to Visit Russia

Formal Invitation Accepted For Six Days in September

The Boston Symphony Orchestra has received a formal invitation to visit the Soviet Union this summer on its European tour.

Thomas D. Perry, Jr., manager, announced last night that the invitation had been presented by Yuri Gouk, cultural attaché of the Soviet Embassy in Washington. The orchestra and its conductor, Charles Munch, will spend six days in Russia after a Helsinki concert on Sept. 4.

It is understood that the Soviet government will assume the expenses of the orchestra and its staff from the time it leaves Helsinki until it arrives in Prague for a concert there on Sept. 11. Although final dates for concerts within Russia have not been penciled in, programs are planned for Leningrad and Moscow.

Both Henry C. Cabot, president of the Board of Trustees, and Mr. Perry expressed their gratification for the cooperation of the United States and the Soviet governments "in making this important cultural visit possible."

The orchestra's tour will commence after the Berkshire Music Festival at Tanglewood which ends on Aug. 12. Two chartered KLM Royal Dutch Airlines planes will carry most of the personnel to Europe on Aug. 22. Other members, plus the instruments, will sail on the Nieuw Amsterdam on Aug. 14.

The European tour will be made through the cooperation of the International Exchange Program of the American National Theater and Academy. Private contributions have also been secured to help defray expenses. About 25 cities will be included in the itinerary.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

JUN 8 1956

TO PLAY IN RUSSIA

BOSTON, (UP) — The Boston Symphony Orchestra will visit Russia this September, giving concerts in Moscow and Leningrad. Acceptance of a Soviet invitation to spend six days in Russia was announced last night by orchestra manager Thomas D. Perry Jr.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

[152]

TIGHT BINDING

…y Accepts …rad Tour

…tate Department approved
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…r Thomas D. Perry Jr.

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… agency acting in behalf o…
…ate Department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 1956

Symphony to Play For Muscovites

The Boston Symphony Orchestra [illegible] ted the invitation [illegible] government to give concerts at Moscow and Leningrad late this summer was announced last night by the orchestra's manager, Thomas D. Perry, Jr.

The orchestra already has scheduled a European tour for August and September at the end of the Tanglewood Festival in the Berkshires. The invitation calls for the orchestra to spend six days in Russia.

Symphony officials said the Russian government, "it is understood," will assume all transportation costs for the 104 musicians and their conductor, Charles Munch, during the six-day stay. In addition, the orchestra is expected to receive a stipend.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 105,628

JUN 8 1956

…ymphony to Visit Russia

Boston Symphony Orchestra … night [illegible] an invitation … the Soviet government to … in Russia for six days during … summer [illegible] the group is making a European tour.

Henry B. Cabot, president of … board of trustees, said there are still details to be ironed out but that the 104 players and conductor Charles Munch would play concerts at Leningrad and Moscow during its tour of Europe in August and September.

…England Newsclip Agency, Inc.
…x 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
…REENFIELD, Mass.
Independent
Circ. 12,640

JUN 1956

…ton Symphony Will …e Tour Of Russia

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The Russian invitation to the Boston Symphony Orchestra is to spend six days of its autumn tour within the Soviet border, and although details are not yet worked out, concerts are planned in Leningrad and Moscow. It is understood that the U.S.S.R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume expenses of transportation of the 104 members of the orchestra, Music Director Charles Munch and the Orchestra's staff and equipment from Helsinki, where a concert is planned on Sept. 4; and to its next date, in Prague, capital of Czechoslovakia, on Sept. 11. The U.S.S.R. will also pay a stipend for the concerts given within the Soviet territory.

…ngland Newsclip Agency, Inc.
…78, Boston 6 • RIchmond 2-4200

Eagle (m)
…WRENCE, Mass.
Independent
Circ. 3,048

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
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JUN 8 1956

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New England Newsclip Agency, Inc.
…ox 2078, Boston 6 • RIchmond 2-4200

…nterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

JUN 8 1956

Boston Symphony to Perform in Russia

BOSTON. — (UP) — The Boston Symphony Orchestra announced last night it will give concerts in Moscow and Leningrad, becoming the first American symphony orchestra to perform in the Soviet Union.

The ministry of culture in Moscow invited the 104-piece orchestra through the soviet embassy in Washington. The state department approved the inclusion of the Soviet Union in the orchestra's visit to Europe which starts next August.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420…

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 15,703

JUN 8 1956

Boston Symphony Bound For Russia

BOSTON, June 8 (AP)—The Boston Symphony Orchestra has accepted an invitation to become the first American symphony to play in Russia.

The orchestra announced acceptance last night of a Russian invitation to appear in the USSR during its European tour next August and September.

Symphony officials said it is "understood" the Russians will pay the transportation costs for 104 musicians and conductor Charles Munch during the six-day visit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

JUN 8 1956

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Henry C. Cabot, president of the orchestra board of trustees, and Orchestra Manager Thomas D. Perry Jr. expressed "gratification for the cooperation of both (the U. S. and Russian) governments in making this important cultural visit possible."

Details of the concert tour are not complete but at least two concerts are planned for Moscow and Leningrad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 8

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 8

Boston Symphony Accepts Soviet Bid

The World's Day
Reg. U.S. Pat. Off.

Boston: Symphony Orchestra to Tour U.S.S.R.

The Boston Symphony Orchestra has accepted a formal invitation to visit the Soviet Union for six days during its European tour in September. [Page 5.]

Washington: Eisenhower Engagements Canceled

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Spending for military defense over the 15-year period from 1951 to 1965 may total more than half a trillion dollars, it is estimated—even with the nation at peace.

Secretary of Welfare Folsom has promised to seek more money for services to the elderly.

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Queen Elizabeth II and the Duke of Edinburgh arrived in Stockholm today for the first British royal visit to Sweden in almost half a century. They were greeted by cannon salutes, an escort of 300 jet fighters, and thousands of persons jammed onto the dock where they landed.

Asia: Heavy Water Shipment Reaches Bombay

Seven tons of heavy water arrived in Bombay from New York for use in India's atomic research program. The Indian Government is buying some 21 tons of it from the United States for peaceful nuclear uses.

Art, Theater, Music: Page 5. Radio. TV. FM: Page 7

Weather Predictions: C…

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 8 1956

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SYMPHONY

Page Two

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THE CHRISTIAN SCIENCE MONITOR. BOSTON. FRIDAY. SEPTEMBER 28. 1956

Sports

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England Newsclip Agency, Inc.
, Boston 6 • RIchmond 2-4200
Eagle (m)
AWRENCE, Mass.
Independent
Circ. 3,048

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 8 1956

Symphony to Play For Muscovites

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUN 8 1956

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England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
REENFIELD, Mass.
Independent
Circ. 12,640

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 42,005

JUN 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
FITCHBURG, Mass.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 8 1956

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
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Art, Theater, Music: Page 5. Radio, TV, FM: Page 7

Weather Predictions: Cloudy Tonight (Page 2)

JUN 8 1956

YMPHONY

Continued from the First Page

The Boston Symphony, under the direction of Charles Munch, will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the orchestra, through the president of its trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the Autumn of 1956.

The Russian invitation is to spend six days within the Soviet border. Concerts are planned in Leningrad and Moscow. It is understood that the U. S. S. R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation from Helsinki, where a concert is planned Sept. 4, and to its next date in Prague, capital of Czecho-Slovakia, Sept. 11. The U. S. S. R. will also pay a stipend for the concerts in Soviet territory.

Part of Exchange Program

The orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air and to help defray deficits from concerts abroad. Private contributions have also been secured toward costs of the tour.

Both Cabot and Perry expressed gratification when the Soviet invitation was announced, for the cooperation of both governments in making this important cultural visit possible.

Monteux to Share Podium

In December, Soviet violinist David Oistrakh was guest soloist at a Boston Symphony pension fund concert. He made a recording with the orchestra for R. C. A. Victor and is known to have taken back to Russia high praise to share the concerts abroad.

The European tour will be under the direction of Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Aug. 12. Munch has invited Pierre Monteux, once conductor of the Boston Symphony, to share the concerts aboard.

Two planes, chartered from K. L. M. Royal Dutch Airlines will transport most of the symphony's personnel to Europe Aug. 22. Part of the orchestra and the instruments will sail on the Nieuw Amsterdam Aug. 14.

Five concerts will be played Aug. 26-30, as part of the Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

TIGHT BINDING

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Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

JUN 8 1956

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American (e)
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AUG 27 1956

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Record (m)
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Independent
Circ. 405,628

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Independent Republican
Circ. 1 4,866

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A change of transportation facilities from train to plane by the Soviet ministry has made possible the additional concert and sightseeing.

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BOSTON, Mass.
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Circ. 184,978

JUN 8 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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The Boston Symphony is leaving Aug. 22 for a European tour. The Russian phase will follow a concert in Helsinki, Finland, Sept. 4.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 30 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

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BArclay 7-5371
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165 Church Street - New York

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,509 - S. 982,681

JUN 8 1956

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The group will be the first American symphony orchestra ever to perform in Russia.

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
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JUN 8 1956

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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NEW YORK, N. Y.
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Herald (m)
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Patriot-Ledger (e)
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Variety
NEW YORK, N. Y.
Weekly Amusements

JUN 13 1956

Boston to Russia

Boston, June 12.

The Boston Symphony Orchestra has accepted the invite of the Russian Government to give concerts in Moscow and Leningrad late this summer. Russians assume all transportation costs for the 104 members and their conductor, Charles Munch, during a six-day stay. In addition, the orchestra is expected to receive a stipend.

A skedded tour of Europe has already been set for August and September at the end of the Tanglewood Festival in the Berkshires.

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Patriot-Ledger (e)
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Quincy Patriot Ledger, Friday, June

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

A[illegible] 1956

Symphony Members May See More as Russia Widens Tour

If the Soviet Union's present plans for entertaining the Boston Symphony Orchestra prevail, the musicians may get to see more of Russia than most Westerners since the Communists took over.

According to word received at Symphony Hall, the Ministry of Culture has broadened the plans for the orchestra's visit to Russia to include three concerts in Moscow instead of two, and much greater liberty in the capital and Leningrad than was first expected.

Three Russian planes will pick up the musicians Wednesday morning at Helsinki, Finland, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad, where two concerts are scheduled.

The eight tons of orchestra baggage will have to follow by train, thus giving the orchestra ample time for sightseeing. They will not be called into acoustical rehearsal by Dr. Munch until 6:30 p.m., in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8—the first concert ever to be given by an American symphony in the Soviet Union.

Monteux on Podium

In the same hall the following night, the orchestra will be led by its former conductor, Pierre Monteux.

After Leningrad, the men will take a sleeper train to Moscow, where their concerts will be presented in the Great Hall of the Conservatory there. Following the concerts, they will take off by plane for Prague.

The orchestra's European tour of countries, in which it is presenting 28 concerts, is being made in cooperation with the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists to tour abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

AUG 30 1956

Boston Symphony Will Have Chance To See Leningrad

BOSTON (UP) — Boston Symphony Orchestra musicians will do more sightseeing in Russia thanks to a change in transportation arrangements by the Soviet Union's Ministry of Culture.

The 125 members of the orchestra staff now will fly from Helsinki, Finland, to Leningrad, USSR instead of taking a train, it was learned here Wednesday. The orchestra personnel will have time for sightseeing in Leningrad before their instruments arrive by train.

The Boston orchestra, first American group of its kind to appear in Russia, will give two concerts in Leningrad and three in Moscow.

The orchestra will travel from Leningrad to Moscow by sleeper train and from Moscow to Prague, Czechoslovakia, by plane.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

AUG 30 1956

Boston Symphony Granted Broader Russian Schedule

BOSTON, Aug. 29 (AP) — The 125-man Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, Assistant Manager Norman Shirk said today.

The U.S.S.R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

Tomorrow the orchestra concludes its series of five concerts at the Edinburgh International Festival and continues its tour, with concerts scheduled in Denmark, Norway, Sweden and Finland before the Russian visit.

Three Russian planes will take the orchestra from Helsinki, Finland, to Leningrad on Sept. 5. Eight tons of instruments, scores and baggage will follow by train. The group will have a full day free for sightseeing before they gather at the great hall of the Leningrad Conservatory for a rehearsal and a concert — the first ever presented by an American orchestra in the U.S.S.R. — Thursday night.

After a second concert Friday night the orchestra will travel to Moscow by train for three concerts and day of sightseeing. Then, Monday night, the group will fly to Prague, Czechoslovakia to continue its tour.

The tour is being made in cooperation with the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American groups performing abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

AUG 30 1956

Reds Ease Curbs on Orchestra

Boston—(AP)—The 125-member Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, assistant manager Norman Shirk said yesterday.

The U.S.S.R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Mr. Shirk said. The group will perform twice in Leningrad.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,986

AUG 30 1956

Boston Symphony Schedule Changed

BOSTON, Aug. 29 (AP)—The 125-man Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, Assistant Manager Norman Shirk said today.

The U. S. S. R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

AUG 30 1956

BostonSymphony Given More Time To Play In Russia

BOSTON, Aug. 29 (AP)—The 125-man Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, Assistant Manager Norman Shirk said today.

The USSR Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

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After a second concert Friday night the orchestra will travel to Moscow by train for three concerts and day of sightseeing. Then, Monday night, the group will fly to Prague, Czechoslovakia to continue its tour.

The tour is being made in cooperation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American groups performing abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684

AUG 30 1956

Boston Symphony To See More in Visit to Russia

047

BOSTON (U.P.)—Boston Symphony Orchestra musicians will do more sightseeing in Russia, thanks to a change in transportation arrangements by the Soviet Union's Ministry of Culture.

The 125 members of the orchestra staff now will fly from Helsinki, Finland to Leningrad, instead of taking a train, it was learned here Wednesday. The orchestra personnel will have time for sightseeing in Leningrad before their instruments arrive by train.

The Boston orchestra, first American group of its kind to appear in Russia, will give two concerts in Leningrad and three in Moscow.

The orchestra will travel from Leningrad to Moscow by sleeper train, and from Moscow to Prague, Czechoslovakia by plane.

Coast. Boston Post Aug 30/56

Symphony to See Russia by Plane

A change from train to plane transportation when the 125-man Boston Symphony Orchestra travels through Russia next week will give the musicians more time for sightseeing in Moscow and Leningrad, it was learned last night.

Norman Shirk, assistant manager who remained behind in Boston said the Russians rescheduled the trip.

The orchestra and its 20-member official party will go from Helsinki, Finland, to Leningrad Sept. 5 in three Red planes. The orchestra's eight tons of instruments and other baggage will follow by train.

[154]

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

AUG 30 1956

Boston Symphony To Give Four Concerts In Russia: Munch, Monteux to Conduct

The Boston Symphony will become the first American orchestra ever to perform in Russia, indeed the first symphony from the Western world to perform in the U.S.S.R. when, during the course of its August-September tour of thirteen countries in Europe, it plays two concerts in Leningrad and two in Moscow during the three days, September 6-8.

The formal invitation to perform in Soviet territory was transmitted in early June from the Ministry of Culture in Moscow by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the orchestra's manager, Thomas D. Perry, Jr. In August, 1955, during the Geneva Conference, the orchestra, through the President of its Board of Trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its planned tour of Europe.

The Boston Symphony thus becomes the first ensemble of American instrumental artists to visit the Soviet Union. Last January the American folk opera "Porgy and Bess" was performed in Leningrad and Moscow by an American troupe. In May violinist Isaac Stern, a frequent soloist with the Boston Symphony (he performed the Beethoven Violin Concerto at its Edinburg Festival concert of August 28) made an extensive tour of Russia. In June the American Metropolitan tenor Jan Peerce sang in concert and opera performances in the Soviet Union. An English orchestra, the London Philharmonic, is scheduled to visit Russia in October.

Much as it did in the case of the tour of "Porgy and Bess," the Russian government will make arrangements for bringing the orchestra, its staff and equipment into its territory from Finland, where the orchestra performs on Tuesday, September 4; will provide accommodations and meals during six days, Sept. 5-10, spent in the U.S.S.R., and will again move the orchestra from Moscow to its next date in Prague, capital of Czechoslovakia, on Tuesday, Sept. 11. It will also pay the orchestra a fee for each concert, and sell tickets at a price it will itself set.

Although many details, involving method of transportation, exact dates and hours of the four scheduled concerts, and what functions are planned remain unsettled. Present plans call for the orchestra party to journey from Helsinki to Leningrad by train. There in the Great Hall of the Conservatory, on Tuesday evening, Sept. 6, Charles Munch, the orchestra's music director for the past seven years, will conduct the first of two concerts. In the same hall on the following evening, Pierre Monteux, regular conductor of the Boston Symphony from 1919-1924 and a frequent guest conductor during the past five years, will be on the podium.

As now planned, an overnight train journey will bring the Boston Symphony into Moscow on Saturday morning, Sept. 8, where the orchestra looks for a busy day. An early afternoon rehearsal in Great Hall of the Conservatory will be followed by a matinee concert, led by Dr. Munch and an evening one under Mr. Monteux' leadership. A diplomatic reception is scheduled before the orchestra and its personnel embarks on its 1200 mile journey across Russia and Poland into Prague.

The Boston Symphony Orchestra of 105 pieces includes in its personnel two women players, first flutist Doriot Anthony Dwyer and second harpist Olivia Luetcke. A staff of ten will be with the orchestra. Although some 35 wives of members of the orchestra will accompany it on most of the tour, they will not join their consorts for the Russian part of the orchestra's engagements abroad. The official party will, however, include three newspaper critics, two from Boston and one from the orchestra's summer home, Pittsfield, Mass., and an official photographer. Three Russian-born violinists will be revisiting their land of birth: Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod and Manuel Zung (born in Grodno).

The European tour of the Boston Symphony Orchestra is in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists abroad. Additional funds were allocated to make an extension of the tour into Russia possible.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRI

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 30 1956

Boston Symphony Granted Bigger Schedule in Russia

BOSTON (AP)—The 125-man Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing scheduled in Russia, the orchestra's assistant manager, Norman Shirk, said yesterday.

The U. S. S. R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform.

The ministry has also scheduled an additional concert in Moscow, making a total of three, Mr. Shirk said. The group will perform twice in Leningrad.

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After a second concert Friday night the orchestra will travel to Moscow by train for three concerts and day of sightseeing. Then Monday night, the group will fly to Prague, Czechoslovakia to continue its tour.

The tour is being made in cooperation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American groups performing abroad.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435

AUG 30 1956

Boston (UP)—Boston Symphony Orchestra musician will do more sightseeing in Russia thanks to a change i transportation arrangements by the Soviet Union's Ministry of Culture. The 125 members of the orchestra staff nov will fly from Helsinki, Finland to Leningrad, USSR instea of taking a train, it was learned here Wednesday. The orchestra personnel will have time for sightseeing in Leningrad before their instruments arrive by train.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

AUG 30 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 30 1956

Hub Orchestra's Tour In Russia Broadened

Boston, Aug. 29 (AP)—The 125-man Symphony Orchestra now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, its assistant manager, Norman Shirk, said today.

The USSR Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry also has scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

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After a second concert Friday night the orchestra will travel to Moscow by train for three concerts and day of sightseeing. Then, Monday night, the group will fly to Prague, Czechoslovakia, to continue its tour.

The tour is being made in cooperation with the American National Theater and Academy, the professional agency appointed by the United States State Department to assist American groups performing abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 31 1956

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

Red Carpet Unrolls For Boston Symphony

Boston—(AP)—The 125-man Boston Symphony Orchestra, now on a 13-nation European tour, has been granted a broader concert and sigh-seeing schedule in Russia, assistant manager Norman Shirk reports.

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THE ORCHESTRA has concluded its five concerts at the Edinburgh International Festival. It has concerts scheduled in Denmark, Norway, Sweden and Finland before the Russian visit.

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After a second concert Friday night the orchestra will travel to Moscow by train for three concerts and day of sightseeing. Then, Monday night, the group will fly to Prague, Czechoslovakia, to continue its tour.

* * *

THE TOUR is being made in cooperation with the American National Theatre and Academy the professional agency appointed by the U. S. State Department to assist American groups performing abroad.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468

AUG 30 1956

CONCERT TOUR WIDENED

BOSTON, Aug. 29 — (AP) The 125-man Boston Symphony orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, assistant manager Norman Shirk said today. The U. S. S. R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

AUG 31 1956

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Framingham patrons of the Boston Symphony orchestra are interested to learn that the tour of Europe is a great success. The orchestra concluded its series of five concerts at the Edinburgh International Festival, yesterday, and is performing in Denmark, Norway, Sweden and Finland, enroute to Russia. It is reported that the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia with three concerts instead of two in Moscow, besides the originally two scheduled in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane. The orchestra will give a concert in Czechoslovakia for the first time on Tuesday, Sept. 11. The following day it makes it bow in Vienna.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684

AUG 31 1956

Soviet Broadens Plans for Tour of Boston Symphony

According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which on Aug. 30 concluded its series of five concerts at the Edinburgh International Festival. En route to Russia the orchestra will perform in Denmark, Norway, Sweden and Finland.

By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow, besides the originally scheduled two in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Three Russian planes will pick up the Boston Symphony party next Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour-and-a-half flight to Leningrad. Since the eight tons of orchestra baggage will arrive much later by train, the Bostonians will have ample time for sightseeing in Leningrad.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in co-operation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American performing artists to tour abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

SEP 2 1956

MOSCOW TO HEAR THREE CONCERTS INSTEAD OF TWO

Boston Symphony Also in Leningrad Twice This Week

Boston, Sept. 1—According to word received at Symphony Hall, the Soviet Union's Ministry of Culture [illegible] broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which has just concluded its series of five concerts at the Edinburgh International Festival, en route to Russia is performing in Denmark, Norway, Sweden and Finland. By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow besides the originally schedule two in Leningrad.

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Flight to Russia

Three Russian planes will pick up the Boston Symphony party on Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad. The eight tons of orchestra baggage arriving much later by train, the Bostonians will have ample time for sightseeing in Leningrad.

In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal on Thursday at 6:30 p. m. in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8, the first concert ever to be given by an American symphony orchestra in the U.S.S.R. In the same hall on the following night the orchestra will be led by its former regular conductor, Pierre Monteux.

After the second Leningrad performance, the orchestra will take a sleeper train trip to Moscow. In the great hall of the Conservatory of that capital, where the group will arrive about 10 a. m. on Saturday, Dr. Munch will hold an acoustic rehearsal from noon until 2:30 p. m. for the concert that evening. On Sunday, Sept. 9, at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in co-operation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American performing artists to tour abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 4 1956

HUB SYMPHONY TO USSR

Three Russian planes are scheduled to pick up the Boston Symphony party Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad.

The eight tons of orchestra baggage arriving much later by train, the Bostonians will have ample time for sightseeing in Leningrad. In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal late Thursday afternoon in the Great Hall of the Leningrad Conservatory. It is here that he will conduct them in concert at 8 p. m., the first concert ever to be given by an American symphony orchestra in the U. S. S. R. In the same hall on the following night, the orchestra will be led by its former regular conductor, Pierre Monteux.

According to word received at Symphony Hall, the Soviet Union's ministry of culture has broadened the plans for the orchestra's visit to Russia. By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 30 1956

Boston Symphony Granted Bigger Schedule in Russia

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435

AUG 30 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,085

AUG 30 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 30 1956

Hub Orchestra's Tour In Russia Broadened

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 31 1956

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

Red Carpet Unrolls For Boston Symphony

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,468

AUG 30 1956

CONCERT TOUR WIDENED

BOSTON, Aug. 29 — (AP) The 125-man Boston Symphony orchestra, now on a 13-nation European tour, has been granted a broader concert and sightseeing schedule in Russia, assistant manager Norman Shirk said today. The U. S. S. R. Ministry of Culture has changed transportation facilities for the orchestra and its 20-member official party from train to plane, allowing extra time in the two Russian cities where the group will perform. The ministry has also scheduled an additional concert in Moscow, making a total of three, Shirk said. The group will perform twice in Leningrad.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

AUG 31 1956

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Framingham patrons of the Boston Symphony orchestra are interested to learn that the tour of Europe is a great success. The orchestra concluded its series of five concerts at the Edinburgh International Festival, yesterday, and is performing in Denmark, Norway, Sweden and Finland, enroute to Russia. It is reported that the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia with three concerts instead of two in Moscow, besides the originally two scheduled in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane. The orchestra will give a concert in Czechoslovakia for the first time on Tuesday, Sept. 11. The following day it makes it bow in Vienna.

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News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684

AUG 31 1956

Soviet Broadens Plans for Tour of Boston Symphony

According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which on Aug. 30 concluded its series of five concerts at the Edinburgh International Festival. En route to Russia the orchestra will perform in Denmark, Norway, Sweden and Finland.

By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow, besides the orginally scheduled two in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Three Russian planes will pick up the Boston Symphony party next Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour-and-a-half flight to Leningrad. Since the eight tons of orchestra baggage will arrive much later by train, the Bostonians will have ample time for sightseeing in Leningrad.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in co-operation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American performing artists to tour abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,572

SEP 2 1956

MOSCOW TO HEAR THREE CONCERTS INSTEAD OF TWO

Boston Symphony Also in Leningrad Twice This Week

Boston, Sept. 1 According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which has just concluded its series of five concerts at the Edinburgh International Festival, en route to Russia is performing in Denmark, Norway, Sweden and Finland. By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow besides the originally scheduled two in Leningrad.

In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Flight to Russia

Three Russian planes will pick up the Boston Symphony party on Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad. The eight tons of orchestra baggage arriving much later by train, the Bostonians will have ample time for sightseeing in Leningrad.

In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal on Thursday at 6:30 p. m. in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8, the first concert ever to be given by an American symphony orchestra in the U.S.S.R. In the same hall on the following night the orchestra will be led by its former regular conductor, Pierre Monteux.

After the second Leningrad performance, the orchestra will take a sleeper train trip to Moscow. In the great hall of the Conservatory of that capital, where the group will arrive about 10 a. m. on Saturday, Dr. Munch will hold an acoustic rehearsal from noon until 2:30 p. m. for the concert that evening. On Sunday, Sept. 9, at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in co-operation with the American National Theater and Academy, the professional agency appointed by the U. S. State Department to assist American performing artists to tour abroad

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

SEP 4 1956

HUB SYMPHONY TO USSR

Three Russian planes are scheduled to pick up the Boston Symphony party Wednesday morning at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad.

The eight tons of orchestra baggage arriving much later by train, the Bostonians will have ample time for sightseeing in Leningrad. In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal late Thursday afternoon in the Great Hall of the Leningrad Conservatory. It is here that he will conduct them in concert at 8 p. m., the first concert ever to be given by an American symphony orchestra in the U. S. S. R. In the same hall on the following night, the orchestra will be led by its former regular conductor, Pierre Monteux.

According to word received at Symphony Hall, the Soviet Union's ministry of culture has broadened the plans for the orchestra's visit to Russia. By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 8 1956

Symphony In Moscow

MOSCOW (AP) — Boston's touring symphony orchestra, fresh from two sell-out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

The visiting musicians were given a private dining room in the hotel, where dinner was arranged for 5 p.m.—quite early for Moscow—to permit them to prepare for the 8 p.m. concert opening. Normally Moscow hotels serve dinner between 10 p.m. and midnight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973

SEP 8 1956

Moscow Greets Hub's Symphony

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN,
Maine
Republican
Circ. 15,490

SEP 8 1956

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Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SOUTH BEND, IND.
TRIBUNE
Circ. D. 108,781 - S. 111,558

SEP 9 1956

SYMPHONY IN MOSCOW.

MOSCOW (UP) — The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here Saturday for three concerts at the Moscow Conservatory.

Its next stop is Prague, Czechoslovakia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

SEP 6 1956

Boston Symphony

Continued from Page One

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Three Russian planes picked up the Boston Symphony party yesterday morning at Helsinki, where the orchestra played Tuesday night and took it on an hour and a half flight to Leningrad. The eight tons of orchestra baggage will arrive much later by train so the Bostonians will have ample time for sightseeing in Leningrad. In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal tonight at 6:30 p.m. in the Great Hall of Leningrad Con-

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165 Church Street - New York

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

SEP 9 1956

Moscow Hails U.S. Orchestra

MOSCOW, Sept. 8 (AP). — Boston's touring symphony orchestra, fresh from two sell-out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders. Among them was David Oistrakh, noted violinist who played with the Boston group when he toured the United States last Winter.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

SEP 6 1956

Capital Circus

By GWEN GIBSON

Washington, Sept. 3.—America is going high brow, if you please, in the field of international arts.

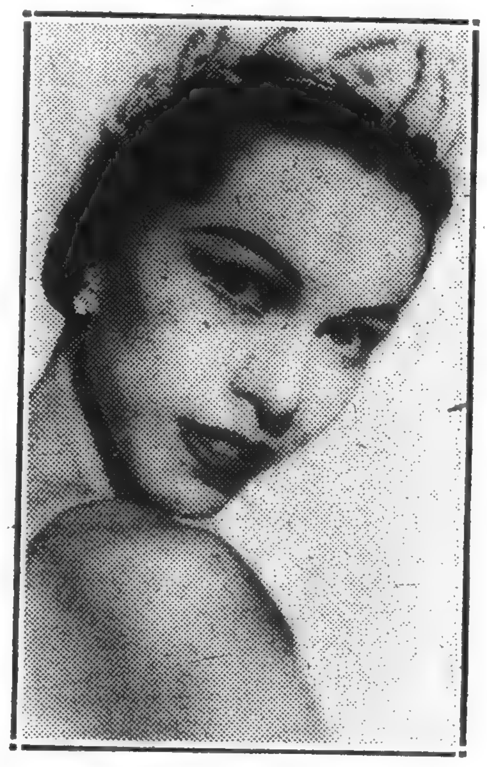
Only top-notch, long-haired type American entertainers are scheduled to go abroad for the rest of this fiscal year under government-sponsored programs.

No native jazz kings like Dizzy Gillespie or Louis (Satchmo) Armstrong, both of whom wowed foreign audiences on their recent tours, are on the new international road show agenda now being worked up by the State Department.

What's more, no light musicals or comedy shows, for which the U. S. is famous, are on the new schedule.

Instead, as examples of our flourishing indigenous culture, State has decided to ship out only attractions like concert cellists, violinists, pianists, symphony orchestras and ballets.

Department brass coordinating foreign entertainment programs — which bureaucrats in Washington refer to as our international cultural services—are apparently running scared because of recent jibes from Congress and some bad review notices from South America where the U. S. recently presented as a "good will" gesture a badly cast version of "Teahouse of the August Moon."


Maria Tallchief
Ballet, yes . . . jazz, no

The Congressional criticism came from some members of the House Appropriations Committee who were incensed because State was spending taxpayer dollars to send "lightweight" artists overseas.

They set up some long and loud howls in private hearings before okaying the $2½ million that State finally got to run the service for the fiscal year ending June 30, 1957.

Gripes Aimed at Gillespie, 'Porgy'

Most of their gripes (many of which won't show in the printed hearings) were aimed at Gillespie, who just completed his highly successful tour of Europe, the Near East and South America, and at our overseas production of "Porgy and Bess," which also got rave notices when it toured Europe and the Near East last year. Although certainly one of the foremost folk operas ever produced in America, some of our high-minded Congressmen shuddered at the setting—a tenement slum area in Charleston, S. C.

About this time the South American press was complaining that the Spanish-speaking Americans sent down to star in "Teahouse" were mutilating the native language. The show, scheduled to run for 15 weeks was closed in June after only nine.

State won't admit it was a turkey.

State Decides It's Too Expensive

"It was decided that sending so many people out of the country, along with the necessary scenery for such shows was too expensive," a spokesman said. He said that shows of the "Teahouse" and Gershwin opera type have not been totally ruled out "but that a great deal more selection has to be applied in the future."

Despite this explanation, State now has part of its $2½ million appropriation riding on the 100-member Boston Symphony Orchestra which is on a European tour that winds up in Moscow Saturday.

The government also is underwriting the Ballet Theatre, a company of 63, on its 21-week tour of Europe and the Far East, along with the 65-person New York City Ballet on its 14-week European tour.

Hardly Typical of U. S. Show Business

These are stellar attractions, granted, and the artists are to be commended because they take lower than usual salaries when working for Uncle Sam. But it's hard to consider such shows, alone, as typical of American show business.

Other performers on the road now as true examples of homegrown American art include Gregor Piatigorsky, American cellist who started an extensive Far Eastern tour in Hong Kong on Aug. 26, and Eugene List and wife, concert violinist and pianist team, now on a Far and Near Eastern tour.

Acts lined up for the international circuit, but unannounced as yet, include the San Francisco Ballet, a 30-member company tentatively slated to take off on a long Far Eastern tour next January and the 50-member Westminister Choir, booked for 55 performances on a Far and Near Eastern tour that will stretch from Japan to Yugoslavia beginning in October.

Met Stars to Make Tours

Soprano Eleanor Steber of the Metropolitan Opera has agreed to a Far and Near Eastern tour beginning next February and Met mezzo-soprano Blanche Thebom is set to take over for the government in South America with a 16-concert tour, replacing the Jubilee Singers, a group of Negro singers.

State may hit pay dirt with two other acts that smack somewhat more of Americanism.

Marion Anderson will sing for Uncle Sam, when she finishes her commercial tour of Europe, at the University of Oslo Oct. 16-19 and later in West Berlin at the Berlin fall festival.

And Maria Tallchief, beautiful Indian ballerina, will perform with a group of six other New York City Ballet stars on a three-week engagement in New Delhi, India, beginning Nov. 13.

But any foreigners who want to hear some old-fashioned American jazz, rock and roll or hillbilly music in the next 10 months will apparently have to look to commercial outlets or make a personal call.

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ranged for 5 p. m. — quite early for Moscow — to permit them to prepare for the 8 p. m. concert opening. Normally Moscow hotels serve dinner between 10 p. m. and midnight.

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is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.

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Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

SEP 4 1956

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change of transportation facilities from train to plane.

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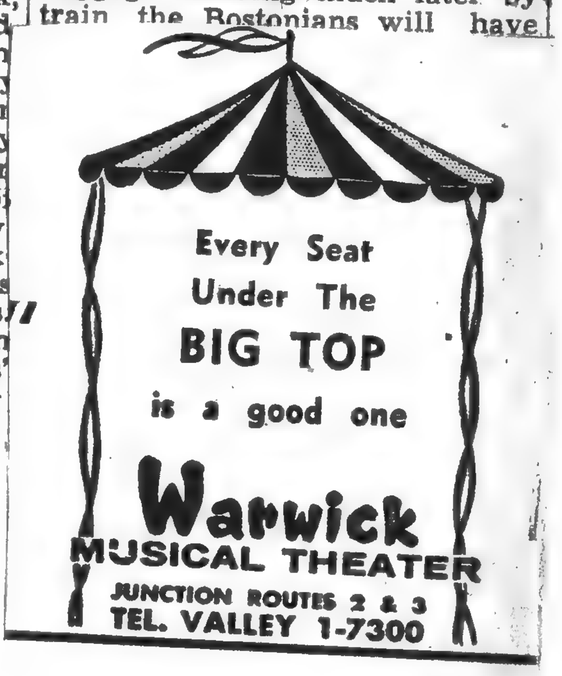
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THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
ATHOL, Mass.
Independent
Circ. 4,541

SEP 8 1956

Boston Orchestra Gets Warm Welcome

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Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

The visiting musicians were given a private dining room in the hotel, where dinner was arranged for 5 p.m.—quite early for Moscow—to permit them to prepare for the 8 p.m. concert opening. Normally Moscow hotels serve dinner between 10 p.m., and midnight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

SEP 9 1956

Symphony in Moscow, Prague Is Next Stop

MOSCOW, Sept. 8 (UP)—The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here today for three concerts at the Moscow Conservatory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Journal (e)
LEWISTON-AUBURN, Maine
Republican
Circ. 15,490

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Burrelle's
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165 Church Street - New York

SOUTH BEND, IND.
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Circ. D. 108,781 - S. 111,558

SEP 9 1956

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New England Newsclip Agency, Inc.
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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

SEP 6 1956

Boston Symphony

Continued from Page One

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After the second Leningrad performance, the orchestra will take a sleeper train trip to Moscow. In the Great Hall of the Conservatory of that Capital, where the group will arrive about 10 a.m. on Saturday, Dr. Munch will hold an acoustic rehearsal from noon until 2:30 for the concert that evening. On Sunday at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

SEP 8 1956

Russians Welcome Boston Symphony Players to Moscow

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

SEP 8 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

SEP 4 1956

USSR Improves Its Facilities for Visit By Boston Symphony

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165 Church Street - New York

LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 202,911 - S. 300,325

SEP 9 1956

Orchestra Arrives In Moscow

Moscow, Sept. 8 (U.P.)—The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here today for three concerts at the Moscow Conservatory.

New York Times, September 8.

Musicians in Russia

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

News (e)
ATHOL, Mass.
Independent
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Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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The visiting musicians were given a private dining room in the hotel, where dinner was arranged for 5 p.m.—quite early for Moscow—to permit them to prepare for the 8 p.m. concert opening. Normally Moscow hotels serve dinner between 10 p.m. and midnight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

SEP 8 1956

Moscow Greets Hub's Symphony

MOSCOW (AP) — Boston's touring Symphony Orchestra, fresh from two sellout performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

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New England Newsclip Agency, Inc.
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Journal (e)
LEWISTON-AUBURN, Maine
Republican
Circ. 15,490

SEP 8 1956

Moscow Welcomes Boston Symphony

MOSCOW (AP)— Boston's touring Symphony Orchestra, fresh from two sell out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

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Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SOUTH BEND, IND.
TRIBUNE
Circ. D. 108,781 - S. 111,558

SEP 9 1956

SYMPHONY IN MOSCOW.

MOSCOW (UP) — The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here Saturday for three concerts at the Moscow Conservatory.

Its next stop is Prague, Czechoslovakia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

SEP 6 1956

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

SEP 8 1956

Russians Welcome Boston Symphony Players to Moscow

MOSCOW (AP)— Boston's touring Symphony Orchestra, fresh from two sell out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

SEP 4 1956

USSR Improves Its Facilities for Visit By Boston Symphony

According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which on August 30 concluded its series of five concerts at the Edinburgh International Festival, en route to Russia is performing in Denmark, Norway, Sweden, and Finland. By the Russian officials' action the Boston musicians will play three concerts instead of two in Moscow, besides the originally scheduled two in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Three Russian planes will pick up the Boston Symphony party on Wednesday morning, September 5 at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad. The eight tons of orchestra baggage arriving much later by train the Bostonians will have

Every Seat
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Boston Symphony

Continued from Page One

provements have been made possible by the Russians change of transportation facilities from train to plane.

Three Russian planes picked up the Boston Symphony party yesterday morning at Helsinki, where the orchestra played Tuesday night and took it on an hour and a half flight to Leningrad. The eight tons of orchestra baggage will arrive much later by train so the Bostonians will have ample time for sightseeing in Leningrad. In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal tonight at 6:30 p.m. in the Great Hall of Leningrad Conservatory, where he will conduct them in concert at 8 o'clock, the first concert ever to be given by an American symphony orchestra in the U.S.S.R. In the same hall tomorrow night, the orchestra will be led by its former regular conductor, Pierre Monteux.

After the second Leningrad performance, the orchestra will take a sleeper train trip to Moscow. In the Great Hall of the Conservatory of that Capital, where the group will arrive about 10 a.m. on Saturday, Dr. Munch will hold an acoustic rehearsal from noon until 2:30 for the concert that evening. On Sunday at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in cooperation with the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists to tour abroad.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,541

SEP 8 1956

Boston Orchestra Gets Warm Welcome

MOSCOW (AP)— Boston's touring Symphony Orchestra, fresh from two sell out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

The visiting musicians were given a private dining room in the hotel, where dinner was arranged for 5 p.m.—quite early for Moscow—to permit them to prepare for the 8 p.m. concert opening. Normally Moscow hotels serve dinner between 10 p.m., and midnight.

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165 Church Street - New York

LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 202,911 - S. 300,325

SEP 9 1956

Orchestra Arrives In Moscow

Moscow, Sept. 8 (U.P.)—The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here today for three concerts at the Moscow Conservatory.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,259

SEP 8 1956

Moscow Welcomes Boston Orchestra

MOSCOW (AP) — The Boston Symphony Orchestra, fresh from two sell out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's New Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

SEP 9 1956

Moscow Hails U.S. Orchestra

MOSCOW, Sept. 8 (AP). — Boston's touring symphony orchestra, fresh from two sell-out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders. Among them was David Oistrakh, noted violinist who played with the Boston group when he toured the United States last Winter.

New York Times, September 8.

Musicians in Russia

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.

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Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

SEP 9 1956

Symphony in Moscow, Prague Is Next Stop

MOSCOW, Sept. 8 (UP)—The Boston Symphony Orchestra, which was a resounding hit in Leningrad, arrived here today for three concerts at the Moscow Conservatory.

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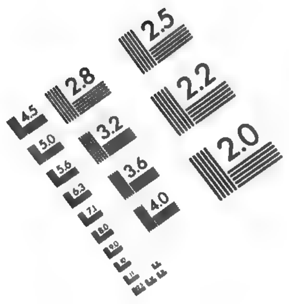
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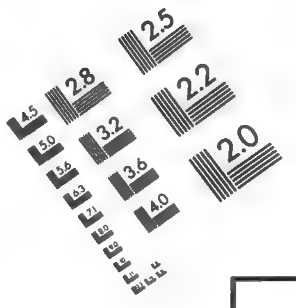
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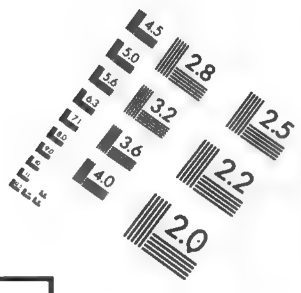
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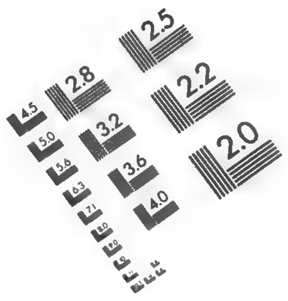
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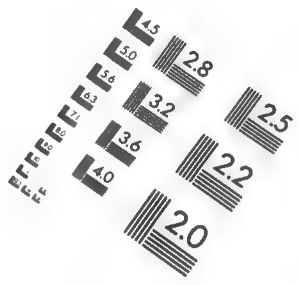
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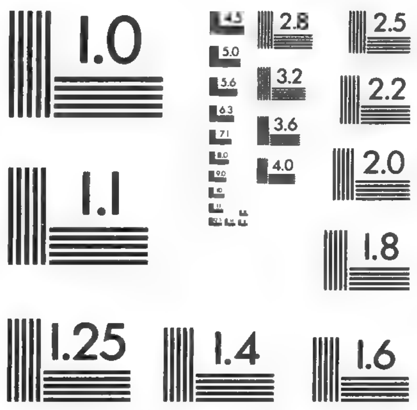
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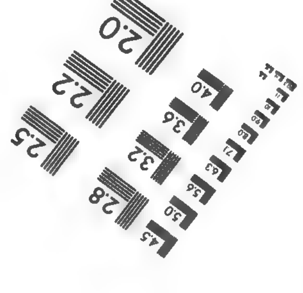
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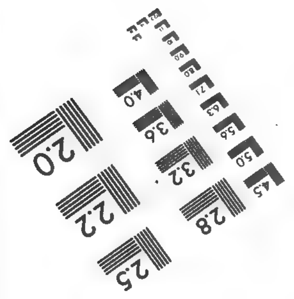
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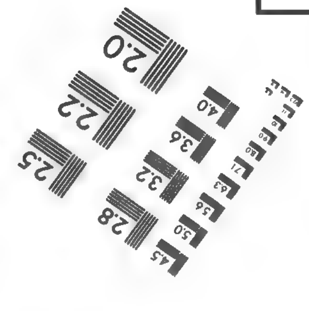
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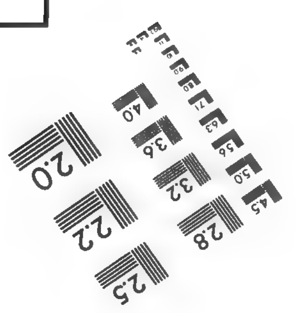
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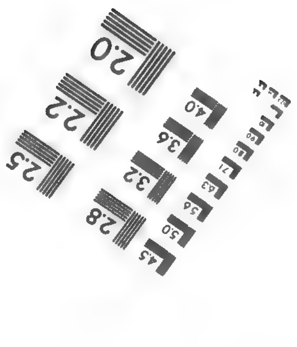
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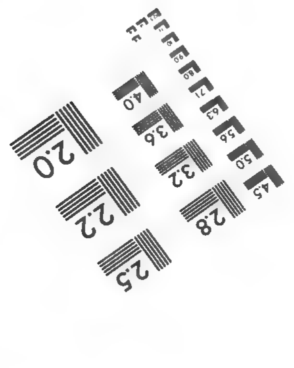
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Sun
LOWELL, Mass
Independent
Circ. 28,774

SEP 9 1956

Moscow Raves Over Boston Symphonians

First of Three Concerts Proves Outstanding Success

MOSCOW, Sept. 8 (AP)—The Boston symphony orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of depu-

Continued on Page Eleven

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

Munch led the orchestra in the Soviet national anthem and "The Star Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

David Oistrakh, noted Russian violinist who was a guest soloist with the Boston orchestra last year in America, welcomed the American musicians and presented flowers to them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,104

SEP 9 1956

Boston Symphony Hailed By Soviet Musical Elite

MOSCOW, Sept. 8—(UP)—A first-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Betthoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

Eisenhower critizes

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

SEP 9 1956

Triumph Continues

Moscow Audience Shouts Ovation to Hub Symphony

MOSCOW, Sept. 8 (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

The orchestra repeated the program of the first of two concerts it gave in Leningrad.

At the end, the audience shouted repeatedly for more.

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium. He held up two fingers to show he had already given his encores.

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

SEP 9 1956

Munch, Boston Symphony, Big Hit in Moscow

Moscow, Sept. 8 (CTPS).—Beneath the Stars and Stripes and the hammer and sickle the Boston Symphony Orchestra played tonight before a cheering crowd that filled the great Moscow Conservatory.

Conductor Charles Munch responded with two encores when the audience screamed in English for "more."

Munch was brought back four and five times after each number and then the crowd applauded in rhythmic beats as ball fans do when they call for a home run.

New Piston Work Played

The new American work, Walter Piston's Symphony No. 6, was exceptionally well received. Piston wrote it especially for the orchestra's 75th anniversary this year.

After the concert Munch received congratulations from composer Dimitri Shostakovitch, pianist Aren Khachaturian and violinist David Oistrakh.

The orchestra will give its final Moscow concert tomorrow.

New England Newsclip
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SEP 9

Symph Triump In Mos

By WELL
[Boston Herald-N

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

SEP 9 1956

Hub Symphony Thrills Moscow

MOSCOW (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more last night.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of deputy ministers and other Soviet officials, attended the concert.

AUDIENCE SHOUTS

The orchestra repeated the program of the first of two concerts it gave in Leningrad: Beethoven's Eroica symphony, the Sixth Symphony by Walter Piston, professor of music at Harvard University, and Ravel's Second Daphnis and Chloe suite.

At the conclusion, the audience shouted repeatedly for more. The two encores were the adagio movement from Schumann's C Major Symphony and the last movement from Haydn's B Flat Symphony No. 102.

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium in the Tschaikovsky Conservatory. He held up two fingers to show he had already given his encores.

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

WOMAN APPLAUDED

Munch led the orchestra in the Soviet national anthem and "The Star Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

David Oistrakh, noted Russian violinist who was a guest soloist with the Boston orchestra last year in America, welcomed the American musicians and presented flowers to them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

SEP 9 1956

Symphony Wins Moscow Praise

Boston Orchestra Is Lauded by Critics

MOSCOW, Sept. 8 (UP) — A first-night audience which in-

New Bedford's Finest Store
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etail in its satin and braid
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,243

SEP 9 1956

Music

Central Staging in Operettas Sept. 14-15

By E. V. W.

Two operettas will be presented by the Syracuse Operetta Company in the Syracuse Museum of Fine Arts next Friday and Saturday nights. They are Mozart's pastoral comedy, "Bastien and Bastienna," chosen in deference to general observation of the Mozart Bicentennial Year, and Kurt Weill's "Down in the Valley."

This will mark the Operetta Company's first attempt at use of both the Stage and part of the main floor staging of the Museum Auditorium as areas of action. Mrs. Phyllis Divers is piano accompanist. Dramatic director is James Carrington, musical director is Donald White. Among those in principal roles in the operettas are Nellie Maynard, Richard Thomason, Patricia Bury, Pat Cupoli, Walter Kavaney, Ed Mayer and Don Hoople.

LEADING OPERETTA ROLES. Patricia Bury, left, is cast as Bastienna in Mozart's "Bastien and Bastienna" and Pat Cupoli will sing Brack Weaver in Kurt Weill's "Down in the Valley" in the Syracuse Operetta productions in the Syracuse Museum of Fine Arts Friday and Saturday nights.

This date in music: 1846, Richard Wagner begins to bring "Lohengrin" music; 1891, American premiere of Mascagni's "Cavalleria Rusticana" in Philadelphia.

Finger Lakes Lyric Circus, a theater-in-the-round in The Tent near Skaneateles, will close its fifth season tonight with a performance of "Plain and Fancy", a pleasing musical presentation featuring Jen Nelson, as an artful comedienne, rather than as a singing star, and David Davis. Other principals: Alfred Medinets, Marlene Cameron, Rita Noble Ray Hyser, Gordon Shearer, Richard Taber, Merle Marcus and Allan Hale. Thomas Phillip Martin is musical director. Show time is 7:30.

The season, although a success in selection and in presentation of shows, has been a trying time to the management—the Davis Family, Walter, Virginia and David—due to the unseasonable weather. Twice it has been necessary to cancel performances due to severe rain storms. Once, the show was stopped due to high winds. Of the seven attractions, all with good music, "The King and I" "Kismet" and "Plain and Fancy" especially won favor. "Naughty Marietta" and "Carousel," favorites of other seasons, were repeated and "Girl Crazy" also had audience appeal. "On the Town" was the show we liked less in the array of music and dance.

Not only women's coiffures but men's beards have been high fashion in The Tent this summer. First, Walter Davis raised a beard for the role of the kindly Captain in "The King and I." Then along came handsome Wilton Clary (soon to leave show business for real estate in the south), to play the bearded Hajj in "Kismet" and finally Alfred Medinets, who raised a jet black beard for "Plain and Fancy". Medinets leaves Skaneatles for New Jersey for an eight weeks engagement continuing the role of Papa Yoder in the Paper Mill Playhouse. The titian-haired Miss Nelson, who has come to The Lyric in all five seasons, returns tomorrow to New York City to begin rehearsals for a coast-to-coast tour with the Cadillac Show. In the Northwest she will visit her family.

Meantime the "Plain and Fancy" songs: "Young and Foolish," "Follow Your Heart" and "Plain We Live" and the comedy lines, plus the Barn Raising scene, are high spots in the final attraction of '56.

The Boston Symphony Orchestra, Dr. Charles Munch, musical director and conductor, having played five concerts in Russia, in a broadened plan, will have time off in Moscow tomorrow, then will fly to Prague for concerts Tuesday and Wednesday, in Smetana Hall. The six-day visit in Russia included programs in Leningrad and in Moscow. Dr. Charles Munch will conduct both concerts in the Czechoslovakian capital.

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[157]

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
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Circ. 374,544

SEP 9 1956

Symphony Given Great Ovation By Soviet Elite

By B. J. CUTLER

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The first American symphony orchestra to appear in Russia, the Boston Symphony, came from a triumph in Leningrad to the Great Hall of the Moscow Conservatory where it played before an alternately rapt and tumultous crowd of some 2000 of Moscow's musical and social elite.

SYMPHONY
Page Eighteen

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Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertaire as a taste of modern music from abroad.

The final scheduled number, Ravel's Daphnis and Chloe Suite No. 2, again a traditional work, brought down the house. As encores, the orchestra played the last movement from Haydn's Symphony No. 102 and part of Schuman's Symphony in C Major Adagio.

Before the performance, David Oistrakh, the Soviet violinist who had appeared with the Boston Symphony last year during his tour of the United States, presented bouquets of flowers to Munch on the stage.

In the audience listening intently and applauding enthusiastically were such greats of the Soviet music world as the pianist Emil Gilels and the composers Dmitri Shostekovich, Aram Khachaturian and Dmitri Kabalevsky. Most of them, with the exception of Shostekovich who was described as too shy, went backstage to congratulate the players.

The orchestra, which opened its Soviet tour in Leningrad Thursday and played there again last night, will complete its stand here tomorrow with two concerts. Pierre Monteux will conduct in the afternoon and Munch in the evening. As the 105-man orchestra reached the midpoint of its visit, made possible in part by subsidy from the United States government, reviews began to appear in the Soviet press testifying to the impact its music had on the critics.

Describing the performance of the Eroica in Leningrad, the local newspaper declared "the conductor, Mr. Munch, made it a magnificent number from his list, etched into the audience's consciousness like a sculptured monument."

The newspaper Sovietskaya Kultura, supreme journalistic authority in things cultural here, said "the conductor and audience were united in a unique artistic upsurge. We were deeply satisfied with this performance."

It was noted by observers, who are more political than musical, that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations. They said the symphony could have been flat as a flounder, which it was not, and still would get rave reviews.

(Boston Globe–N.Y. Herald Tribune)

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Sunday Sun
LOWELL, Mass
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Circ. 28,774

SEP 9 1956

Moscow Raves Over Boston Symphonians

First of Three Concerts Proves Outstanding Success

MOSCOW, Sept. 8 (AP)—The Boston symphony orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of depu-

Continued on Page Eleven

Before leading the from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

Munch led the orchestra in the Soviet national anthem and "The Star Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

David Oistrakh, noted Russian violinist who was a guest soloist with the Boston orchestra last year in America, welcomed the American musicians and presented flowers to them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,104

SEP 9 1956

Boston Symphony Hailed By Soviet Musical Elite

MOSCOW, Sept. 8—(UP)—A first-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Betthoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

Eisenhower critizes

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

SEP 9 1956

Triumph Continues

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Burrelle's
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PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

SEP 9 1956

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New Piston Work Played

The new American work, Walter Piston's Symphony No. 6, was exceptionally well received. Piston wrote it especially for the orchestra's 75th anniversary this year.

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The orchestra will give its final Moscow concert tomorrow.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
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SEP 9 1956

Symphony Wins Moscow Praise

Boston Orchestra Is Lauded by Critics

MOSCOW, Sept. 8 (UP) — A first-night audience which in-

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165 Church Street - New York
SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,243

SEP 9 1956

Music

Central Staging in Operettas Sept. 14-15

By E. V. W.

Two operettas will be presented by the Syracuse Operetta Company in the Syracuse Museum of Fine Arts next Friday and Saturday nights. They are Mozart's pastoral comedy, "Bastien and Bastienna," chosen in deference to general observation of the Mozart Bicentennial Year, and Kurt Weill's "Down in the Valley."

This will mark the Operetta Company's first attempt at use of both the Stage and part of the main floor staging of the Museum Auditorium as areas of action. Mrs. Phyllis Divers is piano accompanist. Dramatic director is James Carrington, musical director is Donald White. Among those in principal roles in the operettas are Nellie Maynard, Richard Thomason, Patricia Bury, Pat Cupoli, Walter Kavaney, Ed Mayer and Don Hoople.

LEADING OPERETTA ROLES. Patricia Bury, left, is cast as Bastienna in Mozart's "Bastien and Bastienna" and Pat Cupoli will sing Brack Weaver in Kurt Weill's "Down in the Valley" in the Syracuse Operetta productions in the Syracuse Museum of Fine Arts Friday and Saturday nights.

This date in music: 1846, Richard Wagner begins to bring "Lohengrin" music; 1891, American premiere of Mascagni's "Cavalleria Rusticana" in Philadelphia.

Finger Lakes Lyric Circus, a theater-in-the-round in The Tent near Skaneateles, will close its fifth season tonight with a performance of "Plain and Fancy", a pleasing musical presentation featuring Jen Nelson, as an artful comedienne, rather than as a singing star, and David Davis. Other principals: Alfred Medinets, Marlene Cameron, Rita Noble Ray Hyson, Gordon Shearer, Richard Taber, Merle Marcus and Allan Hale. Thomas Phillip Martin is musical director. Show time is 7:30.

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[15 +]

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Sunday Globe
BOSTON, Mass.
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SYMPHONY
Page Eighteen

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SEP 9

Sympho Triump In Mos

By WELLE
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Over Orchestra

Continued from Front Page

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Sunday Telegram-News
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Democrat
Circ. 23,104

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Sunday Post
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DAILY NEWS
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Sunday Standard-Times
NEW BEDFORD, Mass.
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SEP 9 1956

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SYRACUSE, N. Y.
HERALD-AMERICAN
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SEP 9 1956

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tradition rarely plays, met the applause of its Russian audience with an unprecedented two additional numbers. In his dressing room after the concert, Munch attributed the departure from custom to the stirring reception.

Munch said both he and the orchestra had been willing to carry on further but were stopped by fatigue from their rigorous schedule here and the fact tha ttwo additional concerts are scheduled tomorrow.

The audience, which earlier this week had stood in line for up to 12 hours to pay up to 40 rubles ($10 at the official rate of exchange) gave a tremendous reception to the orchestra's playing of Beethoven's Symphony Number Three, the Eroica.

Introduction to Piston

The second part of the program, the American Walter Piston's Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertaire as a taste of modern music from abroad.

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(Boston Globe–N.Y. Herald Tribune)

Over Orchestra

Continued from Front Page

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Sunday Standard-Times
NEW BEDFORD, Mass.
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SEP 9 1956

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Boston Orchestra Is Lauded by Critics

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Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" symphony and another five bows at the conclusion of the concert.

Applause is Thunderous

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The orchestra responded by playing two encores—Adagio in C major of the Schuman Symphony and the last movement of the Haydn B-flat Symphony.

Oistrakh, who was a guest soloist for the Boston Symphony last year, said, "It was a magnificent performance."

"I wish we had more like it," he said.

The orchestra will play two more concerts here tomorrow. All tickets for the concerts were sold out weeks ago. There were reports that some music-lovers were offering as much as 10 times the box-office price for tickets.

Americans Attend

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The stage was decorated with the flags of the United States and the Soviet Union and the concert was opened by the symphony's playing the national anthems of both nations.

Members of the orchestra, which has been on tour of the European capitals this Summer, said they had never received such an enthusiastic reception before. They opened their tour of Soviet Russia Thursday at Leningrad and won sustained applause. The next stop for the symphony is Prague, Czechvolsovakia.

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Sunday Telegram-News
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Democrat
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SEP 9 1956

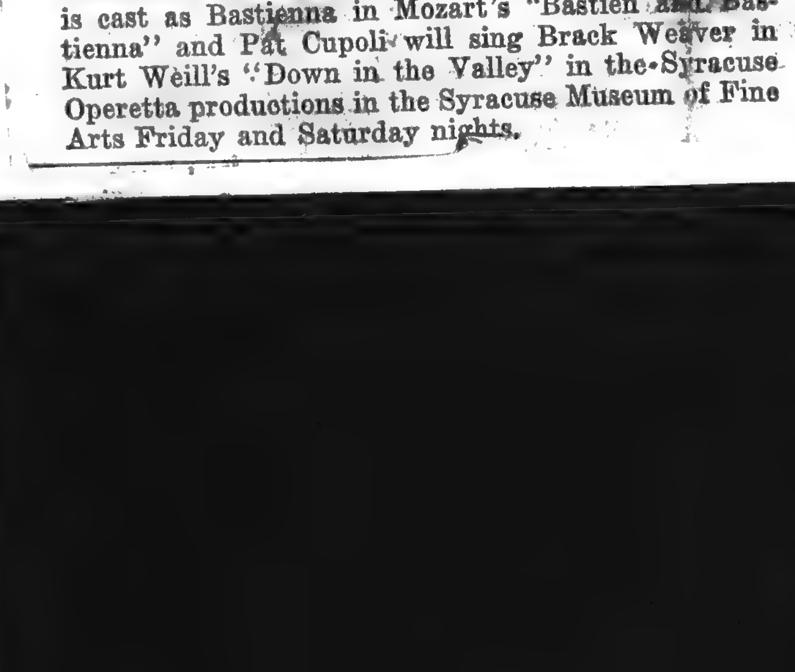
Music

Central Staging in Operettas Sept. 14-15

By E. V. W.

Two operettas will be presented by the Syracuse Operetta Company in the Syracuse Museum of Fine Arts next Friday and Saturday nights. They are Mozart's pastoral comedy, "Bastien and Bastienna," chosen in deference to general observation of the Mozart Bicentennial Year, and Kurt Weill's "Down in the Valley."

This will mark the Operetta Company's first attempt at use of both the Stage and part of the main floor staging of the Museum Auditorium as areas of action. Mrs. Phyllis Divers is piano accompanist. Dramatic director is James Carrington, musical director is Donald White. Among those in principal roles in the operettas are Nellie Maynard, Richard Thomason, Patricia Bury, Pat Cupoli, Walter Kavaney, Ed Mayer and Don Hoople.



LEADING OPERETTA ROLES. Patricia Bury, left, is cast as Bastienna in Mozart's "Bastien and Bastienna" and Pat Cupoli will sing Brack Weaver in Kurt Weill's "Down in the Valley" in the Syracuse Operetta productions in the Syracuse Museum of Fine Arts Friday and Saturday nights.

This date in music: 1846, Richard Wagner begins to bring "Lohengrin" music; 1891, American premiere of Mascagni's "Cavalleria Rusticana" in Philadelphia.

Finger Lakes Lyric Circus, a theater-in-the-round in The Tent near Skaneateles, will close its fifth season tonight with a performance of "Plain and Fancy", a pleasing musical presentation featuring Jen Nelson, as an artful comedienne, rather than as a singing star, and David Davis. Other principals: Alfred Medinets, Marlene Cameron, Rita Noble Ray Hyson, Gordon Shearer, Richard Taber, Merle Marcus and Allan Hale. Thomas Phillip Martin is musical director. Show time is 7:30.

The season, although a success in selection and in presentation of shows, has been a trying time to the management—the Davis Family, Walter, Virginia and David—due to the unseasonable weather. Twice it has been necessary to cancel performances due to severe rain storms. Once, the show was stopped due to high winds. Of the seven attractions, all with good music, "The King and I" "Kismet" and "Plain and Fancy" especially won favor. "Naughty Marietta" and "Carousel," favorites of other seasons, were repeated and "Girl Crazy" also had audience appeal. "On the Town" was the show we liked less in the array of music and dance.

Not only women's coiffures but men's beards have been high fashion in The Tent this summer. First, Walter Davis raised a beard for the role of the kindly Captain in "The King and I." Then along came handsome Wilton Clary (soon to leave show business for real estate in the south), to play the bearded Hajj in "Kismet" and finally Alfred Medinets, who raised a jet black beard for "Plain and Fancy". Medinets leaves Skaneatles for New Jersey for an eight weeks engagement continuing the role of Papa Yoder in the Paper Mill Playhouse. The titian-haired Miss Nelson, who has come to The Lyric in all five seasons, returns tomorrow to New York City to begin rehearsals for a coast-to-coast tour with the Cadillac Show. In the Northwest she will visit her family.

Meantime the "Plain and Fancy" songs: "Young and Foolish," "Follow Your Heart" and "Plain We Live" and the comedy lines, plus the Barn Raising scene, are high spots in the final attraction of '56.

The Boston Symphony Orchestra, Dr. Charles Munch, musical director and conductor, having played five concerts in Russia, in a broadened plan, will have time off in Moscow tomorrow, then will fly to Prague for concerts Tuesday and Wednesday, in Smetana Hall. The six-day visit in Russia included programs in Leningrad and in Moscow. Dr. Charles Munch will conduct both concerts in the Czechoslovakian capital.

During the portion of the tour that brought the Orchestra from Boston to Central Europe for the first time, two cellists, Louis Bergèr, native of Prague, and Josef Zimbler, born in Pilsen, will revisit their homeland for the first time in many years. Bass player Irving Frankel is Austrian-born (in Lemberg) and Bassoonist Ernst Pammenka is a native of Vienna.

At every concert the Boston symphony plays in Europe, during the current tour of 13 countries, a work by a contemporary American composer is featured. Recently the Boston concluded five concerts in the Edinburgh Festival; en route to Russia performed in Denmark, Norway and Sweden. In certain programs, Pierre Monteux conducts. Following the Orchestra's return to the States, at the Syracuse concert Oct. 20, Dr. Munch will conduct. This event is in Famous Artists Series.

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

SEP 9 1956

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NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

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tradition rarely plays [illegible] met the applause of its Russian audience with an unprecedented two additional numbers. In his dressing room after the concert, Munch attributed the departure from custom to the stirring reception.

Munch said both he and the orchestra had been willing to carry on further but were stopped by fatigue from their rigorous schedule here and the fact tha ttwo additional concerts are scheduled tomorrow.

The audience, which earlier this week had stood in line for up to 12 hours to pay up to 40 rubles ($10 at the official rate of exchange) gave a tremendous reception to the orchestra's playing of Beethoven's Symphony Number Three, the Eroica.

Introduction to [illegible]

The second part of the program, the American Walter Piston's Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertaire as a taste of modern music from abroad.

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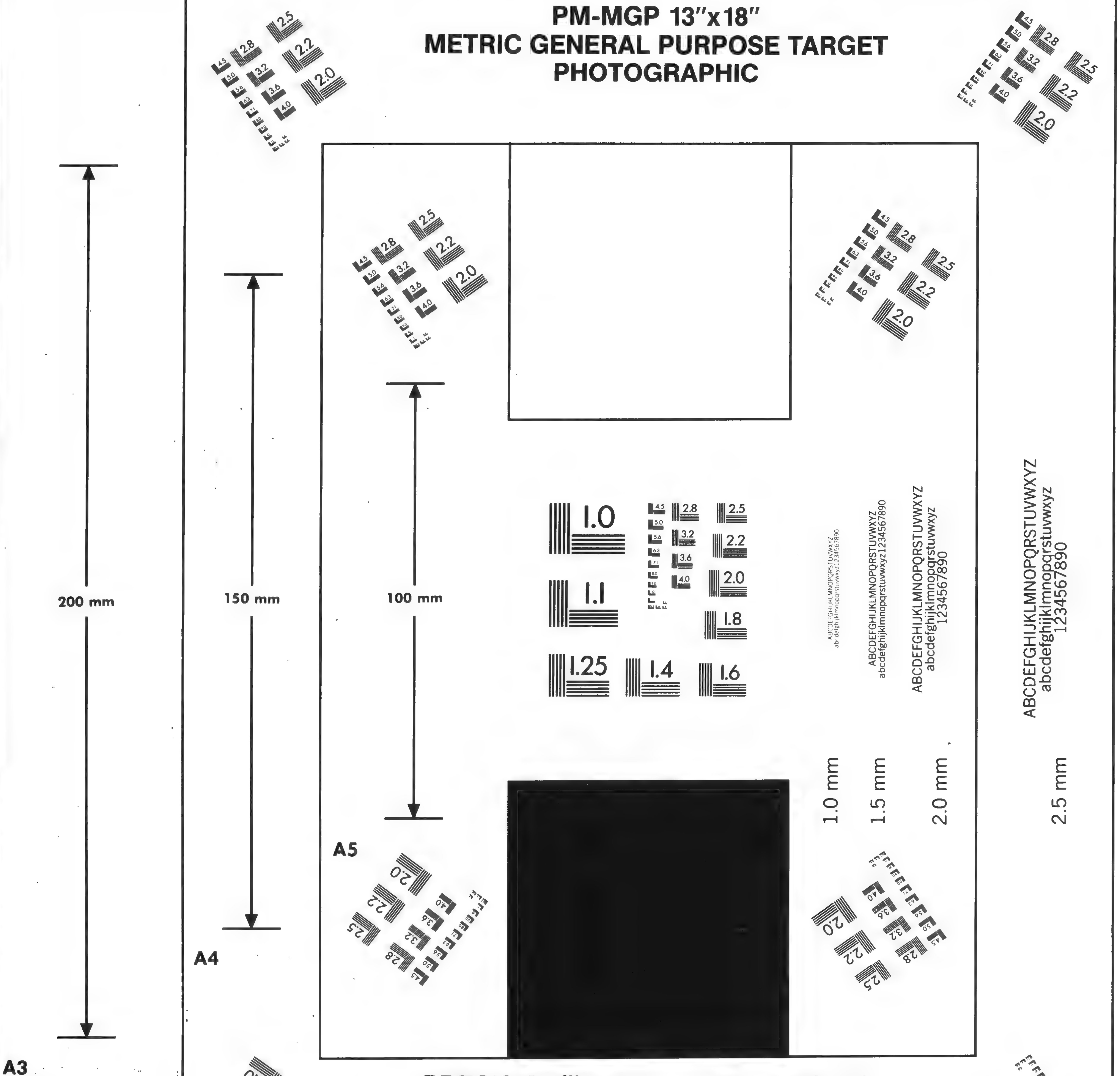
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SEP 9 1956

Moscow Raves Over Boston Symphonians

First of Three Concerts Proves Outstanding Success

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Continued on Page Eleven

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[157]

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

SEP 9 1956

Symphony Given Great Ovation By Soviet Elite

By B. J. CUTLER

MOSCOW, Sept. 8—The Boston Symphony Orchestra, making its debut in this capital of communism tonight, scored a tremendous success before a cheering and appreciative audience of Soviet music lovers.

The first American symphony orchestra to appear in Russia, the Boston Symphony, came from a triumph in Leningrad to the Great Hall of the Moscow Conservatory where it played before an alternately rapt and tumultous crowd of some 2000 of Moscow's musical and social elite.

SYMPHONY
Page Eighteen

14

Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertaire as a taste of modern music from abroad.

The final scheduled number, Ravel's Daphnis and Chloe Suite No. 2, again a traditional work, brought down the house. As encores, the orchestra played the last movement from Haydn's Symphony No. 102 and part of Schuman's Symphony in C Major Adagio.

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In the audience listening intently and appluading enthusiastically were such greats of the Soviet music world as the pianist Emil Gilels and the composers Dmitri Shostekovich, Aram Khachaturian and Dmitri Kabalevsky. Most of them, with the exception of Shostekovich who was described as too shy, went backstage to congratulate the players.

The orchestra, which opened its Soviet tour in Leningrad Thursday and played there again last night, will complete its stand here tomorrow with two concerts. Pierre Monteux will conduct in the afternoon and Munch in the evening. As the 105-man orchestra reached the midpoint of its visit, made possible in part by subsidy from the United States government, reviews began to appear in the Soviet press testifying to the impact its music had on the critics.

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It was noted by observers, who are more political than musical, that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations.

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Sunday Sun
LOWELL, Mass
Independent
Circ. 28,774

SEP 9 1956

Moscow Raves Over Boston Symphonians

First of Three Concerts Proves Outstanding Success

MOSCOW, Sept. 8 (AP)—The Boston symphony orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of depu-

Continued on Page Eleven

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from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

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Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,104

SEP 9 1956

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Conductor Charles Munch took five bows after the orchestra's performance of Betthoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

Eisenhower critizes

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

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ESTABLISHED 1838
BArclay 7-5371
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165 Church Street - New York

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

SEP 9 1956

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"I wish we had more like it," he said.

The orchestra will play two more concerts here tomorrow. All tickets for the concerts were sold out weeks ago. There were reports that some music-lovers were offering as much as 10 times the box-office price for tickets.

Americans Attend

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PRESS CLIPPING BUREAU
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SYRACUSE, N. Y.
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SEP 9 1956

Music

Central Staging in Operettas Sept. 14-15

By E. V. W.

Two operettas will be presented by the Syracuse Operetta Company in the Syracuse Museum of Fine Arts next Friday and Saturday nights. They are Mozart's pastoral comedy, "Bastien and Bastienna," chosen in deference to general observation of the Mozart Bicentennial Year, and Kurt Weill's "Down in the Valley."

This will mark the Operetta Company's first attempt at use of both the Stage and part of the main floor staging of the Museum Auditorium as areas of action. Mrs. Phyllis Divers is piano accompanist. Dramatic director is James Carrington, musical director is Donald White. Among those in principal roles in the operettas are Nellie Maynard, Richard Thomason, Patricia Bury, Pat Cupoli, Walter Kavaney, Ed Mayer and Don Hoople.

LEADING OPERETTA ROLES. Patricia Bury, left, is cast as Bastienna in Mozart's "Bastien and Bastienna" and Pat Cupoli will sing Brack Weaver in Kurt Weill's "Down in the Valley" in the Syracuse Operetta productions in the Syracuse Museum of Fine Arts Friday and Saturday nights.

This date in music: 1846, Richard Wagner begins to bring "Lohengrin" music; 1891, American premiere of Mascagni's "Cavalleria Rusticana" in Philadelphia.

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[15 +]

Not only women's coiffures but men's beards have been high fashion in The Tent this summer. First, Walter Davis raised a beard for the role of the kindly Captain in "The King and I." Then along came handsome Wilton Clary (soon to leave show business for real estate in the south), to play the bearded Hajj in "Kismet" and finally Alfred Medinets, who raised a jet black beard for "Plain and Fancy". Medinets leaves Skaneatles for New Jersey for an eight weeks engagement continuing the role of Papa Yoder in the Paper Mill Playhouse. The titian-haired Miss Nelson, who has come to The Lyric in all five seasons, returns tomorrow to New York City to begin rehearsals for a coast-to-coast tour with the Cadillac Show. In the Northwest she will visit her family.

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Continued from Front Page

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During the portion of the tour

[157]

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tradition rarely plays [illegible] met the applause of its Russian audience with an unprecedented two additional numbers. In his dressing room after the concert, Munch attributed the departure from custom to the stirring reception.

Munch said both he and the orchestra had been willing to carry on further but were stopped by fatigue from their rigorous schedule here and the fact tha ttwo additional concerts are scheduled tomorrow.

The audience, which earlier this week had stood in line for up to 12 hours to pay up to 40 rubles ($10 at the official rate of exchange) gave a tremendous reception to the orchestra's playing of Beethoven's Symphony Number Three, the Eroica.

Introduction to [illegible]

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The orchestra, which opened its Soviet tour in Leningrad Thursday and played there again last night, will complete its stand here tomorrow with two concerts. Pierre Monteux will conduct in the afternoon and Munch in the evening. As the 105-man orchestra reached the midpoint of its visit, made possible in part by subsidy from the United States government, reviews began to appear in the Soviet press testifying to the impact its music had on the critics.

Describing the performance of the Eroica in Leningrad, the local newspaper declared "the conductor, Mr. Munch, made it a magnificent number from his list, etched into the audience's consciousness like a sculptured monument."

The newspaper Sovietskaya Kultura, supreme journalistic authority in things cultural here, said "the conductor and audience were united in a unique artistic upsurge. We were deeply satisfied with this performance."

It was noted by observers, who are more political than musical, that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations. They said

SEP 9 1956

Czechoslovakian capital.
During the portion of the tour

to promote cultural exchanges
with capitalist nations. They said

Continued from Front Page

ty ministers and other Soviet officials, attended the concert.

The orchestra repeated the program of the first of two concerts it gave in Leningrad: Beethoven's Eroica Symphony, the Sixth Symphony by Walter Piston, professor of music at Harvard university, and Ravel's Second Daphnis and Chloe Suite.

At the conclusion, the audience shouted repeatedly for more. The two encores were the Adagio Movement from Schumann's C Major Symphony and the Last Movement from Haydn's B Flat Symphony No. 102.

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium in the Tschaikovsky Conservatory. He held up two fingers to show he had already given his encores.

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

Munch led the orchestra in the Soviet national anthem and "The Star Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

David Oistrakh, noted Russian violinist who was a guest soloist with the Boston orchestra last year in America, welcomed the American musicians and presented flowers to them.

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Sunday Standard-Times
NEW BEDFORD, Mass.
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SEP 9 1956

Symphony Wins Moscow Praise

Boston Orchestra Is Lauded by Critics

MOSCOW, Sept. 8 (UP) — A first-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soivet Ministry of Culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" symphony and another five bows at the conclusion of the concert.

Applause is Thunderous

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "Bravo" and "Bis" ("encore").

The orchestra responded by playing two encores—Adagio in C major of the Schuman Symphony and the last movement of the Haydn B-flat Symphony.

Oistrakh, who was a guest soloist for the Boston Symphony last year, said, "It was a magnificent performance."

"I wish we had more like it," he said.

The orchestra will play two more concerts here tomorrow. All tickets for the concerts were sold out weeks ago. There were reports that some music-lovers were offering as much as 10 times the box-office price for tickets.

Americans Attend

American Charge D'Affaires Newbold Walmsley Jr. and virtually the entire American diplomatic corps and colony attended tonight's performance in the great hall of the Moscow Conservatory.

The stage was decorated with the flags of the United States and the Soviet Union and the concert was opened by the symphony's playing the national anthems of both nations.

Members of the orchestra, which has been on tour of the European capitals this Summer, said they had never received such an enthusiastic reception before. They opened their tour of Soviet Russia Thursday at Leningrad and won sustained applause. The next stop for the symphony is Prague, Czechvolsovakia.

Boston Symphony Hailed By Soviet Musical Elite

MOSCOW, Sept. 8 — (UP) — A first-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of culture as well as music critics and enthusiasts.

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The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

Eisenhower critizes

Ovation to Hub Symphony

MOSCOW, Sept. 8 (AP) — The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

The orchestra repeated the program of the first of two concerts it gave in Leningrad.

At the end, the audience shouted repeatedly for more.

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium. He held up two fingers to show he had already given his encores.

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979

SEP 9 1956

SEP 9 1956

Munch, Boston Symphony, Big Hit in Moscow

Moscow, Sept. 8 (CTPS), — Beneath the Stars and Stripes and the hammer and sickle the Boston Symphony Orchestra played tonight before a cheering crowd that filled the great Moscow Conservatory.

Conductor Charles Munch responded with two encores when the audience screamed in English for "more."

Munch was brought back four and five times after each number and then the crowd applauded in rhythmic beats as ball fans do when they call for a home run.

New Piston Work Played

The new American work, Walter Piston's Symphony No. 6, was exceptionally well received. Piston wrote it especially for the orchestra's 75th anniversary this year.

After the concert Munch received congratulations from composer Dimitri Shostakovitch, pianist Aren Khachaturian and violinist David Oistrakh.

The orchestra will give its final Moscow concert tomorrow.

Hub Symphony Thrills Moscow

MOSCOW (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more last night.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of deputy ministers and other Soviet officials, attended the concert.

AUDIENCE SHOUTS

The orchestra repeated the program of the first of two concerts it gave in Leningrad: Beethoven's Eroica symphony, the Sixth Symphony by Walter Piston, professor of music at Harvard University, and Ravel's Second Daphnis and Chloe suite.

At the conclusion, the audience shouted repeatedly for more. The two encores were the adagio movement from Schumann's C Major Symphony and the last movement from Haydn's B Flat Symphony No. 102.

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Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

WOMAN APPLAUDED

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David Oistrakh, noted Russian violinist who was a guest soloist with the Boston orchestra last yea[illegible] welcomed the An[illegible] ed

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BArclay 7-5371
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165 Church Street - New York

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,243

SEP 9 1956

Music

Central Staging in Operettas Sept. 14-15

By E. V. W.

Two operettas will be presented by the Syracuse Operetta Company in the Syracuse Museum of Fine Arts next Friday and Saturday nights. They are Mozart's pastoral comedy, "Bastien and Bastienna," chosen in deference to general observation of the Mozart Bicentennial Year, and Kurt Weill's "Down in the Valley."

This will mark the Operetta Company's first attempt at use of both the Stage and part of the main floor staging of the Museum Auditorium as areas of action. Mrs. Phyllis Divers is piano accompanist. Dramatic director is James Carrington, musical director is Donald White. Among those in principal roles in the operettas are Nellie Maynard, Richard Thomason, Patricia Bury, Pat Cupoli, Walter Kavaney, Ed Mayer and Don Hoople.

LEADING OPERETTA ROLES. Patricia Bury, left, is cast as Bastienna in Mozart's "Bastien and Bastienna" and Pat Cupoli will sing Brack Weaver in Kurt Weill's "Down in the Valley" in the Syracuse Operetta productions in the Syracuse Museum of Fine Arts Friday and Saturday nights.

This date in music: 1846, Richard Wagner begins to bring "Lohengrin" music; 1891, American premiere of Mascagni's "Cavalleria Rusticana" in Philadelphia.

Finger Lakes Lyric Circus, a theater-in-the-round in The Tent near Skaneateles, will close its fifth season tonight with a performance of "Plain and Fancy", a pleasing musical presentation featuring Jen Nelson, as an artful comedienne, rather than as a singing star, and David Davis. Other principals: Alfred Medinets, Marlene Cameron, Rita Noble Ray Hyson, Gordon Shearer, Richard Taber, Merle Marcus and Allan Hale. Thomas Phillip Martin is musical director. Show time is 7:30.

The season, although a success in selection and in presentation of shows, has been a trying time to the management—the Davis Family, Walter, Virginia and David—due to the unseasonable weather. Twice it has been necessary to cancel performances due to severe rain storms. Once, the show was stopped due to high winds. Of the seven attractions, all with good music, "The King and I" "Kismet" and "Plain and Fancy" especially won favor. "Naughty Marietta" and "Carousel," favorites of other seasons, were repeated and "Girl Crazy" also had audience appeal. "On the Town" was the show we liked less in the array of music and dance.

Not only women's coiffures but men's beards have been high fashion in The Tent this summer. First, Walter Davis raised a beard for the role of the kindly Captain in "The King and I." Then along came handsome Wilton Clary (soon to leave show business for real estate in the south), to play the bearded Hajj in "Kismet" and finally Alfred Medinets, who raised a jet black beard for "Plain and Fancy". Medinets leaves Skaneatles for New Jersey for an eight weeks engagement continuing the role of Papa Yoder in the Paper Mill Playhouse. The titian-haired Miss Nelson, who has come to The Lyric in all five seasons, returns tomorrow to New York City to begin rehearsals for a coast-to-coast tour with the Cadillac Show. In the Northwest she will visit her family.

Meantime the "Plain and Fancy" songs: "Young and Foolish," "Follow Your Heart" and "Plain We Live" and the comedy lines, plus the Barn Raising scene, are high spots in the final attraction of '56.

The Boston Symphony Orchestra, Dr. Charles Munch, musical director and conductor, having played five concerts in Russia, in a broadened plan, will have time off in Moscow tomorrow, then will fly to Prague for concerts Tuesday and Wednesday, in Smetana Hall. The six-day visit in Russia included programs in Leningrad and in Moscow. Dr. Charles Munch will conduct both concerts in the Czechoslovakian capital.

During the portion of the tour that brought the Orchestra from Boston to Central Europe for the first time, two cellists, Louis Berger, native of Prague, and Josef Zimbler, born in Pilsen, will revisit their homeland for the first time in many years. Bass player Irving Frankel is Austrian-born (in Lemberg) and Bassoonist Ernst Pammenka is a native of Vienna.

At every concert the Boston symphony plays in Europe, during the current tour of 13 countries, a work by a contemporary American composer is featured. Recently the Boston concluded five concerts in the Edinburgh Festival; en route to Russia performed in Denmark, Norway and Sweden. In certain programs, Pierre Monteux conducts. Following the Orchestra's return to the States, at the Syracuse concert Oct. 20, Dr. Munch will conduct. This event is in Famous Artists Series.

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tradition rarely plays [illegible] met the applause of its Russian audience with an unprecedented two additional numbers. In his dressing room after the concert, Munch attributed the departure from custom to the stirring reception.

Munch said both he and the orchestra had been willing to carry on further but were stopped by fatigue from their rigorous schedule here and the fact tha ttwo additional concerts are scheduled tomorrow.

The audience, which earlier this week had stood in line for up to 12 hours to pay up to 40 rubles ($10 at the official rate of exchange) gave a tremendous reception to the orchestra's playing of Beethoven's Symphony Number Three, the Eroica.

Introduction to [illegible]

The second part [illegible] the American Walter [illegible] Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertaire as a taste of modern music from abroad.

The final scheduled number, Ravel's Daphnis and Chloe Suite No. 2, again a traditional work, brought down the house. As encores, the orchestra played the last movement from Haydn's Symphony No. 102 and part of Schuman's Symphony in C Major Adagio.

Before the performance, David Oistrakh, the Soviet violinist who had appeared with the Boston Symphony last year during his tour of the United States, presented bouquets of flowers to Munch on the stage.

In the audience listening intently and appluading enthusiastically were such greats of the Soviet music world as the pianist Emil Gilels and the composers Dmitri Shostekovich, Aram Khachaturian and Dmitri Kabalevsky. Most of them, with the exception of Shostekovich who was described as too shy, went backstage to congratulate the players.

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It was noted by observers, who are more political than musical, that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations. They said the symphony could have been flat as a flounder, which it was not, and still would get rave reviews.

(Boston Globe–N.Y. Herald Tribune)

INFORMATION OBSCURED

TIGHT BINDING

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

SEP 9 1956

Symphony Triumphant In Moscow

By **WELLES HANGEN**
[Boston Herald-N. Y. Times Dispatch]

MOSCOW, Sept. 8—The Soviet Union's musical elite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a 10-minute standing ovation after the orchestra had played two encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's clamorous outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

Stirring Rendition

The usually decorus elite of the Soviet capital went wild over the program, which began with Charles Munch leading the Boston musicians in a stirring rendition of Beethoven's Symphony No. 3 (Eroica).

Excitement rose visibly as the orchestra moved into the Sixth symphony by Walter Piston, Harvard University music professor whose work is practically unknown here. Real frenzy developed after Munch had led his troupe through three magnificently executed, continuous

(Continued on Page Sixty-two)

lations of the musical great of this country. Dmitri Boris Kabalevsky, head of the Union of

Soviet Composers, greeted him warmly. David Oistrakh, Soviet violinist who toured the United

states, crowded into the small room with his son Igor, who also plays the violin.

ED COMPOSER

Aram Khachatourian, famed Soviet Armenian composer, exclaimed "Marvelous, marvelous" repeatedly when asked what he thought of the performance. Other adjectives heard frequently were "incomparable," "fantastic," "unbelieveable" and "sublime."

Dmitri Shostakovich was in the hall, but did not come backstage because of what one colleague called his "painful modesty." As musicians, composers and Soviet officials, including S. V. Koftanov, deputy minister of culture, swarmed around him, the perspiration-soaked dMunch could only keep murmuring "unforgettable—inpliable."

Tonight's audience included most of Mosccow's diplomatic colony, who had received special invitations from Walter N. Walmsley, Jr., U. S. charge d'affaires.

The Boston orchestra, which arrived here this morning by train from Leningrad, will give two concerts here tomorrow under the direction of Pierre Monteux. They will leave Monday for performances in Prague.

Herald columnist Rudolph ... Dr. Paul Dudley White and ...ers of the Boston Symphony Orchestra were interviewed over Radio Moscow last ... in a broadcast monitored ... Herald radio room.

Dr. White, visiting the Soviet Union with a group of American cardiologists at the invitation of the Soviet Minister of Public Health, said he had invited four Russian doctors to this country. He said they have been asked to visit medical facilities in Boston, Minneapolis and New York. Dr. White also said he believed the prospects of developing better exchanges between Russian and American cardiologists are excellent.

The Soviet interviewer asked Elie if he had talked to anyone other than musicians in Russia during his tour with the Boston orchestra and Elie said he had. The Herald's "Roving Eye" said quite a few Russians he interviewed talked excellent English and he managed to talk with others by using German and French.

"What did you talk about?" he was asked.

"How much does this cost? How much does that cost? Things like that," said Elie.

The interviewer asked Elie: "How did the Russians you met on the street receive you, as an American?"

"Well, they seemed delighted to see me, just as I was delighted to meet them. They were very friendly."

Elie described Moscow as "one of the most beautiful cities I have ever seen" and added that he found the Russian capital "interesting and stimulating."

Elie praised the audience that heard the orchestra's Leningrad performance as "very musically inclined," but refrained from replying to the interviewer's request for comparisons with audiences which heard the orchestra in Western Europe.

The broadcast was shortwaved in English direct from studios in Moscow and followed the orchestra's appearance in the Russian capital city.

A leading Soviet musician said during the program that it wasn't necessary to ask what he thought of the orchestra. "Everyone knows they're superb," he said.

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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
MIRROR
Circ. D. 897,714 - S. 1,559,216

SEP 9 1956

Moscow Hails U.S. Symphony

MOSCOW, Sept. 8 (UP).—A first-night audience which included some of Russia's foremost composers and music critics Saturday night hailed the Boston Symphony Orchestra.

* * *

SOME 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of Culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

* * *

THE ORCHESTRA responded by playing two encores—Adagio in C Major of the Schuman Symphony and the last movement of the Haydn B Flat Symphony.

Oistrakh, who was a guest soloist for the Boston Symphony last year, said "it was a magnificent performance."

"I wish we had more like it," he said.

The orchestra will play two more concerts here Sunday.

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

SEP 9 1956

A Score for Culture

Boston Symphony a Hit in Moscow

By B. J. Cutler

From the Herald Tribune Bureau
© 1956, N. Y. Herald Tribune Inc.

MOSCOW, Sept. 8.—The Boston Symphony Orchestra, making its debut in this capital of communism tonight, scored a tremendous success before a cheering and appreciative audience of Soviet music lovers.

The first American symphony orchestra to appear in Russia, the Boston Symphony came from a triumph in Leningrad to the Great Hall of the Moscow Conservatory, where it played before an alternately rapt and tumultuous assemblage of 2,000.

Additional Numbers

Under the direction of Charles Munch, the orchestra, which by tradition rarely plays encores, met the applause of its Russian audience with an unprecedented two additional numbers.

In his dressing room after the concert, Mr. Munch attributed the departure from custom to the stirring reception. He said both he and the orchestra had been willing to carry on further, but were stopped by fatigue from their rigorous schedule here and the fact that two additional concerts are scheduled tomorrow.

The audience, which earlier had stood in line for as long as twelve hours to pay up to forty rubles ($10 at the official rate of exchange), gave a rousing reception to the orchestra's playing of Beethoven's Third Symphony, the "Eroica."

Piston's Music Played

American composer Walter Piston's Sixth Symphony was unfamiliar to the Russians and was not so well received. It had been deliberately placed in the orchestra's repertory as a taste of modern music from abroad.

The final scheduled number, Ravel's "Daphnis and Chloe" Suite No. 2, again a traditional work, brought down the house.

As encores the orchestra played the last movement of Haydn's 102d Symphony in B Flat Major and the adagio part of Schumann's C Major Symphony.

Two Concerts Tomorrow

Before the performance, David Oistrakh, the Soviet violinist, who had appeared with the Boston Symphony last year during his American tour, presented

Charles Munch, director of the Boston Symphony Orchestra.

bouquets of flowers to Mr. Munch on the stage.

In the audience, listening intently and applauding enthusiastically, were such greats of the Soviet music world as composers Dmitri Shostakovich, Aram Khachaturian and Dmitri Kabalevsky and pianist Emile Gilels. Most of them, with the exception of Mr. Shostakovich, who was described as too shy, went backstage to congratulate the orchestra members.

The orchestra, which opened its Soviet tour in Leningrad Thursday, and played there again last night, will complete its appearance here tomorrow with two concerts.

Pierre Monteux will conduct in the afternoon and Mr. Munch in the evening.

As the 105-man orchestra reached the mid-point of its visit, made possible in part by a subsidy from the United States government, reviews began to appear in the Soviet press testifying to the impact its music had on the critics.

"United in Unique Upsurge"

Describing the performance of "Eroica" in Leningrad, the local newspaper declared, "The conductor (Mr. Munch) made it a magnificent number from his list, etched into the audience's consciousness like a sculptured monument."

The newspaper "Sovietskaya Kultura," supreme journalistic authority in things cultural here, said, "The conductor and audience were united in a unique upsurge. We were deeply satisfied with this performance."

It was noted by observers who are more political than musical that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations. They said the symphony could have been as flat as a flounder, which it was not, and still would get rave reviews.

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BALTIMORE, MD.
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SEP 9

MOSCOW CHEERS

windows for as long as ... to get their seats. Bethoven's Third Symphony—the opening number—drew six minutes of wild applause, and brought Munch out of the wings to take four bows.

A modern American symphony—the Sixth by Walter Piston, professor of music at Harvard—got only two minutes of polite approval.

But Ravels's "Daphnis and Chloe," the final piece on the program, brought the house down.

Crowd Rises And Cheers

The crowds rose and cheered and shouted "More," and "Bravo" for a full five minutes while Munch wore a path from the wings to the podium and reporters lost count of bows.

Finally he raised his hands for silence and announced the orchestra would play a part of the first movement of Schumann's Symphony in C Major.

But even after that the audience refused to budge and the clamor for more went on and on, to the accompaniment of rythmic clapping and stamping of feet.

Conductor Gives In Again

His hair disheveled and collar wilted, the grinning German conductor gave in once again.

The orchestra played the first movement of Haydns Symphony 102.

And again the clamor and the shouting started. But Munch was firm. Rolling his eyes in mock horror and holding up two fin-
...ad, bowed
...e stage.

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CHICAGO, ILL.
TRIBUNE
S. 892,058 - S. 1,392,384

SEP 9 1956

S. SYMPHONY TS MOSCOW'S ST 'HOO HOO

BY WILLIAM MOORE
[Chicago Tribune Press Service]

OSCOW, Sept. 8—Beneath Stars and Stripes and the mer and sickle the Boston phony orchestra played ght before a cheering d that filled the great cow conservatory.

arles Muench, conductor, has played only one pre- encore on the orchestra's pean trip, responded with onight. The audience still med in English, "More." other encore was last in Leningrad, where the cians received a big ova-

It Is Tremendous

e applause tonight was ndous even for Moscow. ch was applauded back and five times after each er, and then the crowd applaud in rhythmic as the fans do when are calling for a home This stopped the show l times.

the end would come the "hoo hoo," the Russians' highest accolade.

The audience was the cream of Moscow's cultural life. There were frequent calls of "speech, speech."

Bouquets are Tributes

Huge bouquets of purple and white chrysanthemums and flame gladioli were presented as tributes.

The new American work, Walter Piston's symphony No. 6, was exceptionally well received. Piston, a music profes- Harvard, wrote the symfor the orchestra's 75th sary, which it is celethis year.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

SEP 9 1956

BOSTON SYMPHONY IN SOVIET CAPITAL

MOSCOW, Sept. 8 (AP) — Boston's touring symphony orchestra, fresh from two sell out performances in Leningrad, was welcomed to Moscow today by more than 100 Russian musicians and cultural leaders.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

The visiting musicians were given a private dining room in the hotel, where dinner was arranged for 5 p.m. — quite early for Moscow — to permit them to prepare for the 8 p.m. concert opening. Normally Moscow hotels serve dinner between 10 p.m. and midnight.

[158]

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Courant (m)
HARTFORD, Conn.
Republican
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SEP 9 1956

Boston Symphony Acclaimed in Moscow

MOSCOW, Sept. 8 (UP)—A firrst-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of Culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "Bravo" and "Bis" ("encore").

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s Standing Ovation oscow Conservatory

HANGEN
York Times.

tonight minute orchcores. Boston in Lenburst of acclaim in Moscow's packed Conservatory surprassed anything the orchestra had ever experienced.

The usually decorous elite of the Soviet capital went wild over the program, which began with Charles Munch leading the musicians in Beethoven's Symphony No. 3, the "Eroica."

The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicicians through Ravel's second "Daphnis et Chloe" Suite.

Rhythmic clapping broke out among 2,000 enthralled spectators when the Ravel work was completed. Two enormous bouquets were placed on the conductor's podium.

The white-haired conductor who will be 65 years old on Sept. 26, took five bows at the conclusion of the scheduled program, but the audience refused to leave the hall. The orchestra then played two encores: the Adagio of Schumann's Symphony in C major and the last movement of Haydn's Symphony No. 102.

For ten minutes thereafter the hall was filled with shouts of "Bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of orchestra seats.

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,550,216
SEP 9 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York
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HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
BALTIMORE SUN
Circ. S. 30

MOSCOW CHEERS BOSTON SYMPHONY

Munch Leaves Tradition And Plays Two Encores

By HOWARD NORTON
[Moscow Bureau of The Sun]

Moscow, Sept. 8—A cheering, applauding, near-hysterical audienee of Muscovites tonight inspired the Boston Symphony Orchestra to break one of its oldest traditions.

Opening a three-concert series at Moscow's Conservatory, the orchestra's conductor, Charles Munch, for the first time in his long career surrendered to audience enthusiasm and played not only one, but two, encores.

"I have never done this before," the perspiring 65-year-old musician told a circle of eminent Soviet composers and artists who came to his dressing room to congratulate him.

No Encore Tradition

He explained that in Boston there is a tradition that the orchestra does not play any encores at all.

[EDITOR'S NOTE—The orchestra first broke its no-encore rule on Thursday in Leningrad where its concert was also received with a tumultuous ovation.]

Nearly 3,000 Russians and a sprinkling of foreign diplomats were jammed into the great hall of the Moscow Conservatory to hear the first American symphonic group to visit the Communist capital. The normal capacity of the hall is about 2,000.

Some In Line Three Days

Many Moscow music lovers had stood in line in front of ticket windows for as long as three days to get their seats. Bethoven's Third Symphony—the opening number—drew six minutes of wild applause, and brought Munch out of the wings to take four bows.

A modern American symphony—the Sixth by Walter Piston, professor of music at Harvard—got only two minutes of polite approval.

But Ravels's "Daphnis and Chloe," the final piece on the program, brought the house down.

Crowd Rises And Cheers

The crowds rose and cheered and shouted "More," and "Bravo" for a full five minutes while Munch wore a path from the wings to the podium and reporters lost count of bows.

Finally he raised his hands for silence and announced the orchestra would play a part of the first movement of Schumann's Symphony in C Major.

But even after that the audience refused to budge and the clamor for more went on and on, to the accompaniment of rythmic clapping and stamping of feet.

Conductor Gives In Again

His hair disheveled and collar wilted, the grinning German conductor gave in once again.

The orchestra played the first movement of Haydns Symphony 102.

And again the clamor and the shouting started. But Munch was firm. Rolling his eyes in mock horror, and holding up two fingers, he shook his head, bowed once more and left the stage.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
CHICAGO, ILL.
TRIBUNE
S. 892,058 - S. 1,392,384
SEP 9 1956

U. S. SYMPHONY GETS MOSCOW'S BEST 'HOO HOO

BY WILLIAM MOORE
[Chicago Tribune Press Service]

MOSCOW, Sept. 8—Beneath the Stars and Stripes and the hammer and sickle the Boston Symphony orchestra played tonight before a cheering crowd that filled the great Moscow conservatory.

Charles Muench, conductor, who has played only one previous encore on the orchestra's European trip, responded with two tonight. The audience still screamed in English, "More." The other encore was last night in Leningrad, where the musicians received a big ovation.

It Is Tremendous

The applause tonight was tremendous even for Moscow. Muench was applauded back four and five times after each number, and then the crowd would applaud in rhythmic beats as the fans do when they are calling for a home run. This stopped the show several times.

At the end would come the "hoo hoo," the Russians' highest accolade.

The audience was the cream of Moscow's cultural life. There were frequent calls of "speech, speech."

Bouquets are Tributes

Huge bouquets of purple and white chrysanthemums and flame gladioli were presented as tributes.

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
MIRROR
Circ. D. 897,714 - S. 1,559,216
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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
BALTIMORE, MD.
SUN
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SEP 9

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S. 892,058 - S. 1,392,384
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Circ. 94,124
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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
SEP 9 1956

Boston Symphony Gets Standing Ovation At First Concert in Moscow Conservatory

By WELLES HANGEN
Special to The New York Times.

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SEP 9 1956

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w, Sept. 8 (CTPS).—
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Munch led the orchestra in
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Muscovites Hail Symphony

(Continued from First Page)

movements of Ravel's Second "Daphnis and Chloe" suite.

Rhythmic clapping broke out among the 2,000 enthralled spectators when the last movement of Ravel's work had been completed. Two enormous flower bouquets were placed on the conductor's podium and Munch retired for the fourth time from the huge concert stage.

ENCORES PLAYED

The white-haired conductor, who will be 65 years old Sept. 26, finally returned for the fifth time after the audience refused to leave the hall. The orchestra then played two encores—Schuman's Symphony in C Major (the Adagio) and the last movement of Haydn's Symphony No. 102 in B Flat.

For ten minutes thereafter the hall was filled with shouts of "bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of the orchestra.

Back-stage Munch, with towel draped over his shoulders, received embraces and congratulations of the musical great of this country. Dmitri Boris Kabalevsky, head of the Union of

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ED COMPOSER
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nister of culture, swarmed
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liable."
Tonight's audience included
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he Boston orchestra, which
ved here this morning by
n from Leningrad, will give
concerts here tomorrow
r the direction of Pierre
eux. They will leave Mon-
for performances in Prague.
rald columnist Rudolph
Dr. Paul Dudley White and
ers of the Boston Sym-
Orchestra were inter-
d over Radio Moscow last
in a broadcast monitored
Herald radio room.
White, visiting the Soviet
with a group of American
logists at the invitation of
Soviet Minister of Public
, said he had invited four
an doctors to this country
said they have been asked
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inneapolis and New York.
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ospects of developing bet-
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merican cardiologists are
ent.
Soviet interviewer asked
he had talked to anyone
than musicians in Russia
his tour with the Boston
hestra and Elie said he had
Herald's "Roving Eye"

said quite a few Russians he interviewed talked excellent English and he managed to talk with others by using German and French.

"What did you talk about?" he was asked.

"How much does this cost? How much does that cost? Things like that," said Elie.

The interviewer asked Elie: "How did the Russians you met on the street receive you, as an American?"

"Well, they seemed delighted to see me, just as I was delighted to meet them. They were very friendly."

Elie described Moscow as "one of the most beautiful cities I have ever seen" and added that he found the Russian capital "interesting and stimulating."

Elie praised the audience that heard the orchestra's Leningrad performance as "very musically inclined," but refrained from replying to the interviewer's request for comparisons with audiences which heard the orchestra in Western Europe.

The broadcast was shortwaved in English direct from studios in Moscow and followed the orchestra's appearance in the Russian capital city.

A leading Soviet musician said during the program that it wasn't necessary to ask what he thought of the orchestra. "Everyone knows they're superb," he said.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
MIRROR
Circ. D. 897,714 - S. 1,559,216
SEP 9 1956

Moscow Hails U.S. Symphony

MOSCOW, Sept. 8 (UP).—A first-night audience which included some of Russia's foremost composers and music critics Saturday night hailed the Boston Symphony Orchestra.

* * *

SOME 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of Culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the 105-man orchestra lasted more than five minutes. There were repeated shouts of "bravo" and "bis" ("encore").

* * *

THE ORCHESTRA responded by playing two encores—Adagio in C Major of the Schuman Symphony and the last movement of the Haydn B Flat Symphony.

Oistrakh, who was a guest soloist for the Boston Symphony last year, said "it was a magnificent performance."

"I wish we had more like it," he said.

The orchestra will play two more concerts here Sunday.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
SEP 9 1956

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Sale! "K
IN 3 STY

Piston's Music Played

American composer Walter Piston's Sixth Symphony was unfamiliar to the Russians and was not so well received. It had been deliberately placed in the orchestra's repertory as a taste of modern music from abroad.

The final scheduled number, Ravel's "Daphnis and Chloe" Suite No. 2, again a traditional work, brought down the house.

As encores the orchestra played the last movement of Haydn's 102d Symphony in B Flat Major and the adagio part of Schumann's C Major Symphony.

Two Concerts Tomorrow

Before the performance, David Oistrakh, the Soviet violinist, who had appeared with the Boston Symphony last year during his American tour, presented

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
BALTIMORE, MD.
SUN
Circ. S.
SEP 9

MOSCOW CHEERS BOSTON SYMPHONY

Munch Leaves Tradition And Plays Two Encores

By HOWARD NORTON

[Moscow Bureau of The Sun]

Moscow, Sept. 8—A cheering, applauding, near-hysterical audience of Muscovites tonight inspired the Boston Symphony Orchestra to break one of its oldest traditions.

Opening a three-concert series at Moscow's Conservatory, the or-
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
CHICAGO, ILL.
TRIBUNE
S. 892,058 - S. 1,392,384
SEP 9 1956

U. S. SYMPHONY GETS MOSCOW'S BEST 'HOO HOO

BY WILLIAM MOORE

[Chicago Tribune Press Service]

MOSCOW, Sept. 8—Beneath the Stars and Stripes and the hammer and sickle the Boston Symphony orchestra played tonight before a cheering crowd that filled the great Moscow conservatory.

Charles Muench, conductor, who has played only one previous encore on the orchestra's European trip, responded with two tonight. The audience still screamed in English, "More." The other encore was last night in Leningrad, where the musicians received a big ovation.

It Is Tremendous

The applause tonight was tremendous even for Moscow. Muench was applauded back four and five times after each number, and then the crowd would applaud in rhythmic beats as the fans do when they are calling for a home run. This stopped the show several times.

At the end would come the "hoo hoo," the Russians' highest accolade.

The audience was the cream of Moscow's cultural life. There were frequent calls of "speech, speech."

Bouquets are Tributes

Huge bouquets of purple and white chrysanthemums and flame gladioli were presented as tributes.

The new American work, Walter Piston's symphony No. 6, was exceptionally well received. Piston, a music profes-
Harvard, wrote the sym-
for the orchestra's 75th
sary, which it is cele-
this year.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
SEP 9 1956

Boston Symphony Gets Standing Ovation At First Concert in Moscow Conservatory

By WELLES HANGEN

Special to The New York Times.

MOSCOW, Sept. 8—The Soviet Union's musiical elite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a ten-minute standing ovation after the orchestra had played tow encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

The usually decorous elite of the Soviet capital went wild over the program, which began with Charles Munch leading the musicians in Beethoven's Symphony No. 3, the "Eroica."

The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicians through Ravel's second "Daphnis et Chloe" Suite.

Rhythmic clapping broke out among 2,000 enthralled spectators when the Ravel work was completed. Two enormous bouquets were placed on the conductor's podium.

The white-haired conductor who will be 65 years old on Sept. 26, took five bows at the conclusion of the scheduled program, but the audience refused to leave the hall. The orchestra then played two encores: the Adagio of Schumann's Symphony in C major and the last movement of Haydn's Symphony No. 102.

For ten minutes thereafter the hall was filled with shouts of "Bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of orchestra seats.

Backstage, Mr. Munch, with a towel draped over his shoulders, received embraces and congratulations of the musical great of this country.

Dmitri Boris Kabalevsky, head of the Union of Soviet composers, greeted him warmly. David Oistrakh, Soviet violinist who toured the United States, crowded into the small room with his son Igor, also a violinist. Dmitri Shostakovich was in the hall but did not come backstage because of what one colleague called his "painful modesty."

Aram Katchaturian, famed Soviet Armenian Compcser, exclaimed "marvelous, marvelous!" repeatedly when asked what he thought of the performance. Other adjectives heard frequently were "incomparable," "fantastic," "unbelievable" and "sublime."

Tonight's audience included most of Moscow's diplomatic colony, who had received special invitations from Walter N. Walmsley, junior United States chargé d'affaires.

The orchestra, which arrived here this morning by train from Leningrad, will give two concerts here tomorrow under the direction of Pierre Monteux. They will leave Monday for Prague.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
SEP 9 1956

Boston Symphony Acclaimed in Moscow

MOSCOW, Sept. 8 (UP)—A firrst-night audience which included some of Russia's foremost composers and music critics tonight hailed the performance of the Boston Symphony Orchestra.

Some 2,000 representatives of Moscow's musical elite were on hand for the first of the three concerts the orchestra will play here. The audience included composers Dmitry Shostakovich and Aram Khachaturian, violinist David Oistrakh, top officials of the Soviet Ministry of Culture as well as music critics and enthusiasts.

Conductor Charles Munch took five bows after the orchestra's performance of Beethoven's "Eroica" and another five bows at the conclusion of the concert.

The thunderous applause for the performance of the 105-man orchestra lasted more than five minutes. There were repeated shouts of "Bravo" and "Bis" ("encore").

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506
SEP 9 1956

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IN SOVIET

MOSCOW, Sept
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sian musicians and cultural lead-
ers.

Among those who met the orchestra at the railroad station was David Oistrakh, noted Soviet violinist who played with the Boston group when he toured the United States last winter.

The orchestra's 105 members were housed in Moscow's new Pekin Hotel. The Soviet hosts arranged a quick sight-seeing tour of the Kremlin in advance of tonight's concert.

The visiting musicians were giv-

dining room in the
nner was arranged
uite early for Mos-
it them to prepare
concert opening.
cow hotels serve
10 p.m. and mid-

[158]

NEW YORK TIMES, SUNDAY, SEPTEMBER 9,

Boston Symphony Gets Standing Ovation At First Concert in Moscow Conservatory

By WELLES HANGEN

Special to The New York Times.

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Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
SEP 1 0 1956

MOSCOW'S MOOD IS FOUND CHILLY

Visitor, Expecting a 'Thaw' in Russians' Demeanor, Meets Wintry Attitude

By WILLIAM J. JORDAN

Special to The New York Times.

MOSCOW, Sept. 8—If this is the thaw, it must have been a bitterly cold winter. That was the first and dominant impression of this correspondent, who arrived recently in the Soviet Union.

The amicable spirit that followed the Geneva conference of the heads of Government of Britain, France, the Soviet Union and the United States and a "new era of friendliness" were supposed to be fresh keynotes in Soviet policy. It seemed a fair assumption that if those attitudes were genuine they would have filtered down from the highest Government levels to the man in the street. However, the friendlier attitudes seem to have been diverted or cut off somewhere along the line.

Without experiencing it first-hand, it is difficult for the average American to conceive of the suspicion, distrust or even fear that is encountered here every day. An attitude of mind has been instilled that evidently cannot be altered over night.

Nor can there be much expectation that a change will come in the near future. In the newspapers, which are controlled by the Communist party or the Soviet Government, the Soviet reader still is told daily that "powerful groups" in the United States want war, that United States bases threaten Soviet security, that Americans support colonialism and the oppression of minorities, and so forth.

Effect of Barrage Unclear

It is impossible to judge, at least in so short a time, how much of this daily fare of criticism of the United States and other Western powers is believed by the average Russian. It has certainly convinced him of the wisdom of avoiding any unnecessary contact with or friendliness toward foreigners.

It would be unfair to say that the feeling is universal. A taxi driver one night said he had relatives in New York and Detroit. He added that he liked Americans and even that he would like to go to the United States. A musician in Leningrad was most friendly and lavish in his praise of United States music in general and the Boston Symphony Orchestra, which is touring the Soviet Union, in particular.

There might even be encouragement in the fact that the Soviet Government finds it necessary to criticize the United States so much and so often and to jam United States broadcasts. It must be in doubt about how successful its campaign has really been with its own people. It is true there has been some lowering of bars against contact with Westerners, but only a little.

The Soviet leaders now and then submit to questioning by foreign correspondents at diplomatic receptions, but then only to say what they want the world to hear. They know, of course, that undesirable parts will be deleted by a censor from the dispatches foreign newsmen write.

Censorship Is Noted

The fact that the Soviet Union still retains censorship over dispatches to the outside world, a practice that has largely disappeared elsewhere, is itself indicative of the state of mind here. Reporters rarely have a chance to obtain news direct to the source. They must get permission for every visit outside Moscow and for every interview with a Soviet official.

If one wishes to ask a question or visit a factory or even have six pork chops delivered by the Gastronom (grocery chain store), a letter must be written. There may not be an answer and it may or may not be "yes." That is, except for the pork chops, which are delivered the following day.

One correspondent asked months ago to visit one of the new Soviet boarding schools that are scheduled to become the basis of Soviet education. He is still waiting. Another wanted permission to go home to the United States through Vladivostok, in the Soviet Far East. He was turned down.

This official attitude toward foreigners has had a powerful influence over the common people, a people noted in fiction and memory for their warmth and friendliness. It is an unhappy task to report that they seem so no longer, except on rare occasions.

If this is the thaw, spring still seems a long way off.

...PRAGUE

...AN...

...)—The Boston Symphony ... stand in the Soviet Union ...r Prague, Czechoslovakia,

...r members of the orches... ...id the ovations they re... during two days in Len... and the last two days ...scow were the warmest ...ad ever experienced.

... reaction of critics has ...nanimously favorable.

... Soviet Union's musical ...eaded by composer Aram ...aturian and violinist ... Oistrakh, turned out for ...rewell banquet.

...chaturian said he looked ...d to further musical ex...es between the Soviet Union and the United States. Oistrakh offered a toast to lasting friendship between the two countries.

...The ... pean t... wester... viet U...

The ... played ... Sunday ... guest c... who w... encore ... wild c... two.

Char... tra's c... ment "... viet U... words ... ings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

...ion and p... of viewing.

Sept 9

Russians Cheer U.S. Orchestra, Call for More

Los Angeles Times

MOSCOW, Sept. 8 (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired Conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of Deputy Ministers and other Soviet officials, attended the concert.

Great Ovation

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium in the Tschaikovsky Conservatory. He held up two fingers to show he had already given his encores.

Munch led the orchestra in the Soviet national anthem and "The Star-Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

NEW YORK TIMES, SUNDAY, SEPTEMBER 9, 1956.

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By WELLES HANGEN

Special to The New York Times.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502
SEP 9 1956

Boston Music Charms 3,000 Muscovites

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...n Russia's musical ... a scattering of de... ...ers and other So... ...rs and other Soviet ...ended the concert.

...estra repeated the ... the first of two ...gave in Leningrad: ... Eroica Symphony, ...mphony by Walter ...essor of music at ...iversity, and Ra... Daphnis and Chloe

...d the orchestra in ...atioanl anthem and ... Spangled Banner" ...nning the regular ...ome Rusians said ...irst time they had ...American National

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 1 0 1956

5 Stage Calls For Guest Conductor

Moscow Hails Boston Symphony, Monteaux

By WILLIAM MOORE

(Boston Traveler-Chicago Tribune Dispatch)

MOSCOW—A tired but happy man of 81 made his way five times today from the podium of the Moscow Conservatory to the wings at the end of the Boston Symphony Orchestra's second Moscow concert.

And five times he was called back by a cheering audience for an ovation that still was shaking the rafters when the orchestra left the stage.

FOR 2 SEASONS WAS WITH MET

The hero of the occasion was Pierre Monteaux, Paris born guest director of the orchestra, who was conductor of the San Francisco symphony orchestra for 15 years. For the past two seasons he has been with the Metropolitan Opera in New York.

His triumph was a s great as that achieved earlier by the orchestra's regular conductor, Charles Munch, at the opening Moscow concert.

Munch scored another notable sucess at the final concert where Aaron Copeland's "Symphonic Ode" was exceptionally well received.

All the programs here opened with the playing of the Star Spangled Banner and the Russian Anthem.

The orchestra which played to packed houses both here and in Leningrad is touring Europe as part of its 75th anniversary celebration.

PIERRE MONTEUX

...n, professor ... University, ... Daphnis and

At the conclusion, the audience shouted repeatedly for more. The two encores were the adagio movement from Schumann's C-Major Symphony and the last movement from Haydn's Symphony No. 102.

Candidate's Son For Opponent

AUBURN, Me:—It's just as well that Jotham Trafton, 9, isn't old enough to vote.

Jotham is the son of Willis A. Trafton, Jr., Republican candidate for governor.

"I'm for Muskie," said Jotham when he appeared on a television program with his father.

The boy is supporting Democrat Gov. Edmund S. Muskie because a Trafton victory would mean moving to Augusta.

Jotham wants to remain with his friends in Auburn.

New England Newsc...
Box 2078, Boston 6 • R...

Post (m)
BOSTON, ...
Independent D...
Circ. 264,...
SEP 1 0 1...

Symphony ... Biggest Ova...

MOSCOW, Monda... (AP)—The Boston ... Orchestra ended a ... four-day stand in ... Union Sunday night a... early today for Pragu... ...lovakia, in six specia...

The 105-piece ... played two concert... Sunday. The first ... guest conductor, ...eux, who was calle... one encore and set ... to wild cheering by ... two.

Members of th... said the ovations ... during two days in L... and the last two days ... ...cow were the warmest ... ever experienced.

New England Newsclip A...
Box 2078, Boston 6 • Richm...

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SEP 1...

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New England Newsclip Age...
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Courant (m)
HARTFORD, Co...
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Circ. 94,124

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...n 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
SEP 1 0 1956

HUB'S SYMPHONY HOPS FOR PRAGUE

MOSCOW, Monday (AP)—The Boston Symphony Orchestra ended a triumphal four-day stand in the Soviet Union Sunday night and headed early today for Prague, Czechoslovakia, in six special planes. The orchestra is on a European tour. It is the first major western group to play in the Soviet Union.

[15

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By WELLES HANGEN

Special to The New York Times.

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Rhythmic clapping broke out among 2,000 enthralled spectators when the Ravel work was completed. Two enormous bouquets were placed on the podium.

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For ten minutes thereafter the hall was filled with shouts of "Bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of orchestra seats.

Backstage, Mr. Munch, with a towel draped over his shoulders, received embraces and congratulations of the musical great of this country.

Dmitri Boris Kabalevsky, head of the Union of Soviet composers, greeted him warmly. David Oistrakh, Soviet violinist who toured the United States, crowded into the small room with his son Igor, also a violinist. Dmitri Shostakovich was in the hall but did not come backstage because of what one colleague called his "painful modesty."

Aram Katchaturian, famed Soviet Armenian composer, exclaimed "marvelous, marvelous!" repeatedly when asked what he thought of the performance. Other adjectives heard frequently were "incomparable," "fantastic," "unbelievable" and "sublime."

Tonight's audience included most of Moscow's diplomatic colony, who had received special invitations from Walter N. Walmsley, junior United States chargé d'affaires.

The orchestra, which arrived here this morning by train from Leningrad, will give two concerts here tomorrow under the direction of Pierre Monteux. They will leave Monday for Prague.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

SEP 1 0 1956

Boston Symphony Departs With Soviets Crying Encore

MOSCOW, Monday, Sept. 10 (AP)—The Boston Symphony Orchestra ended a triumphal four-day stand in the Soviet Union Sunday night and headed early today for Prague, Czechoslovakia, in six special planes.

It will be the first time in 25 years that an American orchestra will have given a concert in Czechoslovakia.

The orchestra is on a European tour. It is the first major Western group to play in the Soviet Union.

The 105 - piece organization played two concerts in Moscow Sunday. The first was led by guest conductor Pierre Monteux who was called back for one encore and set the audience to wild cheering by giving them two.

Charles Munch, the orchestra's conductor, said "Our experience in the Soviet Union has been unique. No words exist to express my feelings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

SEP 1 0 1956

BOSTON SYMPHONY HEADS FOR PRAGUE

By ROY ESSOYAN

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Other members of the orchestra said the ovations they received during two days in Leningrad and the last two days in Moscow were the warmest they had ever experienced.

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Khachaturian said he looked forward to further musical exchanges between the Soviet Union and the United States. Oistrakh offered a toast to lasting friendship between the two countries.

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of viewing.

Sept 9

Russians Cheer U.S. Orchestra, Call for More

Los Ang. Times

MOSCOW, Sept. 8 (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired Conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

Leaders in Russia's musical world, plus a scattering of Deputy Ministers and other Soviet officials, attended the concert.

Great Ovation

After the encores the audience gave the musicians a standing ovation. Munch returned repeatedly from the wings of the auditorium in the Tschaikovsky Conservatory. He held up two fingers to show he had already given his encores.

Munch led the orchestra in the Soviet national anthem and "The Star-Spangled Banner" before beginning the regular program. Some Russians said it was the first time they had heard the American national anthem.

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Traveler (e)
BOSTON, Mass.
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y 9:15 A.M. to 8:30 P.M.

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Aaron Copeland's Symphonic Ode" was exceptionally well received.

All the programs here opened with the playing of the Star Spangled Banner and the Russian Anthem.

The orchestra which played to packed houses both here and in Leningrad is touring Europe as part of its 75th anniversary celebration.

NEW YORK TIMES, SUNDAY, SEPTEMBER 9, 1956.

Boston Symphony Gets Standing Ovation At First Concert in Moscow Conservatory

By WELLES HANGEN

Special to The New York Times.

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STARS & STRIPES

Sept 10, 1956

Soviet Capital Hails Boston Symphony

MOSCOW, Sept. 9 (AP)—The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3,000 shouting for more Saturday night.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

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The orchestra repeated the program of the first of two concerts it gave in Leningrad: Beethoven's "Eroica" Symphony, the sixth symphony of Walter Piston, professor of music at Harvard University, and Ravel's "Second Daphnis and Chloe Suite."

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PRESS CLIPPING BUREAU
165 Church Street - New York

SEATTLE, WASH.
TIMES
Circ. D. 204,260 · S. 237,502

SEP 9 1956

Boston Music Charms 3,000 Muscovites

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Record (m)
BOSTON, Mass.
Independent
Circ. [illegible],628

SEP [illegible] 56

HUB'S SYMPHONY HOPS FOR PRAGUE

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New England Newscli
Box 2078, Boston 6 • Ri

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Courant (m)
HARTFORD, Co
Republican
Circ. 94,124

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 1 0 1956

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 27,844

SEP 1 0 1956

United Press

SEVERAL BOUQUETS are presented Charles Munch, right, conductor of the Boston Symphony Orchestra, prior to the orchestra's concert in Leningrad, U.S.S.R., early this week. Ilya Schpilberg, concertmaster of the Leningrad Symphony, makes the presentation. Thomas D. Perry, manager of BSO, stands at extreme left. Orchestra flew to Prague today for a concert tomorrow night.

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Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,048

SEP 1 0 1956

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The reaction of critics has been unanimously favorable.

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SEP 1 0 1956

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Conductor Monteux Causes Wild Cheering With 2 Encores

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 1 0 1956

Moscow Gives Ovation To Boston Orchestra

By the Associated Press

Moscow

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The white-haired conductor, Charles Munch, led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Mr. Munch rarely permits any.

Leaders in the Soviet Union's musical world, plus a scattering of deputy ministers and other Soviet officials, attended the concert.

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At the conclusion, the audience shouted repeatedly for more. The two encores were the adagio movement from Schumann's C major symphony and the last movement from Haydn's B flat symphony No. 102.

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Mr. Munch led the orchestra in the Soviet national anthem and "The Star-Spangled Banner" before beginning the regular program. Some Soviet citizens said it was the first time they had heard the American national anthem.

David Oistrakh, noted Soviet violinist who was a guest soloist with the Boston orchestra least year in America, welcomed the American musicians and presented flowers to them.

Independent
Circ. 154,300
SEP 1 0 1956

LONDON, Sept. 10 (Reuters)—The Boston Symphony Orchestra, which gave five concerts in Leningrad and Moscow, left for Prague today, Tass, the Soviet news agency, reported.

C.C.P. Paris 5462-57 - Tél. OPE. 26.21 à 23

La République de Lyon

10 SEPT 1956

En présence des plus grands musiciens soviétiques

L'orchestre symphonique de Boston a donné son premier concert à Moscou

Moscou (de notre correspondant permanent Pierre Hentges). — Le concert donné samedi soir à Moscou dans la grande salle du conservatoire par l'orchestre symphonique de Boston représente sans aucun doute la plus importante manifestation de collaboration culturelle entre l'Union Soviétique et les Etats-Unis à laquelle on ait jamais assisté ici.

La scène était ornée des drapeaux américains et soviétiques. Après les hymnes nationaux, Charles Munch (notre compatriote) a dirigé successivement la Symphonie Héroïque de Beethoven, la Symphonie Numéro six de l'Américain Piston, mais il connut son plus grand succès par son interprétation de Daphnis et Chloé de Ravel, dont il a surmonté avec aisance les difficultés extraordinaires.

Les plus grands représentants de la musique soviétique assistaient au concert : Chostakovitch, qui ne dissimulait pas son émotion, m'a dit : « Cet orchestre me plait énormément. Munch est excellent »: Khatchatourian s'est écrié : « C'est grandiose, la sonorité des bois est remarquable ». Oistrakh a rappelé qu'il avait eu le plaisir de jouer avec cet ensemble aux Etats-Unis. Il attendait avec impatience: « C'est un des meilleurs orchestres du monde a-t-il déclaré. J'aime sur-

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HARTFORD, Conn.
Republican
Circ. 94,124

SEP 1 0 1956

Symphony Ends Tour Of Russia

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Experience 'Unique'

Charles Munch, the orchestra's conductor, said in a statement "our experience in the Soviet Union has been unique. No words exist to express my feelings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

Other members of the orchestra said the ovations they received during two days in Leningrad and the last two days in Moscow were the warmest they had ever experienced.

The reaction of critics has been unanimously favorable.

The Soviet Union's musical elite, headed by composer Aram Khachaturian and violinist David Oistrakh, turned out for the farewell banquet.

Khachaturian said he looked forward to further musical exchanges between the Soviet Union and the United States. Oistrakh offered a toast to lasting friendship between the two countries.

Triumphant Moscow Concerts Complete BSO Soviet Tour

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The 105-piece organization played two concerts in Moscow yesterday. The first was led by guest conductor Pierre Monteux, who was called back for one encore and set the audience to wild cheering by giving them two.

Unique Experience

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After the concert in Prague tomorrow night, the orchestra leaves for Vienna.

Burrelle's
ESTABLISHED 1888
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165 Church Street - New York

WASHINGTON D. C.
STAR

SEP 1 0 1956

Boston Symphony Hailed As Russian Visit Ends

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Sports

MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

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Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 1 0 1956

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SEP 1 0 1956

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 1 0 1956

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By the Associated Press

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SEP 1 0 1956

United Press

SEVERAL BOUQUETS are presented Charles Munch, right, conductor of the Boston Symphony Orchestra, prior to the orchestra's concert in Leningrad, U.S.S.R., early this week. Ilya Schpilberg, concertmaster of the Leningrad Symphony, makes the presentation. Thomas D. Perry, manager of BSO, stands at extreme left. Orchestra flew to Prague today for a concert tomorrow night.

Independent
Circ. 154,300

SEP 1 0 1956

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C.C.P. Paris 5462-57 - Tél. OPE. 26.21 à 23

La République de Lyon

10 SEPT 1956

En présence des plus grands musiciens soviétiques

L'orchestre symphonique de Boston a donné son premier concert à Moscou

Moscou (de notre correspondant permanent Pierre Hentges). — Le concert donné samedi soir à Moscou dans la grande salle du conservatoire par l'orchestre symphonique de Boston représente sans aucun doute la plus importante manifestation de collaboration culturelle entre l'Union Soviétique et les Etats-Unis à laquelle on ait jamais assisté ici.

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HARTFORD, Conn.
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SEP 1 0 1956

Symphony Ends Tour Of Russia

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After the concert in Prague tomorrow night, the orchestra leaves for Vienna.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
STAR

SEP 1 0 1956

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[165]

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 1 0 1956

Symphony Given Biggest Ovations

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Eagle (m)
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Circ. 3,048

SEP 1 0 1956

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SEP 1 0 1956

BOSTON SYMPHONY ENDS RUSSIAN TOUR

Conductor Monteux Causes Wild Cheering With 2 Encores

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 1 0 1956

Moscow Gives Ovation To Boston Orchestra

By the Associated Press

Moscow

The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital Sept. 8, continued its triumphal tour of Soviet cities.

The white-haired conductor, Charles Munch, led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Mr. Munch rarely permits any.

Leaders in the Soviet Union's musical world, plus a scattering of deputy ministers and other Soviet officials, attended the concert.

The orchestra repeated the program of the first of two concerts it gave in Leningrad: Beethoven's "Eroica" Symphony, the Sixth Symphony by Walter Piston, professor of music at Harvard University, and Ravel's Second "Daphnis and Chloe" Suite.

At the conclusion, the audience shouted repeatedly for more. The two encores were the adagio movement from Schumann's C major symphony and the last movement from Haydn's B flat symphony No. 102.

After the encores the audience ... standing ... ular program. Some Soviet citizens said it was the first time they had heard the American national anthem.

David Oistrakh, noted Soviet violinist who was a guest soloist with the Boston orchestra least year in America, welcomed the American musicians and presented flowers to them.

You May Buy on Extended Payments... 1/3 in Oct., 1/3 in Nov., 1/3 in Dec.

C.C.P. Paris

La Répub

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En présence des musiciens so

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

SEP 1 0 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
STAR

SEP 1 0 1956

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[160]

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PITTSFIELD, Mass.
Independent
Circ. 27,844

SEP 1 0 1956

United Press

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SEP 1 0 1956

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INTERNATIONAL PRESS
N° de débit
CUTTING BUREAU
Les Allobroges
GRENOBLE
10 SEPTEMBRE 1956

En présence des plus grands
musiciens soviétiques

4767

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Hier, l'orchestre philharmonique de Boston, a donné à Moscou deux nouveaux concerts qui ont été dirigés par Charles Munch et le doyen des chefs d'orchestre français Pierre Monteux.

(Riks. 23 89 40)
CUTTING BUREAU
Ny Dag
Stockholm
Kommunistisk
10 SEP 1956

4767
Eng

Bostonorkestern gjorde konsertsuccé i Moskva

MOSKVA ([illegible]) Ett historiskt datum inristades i Moskvas musikaliska historia då Bostons symfoniorkester på 123 man med stor framgång öppnade höstsäsongen med två och en halv timmas konsert i Konservatoriets stora sal. Konserten började med Sovjetunionens och Amerikas nationalhymner under ledning av den åttiotvååriga dirigenten Pierre Monteux. Bland publiken som hade ett stor inslag av unga studenter märktes spetsarna inom Sovjetunionens musikvärld. Konserten avtackades med ovationsartade applåder. Sjostakovitj föreföll märkbart rörd och uttalade efteråt sin varma beundran över Pierre Monteux som han betecknade som en storartad dirigent. Ett mycket högt betyg åt konserten gav likaledes den kände komponisten Chatjaturjan. Bland publiken märktes även den kände violinvirtuosen Oistrach som nyligen konserterat i USA. Under min turné i USA hade jag nöjet att spela med i Bostons symfoniorkester och kan nu här konstatera att den helt motsvarat förväntningarna, framhöll Oistrach.

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American (e)
BOSTON, Mass.
Independent
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SEP 1 0 1956

Hub Symphony Flies to Prague

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Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
SAN FRANCISCO, CALIF.
NEWS
SEP 1 0 1956

People

Pierre Monteux, for 15 years conductor of the San Francisco Symphony orchestra, got an ovation after conducting the Boston Symphony in its second Moscow concert.

Dr. Carlos Cama of Brazil was installed as president of the International College of Surgeons. **Dr. Curtice Rossier** of Dallas, Texas, was installed as head of the American section of the group in its meeting in Chicago.

Deaths

Daniel W. Sullivan, 67, co-owner of the Nevada Club in downtown Reno, yesterday in Reno.

John Frances Xavier Finn, 55, who resigned nine days ago as dean of the Fordham University Law School, Saturday, in Albany, N. Y.

Mrs. Chikako Kuni, 76, mother of the Empress of Japan, last night in Japan Red Cross Hospital.

Mario Ponzo, 46, who spent his lifetime as a scientist fighting cancer with radium, Saturday in Turin, Italy, of the effects of radiation.

Burrelle's
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165 Church Street - New York
NEW YORK, N. Y.
TIMES
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SEP 1 1 1956

RUSSIANS ACCLAIM BOSTON SYMPHONY

Moscow, Leningrad Critics Unanimous in Praise of Orchestra's 5 Concerts

Special to The New York Times.

MOSCOW, Sept. 10—The first reviews are now in and Soviet critics have proclaimed the Boston Symphony an unqualified success in its concerts here.

The orchestra, the first American [illegible] ensemble to appear [illegible] Soviet Union, concl[illegible] five-concert tour here [illegible]. The 105-man organi[illegible] this morning for Pr[illegible] the remainder of its [illegible] visit to Europe's major [illegible].

Music[illegible] in Leningrad, wh[illegible] first played in [illegible] Moscow have des[illegible] musicians [illegible] latives. interest [illegible] the orche[illegible] percussion and brass sections were separated, unlike Soviet orchestras. This practice, said a Soviet writer, "cannot but attract our attention for its acoustic virtues."

Both Leningrad and Moscow critics said there could be some difference of opinion so far as conductor Charles Munch's interpretation of Beethoven was concerned in that the beauty of certain portions prevailed over "dramatic trends." They noted that "heroic, pathetic interpretation" was closer to Russian mood than the more dramatic French rendition of Mr. Munch.

Soviet critics found works by contemporary American composers Walter Piston, Paul Creston and Aaron Copland interesting but strange. They said that these works were almost unknown here.

"By and large it is good music," said a critic [illegible] Moscow [illegible] symphony were described as "wonderful," and a Moscow critic said there was "much beautiful music" in Creston's Second Symphony. The critics found Copland less satisfying, at least on first hearing, because of what they called his "superficial orchestral effects."

Mr. Munch and guest director Pierre Monteux were treated with high regard by Soviet critics. Mr. Munch especially was praised for his "clearness and heartiness."

SEP 1 0 1956

BOSTON SYMPHONY HAILED IN MOSCOW

Receives Standing Ovation and Plays 2 Encores After First Concert in Capital

By WELLES HANGEN
Special to The New York Times.

MOSCOW, Sept. 8—The Soviet Union's musical elite gave the Boston Symphony Orchestra a tumultuous reception Saturday night culminating in a ten-minute standing ovation after the orchestra had played two encores.

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For ten minutes thereafter the hall was filled with shouts of "Bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of orchestra seats.

Backstage, Mr. Munch, with a towel draped over his shoulders, received embraces and congratulations of the musical great of this country.

Dmitri Boris Kabalevsky, head of the Union of Soviet composers, greeted him warmly. David Oistrakh, Soviet violinist who toured the United States, crowded into the small room with his son Igor, also a violinist. Dmitri Shostakovich was in the hall but did not come backstage because of what one colleague called his "painful modesty."

Aram Katchaturian, famed Soviet Armenian composer, exclaimed "marvelous, marvelous!" repeatedly when asked what he thought of the performance. Other adjectives heard frequently were "incomparable," "fantastic," "unbelievable" and "sublime."

Saturday's audience included most of Moscow's diplomatic colony, who had received special invitations from Walter N. Walmsley, junior United States chargé d'affaires.

The orchestra, which arrived here Saturday morning by train from Leningrad, will give two concerts here Sunday under the direction of Pierre Monteux. They will leave Monday for Prague.

Burrelle's
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[illegible] G BUREAU
[illegible] - New York
[illegible] RG, FLA.
70,006
1956

VARIETY

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[illegible] oston Symphony Orchestra a
[illegible] turday night for its first per-
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[illegible] ister of Culture

OISTRAKH

[illegible] re than 400 men
[illegible] terday to control
[illegible] n Gabriel moun-
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acres of woodland in the Angeles National Forest.

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SHOSTAKOVICH

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
SEP 1 0 1956

BOSTON SYMPHONY ENDS SOVIET VISIT

Orchestra Leaves Moscow for Prague After Concert Led by Pierre Monteux

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The 105-piece organization played two concerts in Moscow today. The first was led by Pierre Monteux, who was called back for one encore and set the audience to wild cheering by giving them two.

Charles Munch, the orchestra's regular conductor, said in a statement: "Our experience in the Soviet Union has been unique. No words exist to express my feelings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

Other members of the orchestra said the ovations they received during two days in Leningrad and the last two days in Moscow were the warmest they had ever experienced. The reaction of critics has been unanimously favorable.

The Soviet Union's musical elite, headed by Aram Khatchaturian and David Oistrakh, turned out for the farewell banquet.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEWPORT NEWS, VA.
PRESS
Circ. D. 27,410 - S. 43,920
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INTERNATIONAL PRESS
N° de débit
CUTTING BUREAU
Les Allobroges
GRENOBLE

10 SEPTEMBRE 1956

En présence des plus grands
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4767

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CUTTING BUREAU
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American (e)
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SEP 1 0 1956

Hub Symph

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e Marriage

g Americans still had to be on e job as usual on the Labor ay holiday—so the other 9 uld play.

That one of the most common idemic diseases of civilization one you probably never heard med before—plutomania, the orbid craving for wealth. (It ually hits me about two days fore payday.)

That Mayor Edmund Orgill Memphis wires music into his iting room. He is reported to the first burgomeister in the tion to employ this method to the angry taxpayers.

That it was O. Henry who said. "If men knew how women ss the time when they are one, they'd never marry."

Burrelle's
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Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 534,376

SEP 1 0 1956

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Receives Standing Ovation and Plays 2 Encores After First Concert in Capital

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TIMES
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The New

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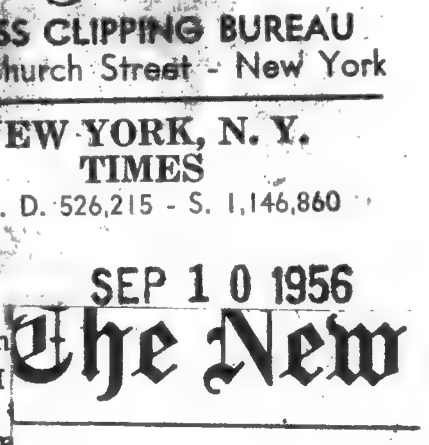

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165 Church Street - New York
ST. PETERSBURG, FLA.
TIMES
Circ. D. 66,426 - S. 70,006

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ent, expansion. McCarty
placement of old buildings.
he said, noting that the displ
behind a wide moat and ve
low fence gave the animals
natural setting.
Supervisor Harold S. Dob
chairman of the board's finan
committee, was sympathetic of
the zoo's plight, too.
But he added a cautious, re
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Frankly, if your car performs well on a regular
do not *need* Super Shell. You will get excellent

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VOLUME 48 NO. 244

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Moscow

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e. Both they and the Mos-
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roughout the performance
ers sat entranced, strain-
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y so as not to miss a sin-
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t of sound.

nt Attention

ring brief pauses in the
silence in the hall was
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er was followed by rafter-
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ovation reached its cli-
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e program. A medley of
clapping, foot stamping,
of "bravo" and "bis"
when applauding music
here employ Italian
would have made an
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when conductor Charles
after several trips back
e podium from the wings,

SHELBY, N. C.

SEP 13 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
ESS CLIPPING BUREAU
Church Street - New York

WPORT NEWS, VA.
PRESS
Circ. D. 27,410 - S. 43,920

SEP 10 1956

ton Symphony ds Up 4-Day nd In Russia

COW, Monday, Sept. 10 (AP)—
oston Symphony Orchestra
a triumphal four-day stand
Soviet Union Sunday night
aded early today for Prague,
oslovakia in six special

orchestra is on a European
t is the first major western
to play in the Soviet Union.
105 - piece organization play-
o concerts in Moscow Sun-
The first was led by guest
ctor Pierre Monteux who was
back for one encore and set
dience to wild cheering by
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les Munch, the orchestra's
ctor, said in a statement "our
ence in the Soviet Union has
unique. No words exist to ex-
my feelings." He spoke at a
ell banquet sponsored in the
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try of Culture.
reaction of critics has been
mously favorable.
Soviet Union's musical elite
d by composer Aram Khac-
ian and violinist Davis Ois-
turned out for the farewell
uet.
achaturian said he looked for-
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een the Soviet Union and the
d States. Oistrakh offered a
to lasting friendship between
two countries.

Times (e)

ME 48 NO. 244 COPYRIGHT 1956 BY THE CHRISTIAN SCIENCE PUBLISHING SOCIETY BOSTON, TUESDAY,

C.S. Monitor Sept 11-

Press

Soviet Citizens Listen Intently to Boston Symphony Orchestra

oscow Acclaims Boston Symphony

Moscow

By Edmund Stevens
Special Correspondent of The Christian Science Monitor

a warm sense of fulfill-
the members of the Bos-
Symphony Orchestra have
fleet Soviet Aeroflot
for the six-hour haul to
Both they and the Mos-
music world will long re-
their weekend in this

of the three concerts
orchestra played here—one
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of sound.

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Sunday night, at the end
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apping, foot stamping,
of "bravo" and "bis"
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after several trips back
podium from the wings, raised his baton for an encore, the racket ceased instantaneously.

"Fabulous" was the word orchestra members most frequently used to describe this audience reaction.

Muscovites, for their part, were lavish in their praise of the orchestra, using the Russian language's rich stock of superlatives. Most of the country's leading composers, music critics, and musicians were present and all seemed enthusiastic.

After the concert they came to a farewell reception for the orchestra where toasts and speeches were exchanged.

Famed violinist David Oistrakh, who played with the Boston Symphony during his American tour voiced "deep warmth and gratitude for such supreme musical artistry." Noted composer Aram Khatchaturian declared the quality of playing was beyond verbal description, that every individual musician in the orchestra was a great virtuoso, and singled out one of the orchestra's two women, Doriot Anthony Dwyer, who plays first flute, for special mention.

Press notices were in similar terms. One rave reviewer in a Leningrad paper after concerts in that city previous to the Moscow stand likened the orchestra's performance to a "sculptured monument graven into the listener's consciousness."

While both in private and public there was only highest praise for the orchestra and its conductors, this writer did hear the program criticized.

Omission Noticed

One person asked, "Why so much Haydn? Twice in one day." Nor did the audience seem to care much for Aaron Copland's "Symphonic Ode."

Several listeners voiced disappointment that, save for the Soviet anthem which the orchestra rendered with spine-tingling effect along with "The Star-Spangled Banner" at the opening of each performance, there were no works by Russian composers.

Orchestra spokesman explained it was decided it would be presumptuous for foreigners to render Tchaikovsky or Moussorgsky on their home ground.

From the moment they landed at Leningrad Airport until they took off for Prague, the entire company — 120 strong — were guests of the Soviet Ministry of Culture, with all expenses paid plus a generous fee in rubles so that each member found himself liberally supplied with pocket money.

They were likewise provided with efficient interpreters and guides. And in between concerts and rehearsals an intensive sight-seeing program was laid on. At the same time those who wished to wander off on their own were free to do so.

The emotional cup was well filled for everyone involved in the visit. But it overflowed abundantly in the case of three Russian-born members of the Symphony. Violinist Vladimir Reznikoff was greeted in Leningrad by a sister he had not seen for 30 years. Concertmaster Richard Burgin had a surprise reunion with a brother who lives in Warsaw and who rushed to Leningrad when he heard of the tour. It was their first meeting since 1948.

All three concerts here were sell-outs long ahead, even though tickets—by local standards—were expensive, with parterre seats costing forty rubles ($10.00 at the official rate). At the same time, many tickets were distributed to conservatory students who crammed the upper rows of the balcony and easily comprised its most enthusiastic segment.

The only disappointment voiced by visitors, apart from a complaint that the visit was all too brief, was they had no opportunity to play before top members of the Soviet Government.

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after concerts. He added that 300
Russ, ns followed him to his
hotel to congratulate him.

The spry octogenarian told of
his hopping around Europe,
mostly by plane. He will con-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 12 1956

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

ST. LOUIS, MO.
POST DISPATCH

SEP 12 1956

MONTEUX AMAZED BY ORCHESTRA'S SUCCESS IN RUSSIA

The New York Herald Tribune-Post-Dispatch Special Radio.

PARIS, Sept. 12 — Pierre Monteux, guest conductor of the Boston Symphony Orchestra on its current European tour said in an interview yesterday that the enthusiasm of Russian crowds for the orchestra's recent concerts in Moscow and Leningrad had been "phenomenal."

Monteux, who is 81 years old, flew to Paris from Moscow. He said that seldom in his many years as a conductor had he seen such eager musical crowds. He conducted the Boston orchestra at Leningrad and Moscow. He said these concerts and those conducted by Charles Munch, the orchestra's regular conductor, had been booked solidly many months in advance.

In Moscow's music conservatory, Monteux said he had almost been unable to bring the concert to a close as a crowd of more than 3000 shouted and stamped for encore after encore. The musicians had been so moved by the audience's reaction that they had to comply, he said.

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Not many days prior to that event, the London balletomanes went overboard for the Russian Bolshoi Theatre ballet performance at Covent Garden. Some actually car-
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tes through its propaganda agencies at
home.

SHELBY, N. C. - STAR

SEP 13 1956

Hands Across The Curtain

A cultural exchange program between this nation and Russia, only now getting under way, promises to be more effective even than trading hot dogs for hardtack.

When President Eisenhower this week spoke of widening "every possible chink in the Iron Curtain," his words were more an endorsement of, than a suggestion for, this policy.

When "Porgy and Bess" appeared in Russia this year, the curtain was raised both literally and figuratively. The Boston Symphony Orchestra, through a recent Moscow appearance, has kept the curtain up.

The reception given these productions would make McArthur's return from Korea seem tame by comparison. As one critic said of the symphony's performance: "It was like a sculptured monument graven into the listener's consciousness."

Even though ticket prices were extravagantly set at the ruble-equivalent of $10, all three symphony presentations were sold out far in advance. Leading Russian composers, music critics, and musicians were present, and their enthusiasm was as obvious as that of any peasant.

Were our diplomats ever to receive such praise as have these entertaining good-will programs, we would probably have on our hands a warm peace rather than a cold war.

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10 Sports THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956 Sports

Dodgers Need St. Louis' Help as Braves Swoon Would Claim NL Flag

TIGHT BINDING

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Church Street

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PRESS
Circ. D. 27,410 - S. 4

SEP 10 1

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ansas City, Kan.
Sept. 27 — London, Ky.; pringfield, Ill.
Sept. 28—Nashville, Tenn.; incinnati; Martinsburg, W.Va.
Sept. 29—Hagerstown, Md.; St. Petersburg, Fla.
Sept. 30—St. Petersburg.
Oct. 1 — Grand Rapids, Mich.; Milwaukee.
Oct. 2 — Hartford, Conn.; Manchester, N.H.; Syracuse, N.Y.
Oct. 3 — Elizabeth, N.J.; Boston; Philadelphia.

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d by ABA

Eubanks
Christian Science Monitor

ch in response to varying social and political climate. Increasingly, however, stress is being placed upon training and experience and the short elective periods common to the majority of states have become subject to criticism and reappraisal."

Four principal methods are used in naming judges to state courts:

1. Popular election either on a partisan or nonpartisan basis is used in 36 states to choose members of the highest appellate courts, and in 38 states for picking judges of trial courts of general jurisdiction.

2. Five states, Connecticut, Rhode Island, South Carolina, Vermont, and Virginia, elect judges through the legislature.

3. In five states, Delaware, Maine, Massachusetts, New Hampshire, and New Jersey, judges are appointed by the governor, usually with the consent of the senate or council.

4. A composite system is used in California and Missouri. By this method, judges of the court of last resort are appointed by the chief executive, subject to ratification by a commission on qualifications, for a term of six years, at the end of which, the jurist runs unopposed. If a simple majority of voters approve his candidacy, he is elected; if he fails to get a majority, he is removed from office and may not be appointed again to fill a vacancy on the highest court.

Prior Experienced Favored

"On the basis of our present knowledge, it does not appear to be possible to say that any one method of selection is the best method," the survey reports. "We know that good judges are selected under each method. The ability to attract able men to the judiciary depends upon a number of factors in addition to the method of selection. These factors include the level of compensation, the adequacy of retirement and pension provisions,

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By Stafford Derby
Chief of the New York News Bureau of The Christian Science Monitor

Albany, N.Y.

A Stevenson-Kefauver assault on the Eisenhower administration and the President himself was staged here as the top of the Democratic ticket started their 1956 band wagon rolling in hopes to snare the 45 electoral votes of this Empire State.

Adlai E. Stevenson pinned the tag "false front" on the GOP administration while Senator Estes Kefauver termed Dwight D. Eisenhower, Republican choice to succeed himself, an "aggressive fighter for the special interests."

This upstate capital city was in rare form to act as stage for the opening events of the national election campaign with both Democratic and Republican state committees holding conventions, and each faced with critical senatorial choices.

Oratory Weighed

Neither Mr. Stevenson nor Senator Kefauver had personally campaigned for preconvention support in New York. This state's party organization had chosen Gov. Averell Harriman as the man they wanted t back for the 1956 presidentia honors.

Thus, when the Stevensonian smile and the Kefauver handshake stepped off the specia Democratic plane from a regional meeting in Hartford to b seen and experienced, the surface oratory, applause, and official courtesies were watche carefully to see if the precon vention rift between "moderate Mr. Stevenson and "fighting Governor Harriman had bee closed.

There was considerable em phasis placed by both of th Democrats in singling out th common enemy, sounding th battle-cry, praising their allies and rushing to the offense wit outward confidence that th ranks of the Democrats' woul close behind them.

Tribute to Al Smith

With the greeting by the Gov ernor at the airport, a parad through the streets of this cit for Albanians to see the two i close comradeship, a dinner together at the mansion, an finally an appearance at th crowded Palace Theater wher the state Democratic conventio was under way, it was apparen that the urgencies of the cam paign had drawn these leader and their forces together.

Mr. Stevenson left no doubt o his loyalties to the New Yor Democratic tradition — "peop are what count"—when he pa tribute to Al Smith, Franklin and Eleanor Roosevelt and th retiring Senator Herbert H. Leh man.

In fact one of the loude bursts of applause from the dele gates, alternates, and friends the large audience was note when he recalled how Govern Smith had served "this cause social justice" adding:

"And, I want to declare her with you, the importance I a tach to the clear signs that th religious prejudices which ma have robbed Al Smith's fulle

THE CHRISTIAN SCIENCE MONITO
An International Daily Newspaper
FOUNDED 1908 BY MARY BAKER EDD
Second-class mail privileges authoriz
at Boston, Massachusetts.
SUBSCRIPTION PRICE
Payable in advance, postpaid to a
countries: One year $16.00, six mont
$8.00, three months $4.00, single copi
5 cents.
The Christian Science Monitor is o
sale in Christian Science Reading Roon
throughout the world, and is obtainab
at newsstands.
Cost of Remailing Monitors

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,259

SEP 13 1956

Boston Symphony Good Will Ambassador

FOR A long time, Americans in general, and New Englanders in particular, have been proud of the Boston Symphony Orchestra. Within the week, this great orchestra gave us reason to throw out our chests even more, while raising its own stature to new heights, when it played three triumphal concerts in Moscow.

The undreamed-of acclaim Russian audiences accorded the Boston Symphony said more than any American ever could say about the quality of our music and the artistry of our musicians. It spoke of opened eyes, ears and minds in a people conditioned to think of the capitalist United States as culturally, as well as otherwise, inferior.

Here in New England, it gave us a new appreciation of the region's leading orchestra. Its concerts are always a treat, but never a musical sensation. In its own way, the Boston Symphony is as familiar to New Englanders as the Red Sox or baked beans, and as easily received in town as an old friend.

The reports of Muscovites and others behind the Iron Curtain thunderously cheering and applauding a Boston Symphony concert, and being rewarded with rare encores, should remind us how fortunate we are to have a musical treasure house in our backyard.

Conductor Charles Munch and every member of the orchestra — including Earl Hedberg of Pawtucket, viola player, and Sheldon Rotenberg, violinist, formerly of Attleboro — merit the highest of praise for their triumph.

The language they spoke with their baton and instruments is universal. It is the language of the soul and the emotions. Whether their speech is Bostonian or Russian, men understand it and can communicate their feelings with it.

Every such opportunity to speak to the Soviets in a language we all comprehend strengthens our ties as humans, and weakens our mutual distrust.

The Boston Symphony's success in this regard was an inestimable contribution to world understanding, capping a long and admirable contribution to cultural activity on home soil.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 11 1956

od Ambassadors

the Editor of The Post:

Sir—Boston's touring Symphony Orchestra has thrilled Russians. I knew they uld. Our orchestra is one of finest in the world. To read y are having such a fine suc- s in Europe is most pleasing. ey have done their work as bassadors very well. L. H. Wellesley.

Dodgers Need St. Louis' Help as Braves Sweep Would Claim NL Flag

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iet Tour
cclaims
Boston Symphony

By Edmund Stevens
Special Correspondent of The Christian Science Monitor

Moscow

With a warm sense of fulfillment the members of the Boston Symphony Orchestra have boarded fleet Soviet Aeroflot planes for the six-hour haul to Prague. Both they and the Moscow music world will long remember their weekend in this capital.

Each of the three concerts the orchestra played here—one on Sept. 8 and two on Sept. 9—was the sort of triumph musicians dream about but seldom experience.

Throughout the performance listeners sat entranced, straining and concentrating every faculty so as not to miss a single strand in this richly woven carpet of sound.

Instant Attention

During brief pauses in the score, silence in the hall was utter and complete. But every number was followed by rafter-shaking applause.

The ovation reached its climax Sunday night, at the end of the program. A medley of handclapping, foot stamping, shouts of "bravo" and "bis" (even when applauding music lovers here employ Italian terms) would have made an American college football crowd seem lukewarm.

But when conductor Charles Munch, after several trips back to the podium from the wings, raised his baton for an encore, the racket ceased instantaneously.

"Fabulous" was the word orchestra members most frequently used to describe this audience reaction.

'Artistry' Praised

Muscovites, for their part, were lavish in their praise of the orchestra, using the Russian language's rich stock of superlatives. Most of the country's leading composers, music critics, and musicians were present and all seemed enthusiastic.

After the concert they came to a farewell reception for the orchestra where toasts and speeches were exchanged.

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One person asked, "Why so much Haydn? Twice in one day." Nor did the audience seem to care much for Aaron Copland's "Symphonic Ode."

Omission Noticed

Several listeners voiced disappointment that, save for the Soviet anthem which the orchestra rendered with spine-tingling effect along with the "Star Spangled Banner" at the opening of each performance, there were no works by Russian composers. Orchestra spokesman explained it was decided it would be presumptuous for foreigners to render Chaikovsky or Mussorgsky on their home ground.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

SEP 12 1956

Boston Symphony's Tour

Monteux Calls Red Fervor At Concerts 'Phenomenal'

By Alain de Lyrot
From the Herald Tribune Bureau
© 1956, N. Y. Herald Tribune Inc.

PARIS, Sept. 11.—Pierre Monteux, the eighty-one-year-old guest conductor of the Boston Symphony Orchestra on its current European tour, today called the enthusiasm of Russian crowds at the orchestra's recent concerts in Moscow and Leningrad "phenomenal."

Mr. Monteux, who flew here from Moscow today, said in an interview that seldom in his many years as a conductor had he seen such eager audiences. He said the concerts conducted by himself and Charles Munch, the orchestra's regular leader, had been booked solidly many months in advance.

Mr. Monteux said he had been almost unable to end the concert at Moscow's music conservatory as a crowd of 3,000 shouted and stamped for encore after encore. He added that 300 Russians followed him to his hotel to congratulate him.

The spry octogenarian told of his hopping around Europe, mostly by plane. He will conduct the Bostonians in Zurich, Bern, Paris and London, and will lead the French Orchestre National Friday at the Besancon Music Festival before ending his tour.

DANVILLE, VA.
BEE
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SEP 12 1956

At The People's Level

The consistent efforts of the Russian government to isolate that country and to mystify the rest of the world as to its real character, are not always successful. Some significant things have taken place lately which go to show that no government can make a people hate another people, and that, in a broad way, the brotherhood of the same kind of people rises to the surface.

A few days ago more than 2,000 Russian music lovers gave an ecstatic reception to the Boston Symphony Orchestra, which was flown in two great planes from another European country to Moscow. The conductor, Karl Munch, made no effort to try and interpret the Russian composers, but with rare diplomacy went far afield in his choice of program.

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are four bright examples of the Russian lay Russians,—in close contact with every her lands.

are taught to look upon Russians as un- ut that is largely because of the strong rnment which does not encourage mutual as, culture or thinking. They remain herd- ry effort is made by the Russians to pre- f America reaching the common people to truths and distortions which the govern- tes through its propaganda agencies at home.

SHELBY, N. C. - STAR

SEP 13 1956

Hands Across The Curtain

A cultural exchange program between this nation and Russia, only now getting under way, promises to be more effective even than trading hot dogs for hardtack.

When President Eisenhower this week spoke of widening "every possible chink in the Iron Curtain," his words were more an endorsement of, than a suggestion for, this policy.

When "Porgy and Bess" appeared in Russia this year, the curtain was raised both literally and figuratively. The Boston Symphony Orchestra, through a recent Moscow appearance, has kept the curtain up.

The reception given these productions would make McArthur's return from Korea seem tame by comparison. As one critic said of the symphony's performance: "It was like a sculptured monument graven into the listener's consciousness."

Even though ticket prices were extravagantly set at the ruble-equivalent of $10, all three symphony presentations were sold out far in advance. Leading Russian composers, music critics, and musicians were present, and their enthusiasm was as obvious as that of any peasant.

Were our diplomats ever to receive such praise as have these entertaining good-will programs, we would probably have on our hands a warm peace rather than a cold war.

TIGHT BINDING

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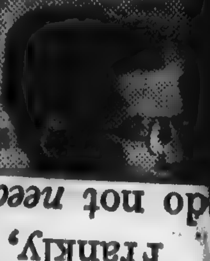

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EWPORT NEWS
PRESS
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SEP 1 0 19

ston Symph
nds Up 4-Day
and In Russia

SCOW, Monday, Sept. 10 (AP)—
Boston Symphony Orchestra
a triumphal four-day stand
e Soviet Union Sunday night
eaded early today for Prague,
hoslovakia in six special
es.

e orchestra is on a Europe
It is the first major western
to play in the Soviet Union.
e 105 - piece organization play-
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The first was led by guest
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arles Munch, the orchestra's
uctor, said in a statement "
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unique. No words exist to
s my feelings." He spoke a
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e reaction of critics has b
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e Soviet Union's musical
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hachaturian said he looked
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our Set

ed Press

Washington

on will embark Sept. 18 on
ited States political history"
publican National Committee

will cover more than 15,000
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by his wife, a staff of ap-
porters, the committee said.
committee said, "has been
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ion of United States senti-
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ansas City, Kan.
Sept. 27 — London, Ky.;
pringfield, Ill.
Sept. 28—Nashville, Tenn.;
incinnati; Martinsburg,
W.Va.
Sept. 29—Hagerstown, Md.;
St. Petersburg, Fla.
Sept. 30—St. Petersburg.
Oct. 1 — Grand Rapids,
Mich.; Milwaukee.
Oct. 2 — Hartford, Conn.;
Manchester, N.H.; Syracuse,
N.Y.
Oct. 3 — Elizabeth, N.J.;
Boston; Philadelphia.

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in U.S.
d by ABA

Eubanks
Christian Science Monitor

each in response to varying social and political climate. Increasingly, however, stress is being placed upon training and experience and the short elective periods common to the majority of states have become subject to criticism and reappraisal."

Four principal methods are used in naming judges to state courts:

1. Popular election either on a partisan or nonpartisan basis is used in 36 states to choose members of the highest appellate courts, and in 38 states for picking judges of trial courts of general jurisdiction.

2. Five states, Connecticut, Rhode Island, South Carolina, Vermont, and Virginia, elect judges through the legislature.

3. In five states, Delaware, Maine, Massachusetts, New Hampshire, and New Jersey, judges are appointed by the governor, usually with the consent of the senate or council.

4. A composite system is used in California and Missouri. By this method, judges of the court of last resort are appointed by the chief executive, subject to ratification by a commission on qualifications, for a term of six years, at the end of which, the jurist runs unopposed. If a simple majority of voters approve his candidacy, he is elected; if he fails to get a majority, he is removed from office and may not be appointed again to fill a vacancy on the highest court.

Prior Experienced Favored

"On the basis of our present knowledge, it does not appear to be possible to say that any one method of selection is the best method," the survey reports. "We know that good judges are selected under each method. The ability to attract able men to the judiciary depends upon a number of factors in addition to the method of selection. These factors include the level of compensation, the adequacy of retirement and pension provisions,

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By Stafford Derby
Chief of the New York News Bureau of The Christian Science Monitor

Albany, N.Y.

A Stevenson-Kefauver assault on the Eisenhower administration and the President himself was staged here as the top of the Democratic ticket started their 1956 band wagon rolling in hopes to snare the 45 electoral votes of this Empire State.

Adlai E. Stevenson pinned the tag "false front" on the GOP administration while Senator Este Kefauver termed Dwight D. Eisenhower, Republican choice to succeed himself, an "aggressive fighter for the special interests."

This upstate capital city was in rare form to act as stage for the opening events of the national election campaign with both Democratic and Republican state committees holding conventions, and each faced with critical senatorial choices.

Oratory Weighed

Neither Mr. Stevenson nor Senator Kefauver had personally campaigned for preconvention support in New York. This state's party organization had chosen Gov. Averell Harriman as the man they wanted to back for the 1956 presidential honors.

Thus, when the Stevensonian smile and the Kefauver handshake stepped off the special Democratic plane from a regional meeting in Hartford to be seen and experienced, the surface oratory, applause, and official courtesies were watched carefully to see if the preconvention rift between "moderate" Mr. Stevenson and "fighting" Governor Harriman had been closed.

There was considerable emphasis placed by both of the Democrats in singling out the common enemy, sounding the battle-cry, praising their allies and rushing to the offense with outward confidence that the ranks of the Democrats would close behind them.

Tribute to Al Smith

With the greeting by the Governor at the airport, a parade through the streets of this city for Albanians to see the two in close comradeship, a dinner together at the mansion, and finally an appearance at the crowded Palace Theater where the state Democratic convention was under way, it was apparent that the urgencies of the campaign had drawn these leaders and their forces together.

Mr. Stevenson left no doubt of his loyalties to the New York Democratic tradition — "people are what count"—when he paid tribute to Al Smith, Franklin D. and Eleanor Roosevelt and the retiring Senator Herbert H. Lehman.

In fact one of the loudest bursts of applause from the delegates, alternates, and friends in the large audience was noted when he recalled how Governor Smith had served "this cause of social justice" adding:

"And, I want to declare here with you, the importance I attach to the clear signs that the religious prejudices which may have robbed Al Smith's fulle

THE CHRISTIAN SCIENCE MONITO
An International Daily Newspaper
FOUNDED 1908 BY MARY BAKER EDD
Second-class mail privileges authoriz
at Boston, Massachusetts.
SUBSCRIPTION PRICE
Payable in advance, postpaid to a
countries: One year $16.00, six mont
$8.00, three months $4.00, single copi
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SEP 13 1956

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NEW YORK, N. Y.
HERALD TRIBUNE
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SEP 12 1956

Boston Symphony's Tour

Monteux Calls Red Fervor At Concerts 'Phenomenal'

By Alain de Lyrot
From the Herald Tribune Bureau
© 1956, N. Y. Herald Tribune Inc.

PARIS, Sept. 11.—Pierre Monteux, the eighty-one-year-old guest conductor of the Boston Symphony Orchestra on its current European tour, today called the enthusiasm of Russian crowds at the orchestra's recent concerts in Moscow and Leningrad "phenomenal."

Mr. Monteux, who flew here from Moscow today, said in an interview that seldom in his many years as a conductor had he seen such eager audiences. He said the concerts conducted by himself and Charles Munch, the orchestra's regular leader, had been booked solidly many months in advance.

Mr. Monteux said he had been almost unable to end the concert at Moscow's music conservatory as a crowd of 3,000 shouted and stamped for encore after encore. He added that 300 Russians followed him to his hotel to congratulate him.

The spry octogenarian told of his hopping around Europe, mostly by plane. He will conduct the Bostonians in Zurich, Bern, Paris and London, and will lead the French Orchestre National Friday at the Besancon Music Festival before ending his tour.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 12 1956

Reports from Moscow seem agreed that the Boston Symphony dropped some kind of ~~a bomb~~ in the midst of the Soviet capital and it was no dud.

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 11 1956

Good Ambassadors

To the Editor of The Post:

Sir—Boston's touring Symphony Orchestra has thrilled the Russians. I knew they would. Our orchestra is one of the finest in the world. To read they are having such a fine success in Europe is most pleasing. They have done their work as ambassadors very well. L. H.
Wellesley.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 10 1956

Triumphal Soviet Tour

Moscow Acclaims Boston Symphony

By Edmund Stevens
Special Correspondent of The Christian Science Monitor

Moscow

With a warm sense of fulfillment the members of the Boston Symphony Orchestra have boarded fleet Soviet Aeroflot planes for the six-hour haul to Prague. Both they and the Moscow music world will long remember their weekend in this capital.

Each of the three concerts the orchestra played here—one on Sept. 8 and two on Sept. 9—was the sort of triumph musicians dream about but seldom experience.

Throughout the performance listeners sat entranced, straining and concentrating every faculty so as not to miss a single strand in this richly woven carpet of sound.

Instant Attention

During brief pauses in the score, silence in the hall was utter and complete. But every number was followed by rafter-shaking applause.

The ovation reached its climax Sunday night, at the end of the program. A medley of handclapping, foot stamping, shouts of "bravo" and "bis" even when applauding music lovers here employ Italian terms) would have made an American college football crowd seem lukewarm.

But when conductor Charles Munch, after several trips back to the podium from the wings, raised his baton for an encore, the racket ceased instantaneously.

"Fabulous" was the word orchestra members most frequently used to describe this audience reaction.

'Artistry' Praised

Muscovites, for their part, were lavish in their praise of the orchestra, using the Russian language's rich stock of superlatives. Most of the countrys leading composers, music critics, and musicians were present and all seemed enthusiastic.

After the concert they came to a farewell reception for the orchestra where toasts and speeches were exchanged.

Famed violinist David Oistrakh, who played with the Boston Symphony during his American tour voiced "deep warmth and gratitude for such supreme musical artistry." Noted composer Aram Khachaturian declared the quality of playing was beyond verbal description, that every individual musician in the orchestra was a great virtuoso, and singled out one of the orchestra's two women, Doriot Anthony Dwyer, who plays first flute, for special mention.

Press notices were in similar terms. One rave reviewer in a Leningrad paper after concerts in that city previous to the Moscow stand likened the orchestra's performance to a "sculptured monument graven into the listener's consciousness."

While both in private and public there was only highest praise for the orchestra and its conductors, this writer did hear the program criticized.

One person asked, "Why so much Haydn? Twice in one day." Nor did the audience seem to care much for Aaron Copland's "Symphonic Ode."

Omission Noticed

Several listeners voiced disappointment that, save for the Soviet anthem which the orchestra rendered with spine-tingling effect along with the "Star Spangled Banner" at the opening of each performance, there were no works by Russian composers.

Orchestra spokesman explained it was decided it would be presumptuous for foreigners to render Chaikovsky or Mussorgsky on their home ground.

From the moment they landed at Leningrad Airport until they took off for Prague, the entire company — 120 strong — were guests of the Soviet Ministry of Culture, with all expenses paid plus a generous fee in rubles so that each member found himself liberally supplied with pocket money.

They were likewise provided with efficient interpreters and guides. And in between concerts and rehersals an intensive sightseeing program was laid on. At the same time those who wished to wander off on their own were free to do so.

The only disappointment voiced by visitors, apart from a complaint that the visit was all too brief, was they had no opportunity to play before top members of the Soviet Government.

DANVILLE, VA.
BEE
Circ. D. 14,361

SEP 12 1956

At The People's Level

The consistent efforts of the Russian government to isolate that country and to mystify the rest of the world as to its real character, are not always successful. Some significant things have taken place lately which go to show that no government can make a people hate another people, and that, in a broad way, the brotherhood of the same kind of people rises to the surface.

A few days ago more than 2,000 Russian music lovers gave an ecstatic reception to the Boston Symphony Orchestra, which was flown in two great planes from another European country to Moscow. The conductor, Karl Munch, made no effort to try and interpret the Russian composers, but with rare diplomacy went far afield in his choice of program.

Not many days prior to that event, the London balletomanes went overboard for the Russian Bolshoi Theatre ballet performance at Covent Garden. Some actually carried sleeping bags and took up their position in the street for a cheap seat three days before the doors opened. Again it was an ecstatic reception.

Going back a little further, American farmers from the Middle West, who were taken on a tour of Russian farms, were immediately "made over" by their Russian counterparts. At the same time Russian farmers were in our grain belt and the Kansas and Minnesota farmers took these Russians into their homes and in some way overcame linguistic difficulties, which always happens where people of a kind find each other congenial.

Here, then, are four bright examples of the Russian people,—every day Russians,—in close contact with every day people of other lands.

And yet we are taught to look upon Russians as unwashed ogres but that is largely because of the strong Communist government which does not encourage mutual cultivation of ideas, culture or thinking. They remain herded away, and every effort is made by the Russians to prevent the Voice of America reaching the common people to dissipate the untruths and distortions which the government disseminates through its propaganda agencies at home.

SHELBY, N. C. - STAR

SEP 13 1956

Hands

A cultural exchange program this nation and Russia, only now under way, promises to be more even than trading hot dogs for han

When President Eisenhower t spoke of widening "every possib in the Iron Curtain," his words we an endorsement of, than a sugges this policy.

When "Porgy and Bess" app Russia this year, the curtain wa both literally and figuratively. Th Symphony Orchestra through a Moscow appearance, has kept th up.

The reception given these pro would make McArthur's return

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Dodgers Need St. Louis' Help as Braves Seen Would Claim NL Flag

New England Newsclip Agency, Inc.
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Kuryer Codzienny (m)
BOSTON, Mass.
Independent
Circ. 28,102

SEP 12 1956

Bostońska Orkiestra Zbiera Laury

MOSKWA, Rosja — Bostońska orkiestra symfoniczna ~~triumfalnie zakończyła~~ 4dniowy pobyt w Związku Sowieckim i wyruszyła w drogę do Pragi w Czechosłowacji w sześciu specjalnych samolotach.

Zespół składający się ze 105 instrumentów w niedzielę w Moskwie odegrał dwa koncerty.

Członkowie orkiestry mówią że owacje jakich doznali pod czas dwóch dni pobytu w Leningradzie i ostatnich dwóch dni pobytu w Moskwie, były najgorętrze ze wszystkich dóznanych kiedykolwiek przez nich owacji.

CHATTANOOGA, TENN.
TIMES
Circ. D. 57,924 - S. 86,764

SEP 13 1956

BOSTON SYMPHONY'S HIT

The Boston Symphony's concert series in Russia has been declared an unqualified success. In at least one instance, the enthusiasm of the audience persuaded Conductor Munch to forget his "no encore" rule, and the orchestra played on.

But why should it not be so?

The Boston is one of the world's truly great orchestras; the Russians are a people in whom the love of music is deep and abiding.

The answer, of course, is that we find the reception newsworthy because the Boston is the first American symphonic ensemble ever to play in the Soviet Union. The Communist masters, too fearful of their security to risk even the importation of pleasure, have held the gates tight against cultural organizations as well as political ones.

Perhaps they have really changed. No one knows for sure. But certain it is that at least one American group has played its way into the hearts of its listeners.

It would be too much to expect that the singing notes of a Beethoven symphony would crumble the Iron Curtain as did the walls of Jericho before Joshua's trumpet. Modern barriers, especially ideological ones, are of stickier stuff.

Nevertheless, this may prove to have been a step toward more nearly normal relations between this country and Russia. When persons can come and go between the two countries with normal freedom in travel, the chances for mutual understanding will have increased. And understanding is a forerunner of peace.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 14 1956

Reds Laud Symphony

MOSCOW (AP) — Pravda praised the Boston Symphony Orchestra to the skies today.

The Communist Party organ described the orchestra's recent visit to the Soviet Union as an "outstanding success." It expressed the gratitude of the Soviet people for the "genuine pleasure" it gave them

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

SEP 15 1956

Pravda Doffs Hat

Boston Symphony Wins Red Critic's Nod

Moscow, Sept. 14 (AP)—Pravda praised the Boston Symphony Orchestra to the skies today.

The Communist Party organ described the orchestra's recent visit to the Soviet Union as an "outstanding success" and expressed the gratitude of the Soviet people for the "genuine pleasure" it gave them.

These unstinting accolades, the first official expressions concerning the symphony's performances here and in Leningrad last week, echoed the informal but enthusiastic acclaim of Soviet music critics.

The Pravda article was written by Dmitri Kabalevsky, Soviet composer and critic.

"Our Boston guests have done a good thing to show us so much modern music," he wrote. "We should thank them for it because it has to be admitted new American music is inadequately known to broad circles of our music lovers."

He described the orchestra's visit as "among the most interesting events of our concert life in recent years"; called members of the orchestra "first-class musicians who are artists and

Continued On Page 12

expressive as in the most delicate

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ESTABLISHED 1888
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165 Church Street - New York

SPRINGFIELD, O.
NEWS-SUN
Circ. S. 30,896
SEP 16 1956

Coming Of Age

One need never had tooted a flute or tossed off a pas de seul, or even much fancied serious music or the ballet, to feel a thrill of pride that the Boston Symphony was a smash hit in Moscow and that Ballet Theater has been gathering bouquets in Belgrade.

Triumphs of money, might and muscle are old stuff to twentieth-century Americans, and they long thought they preferred it that way. Did Europe have a corner on culture? Europe could, if it pleased. This was a strong, bold, bustling, blue-jeaned nation, home of tough-minded doers and east-bound passports for dillettantes.

The pose was artificial, as untruthful as European claims to cultural superiority. Art was at home here from the beginning, the art of Benjamin West and Copley, Peale and Allston, Trumbull and Morse and Stuart, for all some thought they had to go to Europe to be "understood." Letters, too, throve early.

Now the theater comes into its own and reaches deep into the provinces. Light opera has lost at last its malty flavor and been gloriously re-defined, a la Americaine. It has been but a generation's jump for music, opera and ballet, aided by mass media and modern ease of transportation, from imported artists and vehicles to surpassing indigenous talent and art forms.

At the Yugoslav Nation Theater, then, there is wild applause for the Dresden-perfect ballerina Nora Kaye in a familiar piece and for the "folklore" choreography of Agnes de Mille's "Rodeo." In Leningrad and Moscow, Conductors Charles Munch and Pierre Montreaux, and works of modern American composers Walter Piston and Paul Creston, had critics as well as audiences cheering in superlatives. This is cultural interchange, yes, and people-to-people understanding. But it has a feed-back. It is education for Americans in the extent and the richness of their own artistic adulthood. A nation begins to come of age when its art is internationally at home.

New England Newscli
Box 2078, Boston 6 • RI
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SEP 19 19

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The visit of t

phony orchestra to Moscow was the absolute pinnacle of success. The Russians know and love the music; their critics are tough. They went overboard for the Boston Symphony. This was very gratifying to us — just as our enthusiastic reception to the Russian violinist Oistrack was to the Soviets.

William J. Jorden, writing from Moscow for the New York Times, reminds us that there was more than artistic value to the Boston Symphony's appearance there: "By inviting a famous American orchestra to perform here and by sending Soviet artists abroad — indeed, with the whole steadily accelerating cul

n - the Soviet Union's leaders are improving their standing in the eyes of their own people. Over a period of time the people can be expected to feel they no longer are being isolated from contact with the best of other countries".

There must be an official "line" to go along with this cultural relaxation, of course, for it will no longer be believed that the West is decadent, uncultured, and all that when Russians have for themselves heard things like the Boston Symphony. The campaign of at least surface friendship has its effect inside as well as outside Russia, and it may have some interesting and unpredictable long-range effects.

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Record (m)
BOSTON, Mass.
Independent
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SEP 15 1956

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'ravda praised the Boston Symphony Orches-
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"BEST IN YEARS"

"Our Boston guests have done a good thing to show us so much modern music," he wrote. "We should thank them for it because it has to be admitted new American music is inadequately known to broad circle of our music lovers."

He described the orchestra's visit as "among the most interesting events of our concert life in recent years;" called members of the orchestra "first class musicians who are artists and virtuosos in the full sense of the term" and said the orchestra as a whole was "a rarely harmonious ensemble."

PRAISES MUNCH

"It is a genuinely artistic body whcih has achieved such a high degree of skill that any technical difficulties cease to exist for it and all attention is directed at solution of artistic tasks; when in the most powerful and strong passages the music sounds just as expressive as in the most delicate ones bordering on a barely audible whisper; when the hues of performance are refined to a point usually encountered only in chamber ensembles."

He called Conductor Charles Munch an "artist and a man full of profound and sincere feeling, possessing a powerful intellect and an amazing young soul."

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Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

SEP 15 1956

Hub Symphony Orchestra Gains Praise of Pravda

MOSCOW, Sept. 14 (AP)—Pravda praised the ~~Boston~~ Symphony Orchestra to the skies today.

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"First Class Musicians"

He called members of the orchestra "first class musicians who are artists and virtuosos in the full sense of the term" and said the orchestra as a whole was "a rarely harmonious ensemble."

"It is a genuinely artistic body which has achieved such a high degree of skill that any technical difficulties cease to exist for it and all attention is directed at solution of artistic tasks; when in the most powerful and strong passages the music sounds just as expressive as in the most delicate ones bordering on a barely audible whisper; when the hues of performance are refined to a point usually encountered only in chamber ensembles."

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GREENVILLE, S. C.
PIEDMONT

SEP 14 1956

'Music Hath Charms To . .'

THE BOSTON Symphony Orchestra, one of the top musical organizations of the United States, has just completed a triumphal invasion of Moscow and concluded a two-day stand of three concerts with rafter-shaking applause greeting its efforts.

The audiences gave ovations in the auditorium, the individual Russians, who had forked up $10 for tickets, went into personal ecstasies and the Soviet press was lavish in praise as Conductor Charles Munch led this distinguished orchestra through the programs.

Members of the orchestra, amazed and quite naturally pleased, termed the reception "fabulous."

But, sad to say in some respects, the Boston Symphony did not happen to play before top members of the Soviet government. Dispatches do not explain their absence. It might have done something to them to see the rank and file of Russia so aroused by such a splendid performance on the part of foreigners.

Regardless, we are moved to say again, to emphasize the fact, that music is a universal language, understood and appreciated by those who know it, regardless of race or country.

Perhaps the base from which music must still operate remains too small for it to become a potent factor in international understanding and for it to contribute to the kind of friendship that will replace the tensions of the times and underwrite peace.

But the fact that an orchestra from capitalistic America can go behind the Iron Curtain, captivate the little people of that land at $10 a throw and draw unanimous praise from every source constitutes progress and is surely refreshing.

The Boston Symphony has done something that others have failed to do and it should neither be discounted nor forgotten.

ISLAND — Fair and
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drea Nuciforo was counse
the plaintiffs and Arin
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A jury verdict of $1066 was re-
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Ralph T. Greaney of Southwick
who had sued Joseph R. Durkin
of Westfield, operator of Dur
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Członkowie orkiestry mówią że owacje jakich doznali podczas dwóch dni pobytu w Leningradzie i ostatnich dwóch dni pobytu w Moskwie, były najgorętrze ze wszystkich dóznanych kiedykolwiek przez nich owacji.

New England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200
Union (m)
NGFIELD, Mass.
Republican
Circ. 80,746

1 5 1956

Boston Symphony

Continued From Page 1 7

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SEP 15 1956

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The Pravada article was written by Dmitri Kabalevsky, Soviet composer and critic.

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CHATTANOOGA, TENN.
TIMES
Circ. D. 57,924 - S. 86,764

SEP 13 1956

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SPRINGFIELD, O.
NEWS-SUN
Circ. S. 30,896
SEP 16 1956

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Instructions
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IEMUMS In Bloom
ROWN Evergreens

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Box 2078, Boston 6 • RIchmond 2-4200
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BOSTON, Mass.
Independent Democrat
Circ. 264,020

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Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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HOLYOKE, Mass.
Independent Republican
Circ. 26,118

SEP 19 1956

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GREENVILLE, S. C.
PIEDMONT

SEP 14 1956

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Regardless, we are moved to say again, to emphasize the fact, that music is a universal language, understood and appreciated by those who know it, regardless of race or country.

Perhaps the base from which music must still operate remains too small for it to become a potent factor in international understanding and for it to contribute to the kind of friendship that will replace the tensions of the times and underwrite peace.

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The Boston Symphony has done something that others have failed to do and it should neither be discounted nor forgotten.

ISLAND — Fair and cooler today. Clear and cool tonight. Sunday increasing cloudiness and cool.

…E, NEW HAMPSHIRE, VERMONT — Fair and cooler today. Clear and cooler tonight with some frost in the valleys. Sunday increasing cloudiness and …ed cool.

…ECTICUT—Much cooler …y, with variable cloudiness and sunshine. Clear and … tonight. Sunday, …hilly sunshine with increasing clouds and not as

…and her father, we… …gell, in their suits … Lloyd Christenson of S… operator of a car that s… girl in Lee Nov. 15, 19… drea Nuciforo was couns… the plaintiffs and Arin… Giustina represented the defe… ant.

A jury verdict of $1066 was re… turned for Chief Petty Office… Ralph T. Greaney of Southwick… who had sued Joseph R. Durkin… of Westfield, operator of Dur… kin Motor Sales Co., charging th… defendant had misrepresented an… automobile sold the plaintiff. Henry A. Moran, Jr., appeared for the plaintiff and Charles

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…NGFIELD, Mass.
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…P 15 1956

…oston Symphony

Continued From Page 17

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today as salable head.

Buyers paid $… butchers scaling 1… $15.75 to $16.10 … pounders. A few 1… 67 head reached … sold at $13.50 to …

There was little … the cattle sectio… receipts consisting … feeders. A few uti… moved at $14 to … low choice heifers … $22.

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Times-Union, Albany N.Y. 9/14/56

usical Diplomats

Two Communist countries, Russia and Yugoslavia, were soothed ith American music last week. The Yugos and Russians were be- uiled and propagandized — artistically, at least — by the American allet Theatre in Belgrade and the Boston Symphony in Moscow. Both groups put emphasis on American works.

The Ballet Theatre's "Rodeo" was well received in Belgrade de- pite its typically American cow-range setting. Russian critics were nanimous in their praise of the symphony's performance of American orks by Aaron Copland, Walter Piston and Paul Creston.

This is one way to get to the people of Communist countries, who re pretty much like people anywhere else and are not to be confused ith their Red bosses.

It is in line with President Eisenhower's belief that "every pos- ible chink in the Iron Curtain" must be widened so as to foster peo- le-to-people understanding as the "truest path" to peace. This is

We hope to see more of it.

LEXINGTON, KY.
LEADER

SEP 17 1956

Boston Symphony A Good Will Ambassador To Russian People

The recent visit of the Boston Symphony Orchestra to the Soviet Union is one of the most significant good will gestures yet undertaken to establish a firm relationship with the Russians.

The Boston orchestra was the first major Western group to perform behind the Iron Curtain and from all accounts it was a triumph in every respect. It is reasonable to assume that the musicians won more good will in a few days than diplomats have been able to accomplish in months. A Moscow audience cheered and applauded for minutes at the two concerts performed in that city and at Leningrad audience reaction was much the same. The first concert in Moscow was led by Pierre Monteux as guest conductor. He was called back for encores and set the audience to wild cheering by giving them two.

Charles Munch, the orchestra's regular conductor, said in a statement, "Our experience in the Soviet Union has been unique. No words exist to express feelings." He spoke at a farewell chestra's of Cul-

Other members of the orchestra said the ovations they received during two days in Leningrad and the last two days in Moscow were the warmest they had ever experienced.

The reaction of Russian critics was unanimously favorable.

The Soviet Union's musical elite, headed by composer Aram Khachaturian and violinist David Oistrakh, turned out for the farewell banquet given for the men of the orchestra.

Khachaturian said he looked forward to further musical exchanges between the Soviet Union and the United States. Oistrakh offered a toast to lasting friendship between the two countries.

Last spring an American theatrical company gave performances of "Porgy and Bess" in Moscow, Leningrad and other cities. The all-Negro cast was not only cordially received, but was cheered and wildly applauded for excellent performances of this typically American folk opera.

It is certain the Boston Orchestra brought to Russians a new image of the American people and America's culture. The visit of the musicians could not but have a stimulating effect for mutual good relations.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WORLD WEEK
NEW YORK, N. Y.

SEP 27 1956

Stories in a Sentence

The White House in Washington, D.C., was closed to visitors last week so that painters could give the Executive Mansion its first new coat of paint in six years—white, of course!

The Boston Symphony Orchestra won Russian critics' praise as "the greatest orchestra in the world" after four concerts in Moscow and Leningrad—marking the first time a U.S. orchestra ever played in the Soviet Union.

More than 8,000,000 Soviet workers will benefit from establishment of the first minimum wage law in Russia—with the minimum set at 270 rubles (or about $50) a month. (The U.S. has had a minimum wage law since 1933; the minimum for most workers is now set at $1 an hour.)

September 26 has been declared "Johnny Appleseed Day" in Ohio, honoring the 182nd anniversary of the birth of John ("Appleseed") Chapman, the man who, legend says, planted apple trees throughout the Ohio Valley.

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

SEP 16 1956

MUSIC AND MUSICIANS

By PAUL HENRY LANG

A Welcome Yankee Imperialism

This column would normally start the new musical year with an article dealing with some aspect of the forthcoming season. However, on this occasion one piece of news demands prior notice: Congress has delivered a verdict on music and has found for the defendant. It is precisely because music did appear as a defendant before the lawmakers of the land that I feel that the public should be apprised of the case.

As is well known, after much prodding the government has tentatively begun to lend a hand to some of our distinguished artists and groups of artists in order that they may appear in foreign countries and demonstrate the exceptional musical achievements of the United States. A very modest budget was set aside, and the American National Theater and Academy, with its several (unpaid) panels of experts, was appointed as the advisory and accrediting agency for the State Department. The success of the venture was instantaneous and entirely out of proportion to the expenditures.

Music or Sports?

However, the un-traditional and hence dangerous, even un-American practice of consorting with and supporting "idle strollers," as musicians and such dubious gentry used to be called in the Massachusetts Bay Colony (today they are dubbed "long-hairs") rankled in the minds of some of our elected leaders, who felt this whole business to represent an irresponsible squandering of the taxpayer's hard-earned money. A short while ago the Senate Appropriations Committee lopped off almost half of the very small amount earmarked for the International Exchange Program. The committee was of the opinion that if government subsidies are at all in order they should be diverted to sports rather than to music and the dance.

Fortunately, as these lines are written, the enlightened element in Congress has prevailed, the original amount has been restored by the conferees, and, most gratifying, the whole exchange program, which is entirely free of chicanery, politics and nepotism, has been placed on a permanent basis.

It is hoped that some of the members of Congress who missed the glowing reports on the past successes of these traveling American artists have seen the recent news stories describing the profound impression made by the Boston Symphony in Moscow and Leningrad. This was the first glimpse the Russians ever had of an American orchestra and they were bowled over. Though Mr. Rooney and Senator Ellender, chairmen of their respective Appropriation Committees may not know it, this is exactly what the friends of the United States abroad, now sadly dwindling in numbers, want to see.

Curiously enough, there are many people who judge our much-vaunted "American way of life" in such simple terms as music, art, and literature. When the Boston Symphony plays a work by an American composer (and to their credit they do play one in every concert) they undo many a faux pas our legislators or our State Department now and then make.

The colloquy recorded in the Congressional Record when Congressman Richards was valiantly fighting for his bill "to provide for the promotion and strengthening of international relations through cultural exchanges," patiently parrying irrevelant and asinine objections, came to mind when I read the speech by the representative of the Polish "People's Democracy" delivered at the Paris Radio Congress.

'Offals for Masses'

The prevailing concept abroad is that we have two or three orchestras, all composed of foreigners lured away from Europe and maintained in the metropolises by millionaires for their own amusement. The rest of the country lives on Westerns, comics and juke boxes. The delegate from Poland, addressing himself to our kind of democracy, had this to say: "Our success with good music refutes the assertions that real works of art can be created only in selected circles divided from the passive and ignorant masses who are fed by the offals of real music." Well, let us send them one or the other of our "provincial" orchestras; they are all good, and superior to most orchestras encountered in those countries bulging with people's democratic culture.

Even our own neighbors south of the border, who ought to know better, readily join the pack and howl with the wolves. The benighted representative from Mexico told the Radio Congress that the Yankees ("they have no right to call themselves Americans") have absolutely no culture and whatever music they use is only for business purposes. Make no mistake, such ludicrous statements are taken seriously, and no amount of military or economic assistance can erase the contemptuous epithet, "cultural barbarians." Yet, paradoxical as it may seem, a lone artist from the Dakota Badlands, the wild Ozark hills, or the stockyards of Chicago, traveling to Warsaw with a government subsidy of a couple of thousand dollars can make friends and redeem our reputation.

Mr. Dulles' Helpers

Now that the onslaught has been repulsed, perhaps a few hardy souls in Congress—and there are not a few—can help to enlarge the exchange program. Mr. Dulles undoubtedly realizes that our orchestras and individual artists are among his best and most powerful helpers, that wherever they go they evoke admiration and praise for the United States. Their message cannot be belittled, sidetracked, or garbled, and the most fanatical detractors of America fall silent—or perhaps even applaud—when confronted with this extraordinary product of our "plutocratic and materialistic civilization."

Yes, this ought to be our "Yankee imperialism," and we should exploit it to the hilt. Read the newspapers, gentlemen of the Appropriations Committees, read the notices about the Boston Symphony in Moscow, the New York City Ballet in Salzburg, the Symphony of the Air in Japan, or the New Orleans Philharmonic in Mexico, then dig down in your pockets a little deeper, for you will be honoring the nation and yourselves.

DETROIT, MICH.
TIMES
Circ. D. 408,705 - S. 521,878

SEP 17 1956

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

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10¢

Sports

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, SEPTEMBER 28, 1956

Dodgers Need St. Louis' Help as Braves Sweep Would Claim NL Flag

Sports

[164]

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Times-Union, Albany N.Y. 9/14/56

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LEXINGTON, KY.
LEADER

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New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

SEP 11 1956

(AP Wirephoto)

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Christian Science
Monitor (e)
BOSTON, Mass.
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Both in Russia and in Europe as a whole this could prove more important politically than many Americans might suppose. It should help to correct one subtle imbalance in American-European relations.

Americans are often unaware that although they are allied militarily to Western Europe, many Europeans regard the United States as outside the European cultural mosaic, as they also regard Russia—that is, as another "frontier" country. And indeed in this context the Soviet Union has an advantage in that it at least shares some of the cultural memories of a "golden age" in Europe which ended with World War I.

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These weapons are sometimes underestimated in a highly technological and businessmen's society. But they are adapted to piercing not only political curtains between two ways of life but cultural curtains that sometimes tend to divide allies.

ST. PETERSBURG, FLA.
TIMES
Circ. D. 66,426 - S. 70,006

SEP 20 1956

Our Musical Ambassadors

The Boston Symphony Orchestra, one of the world's finest recently completed a tour of Russia to a chorus of Russian cheers. And from such established musical greats as David Oistrakh, the Soviet's premier violinist, from composers Dmitri Shostakovich, Dmitri Kabalevsky and Aram Khachaturian.

The visit was flavored with irony. For 32 years ago the Soviet Union unwillingly contributed to Boston the man who was to lead the orchestra to its present stature. He was Serge Koussevitzky. He had been conductor of the State Orchestra of the Soviet Union and he was a self-exile from Bolshevism.

Yet this 50-year-old European, in his 25 years with the Boston Symphony, was to become a champion of modern American music. "Music," wrote Longfellow (himself a Bostonian), "is the universal language of mankind."

Koussevitzky's career proved it. And now the magnificent orchestra he helped build has added new depth to Longfellow's observation. Just as Oistrakh and the Russian pianist Emil Gilels did last year in their tours of this country. Just as the Symphony of the Air (Toscanini's old NBC Symphony) did in its tour of the Far East a year ago. Just as Louis Armstrong did so recently.

Music can be a powerful force in this nervous world of ours. Yet in March the U.S. State Department abruptly cancelled a planned 1956 tour of India and the Near East by the Symphoney of the Air. In current Mid-East confusion, it would have been nice to have had a reservoir of good-feeling toward American culture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

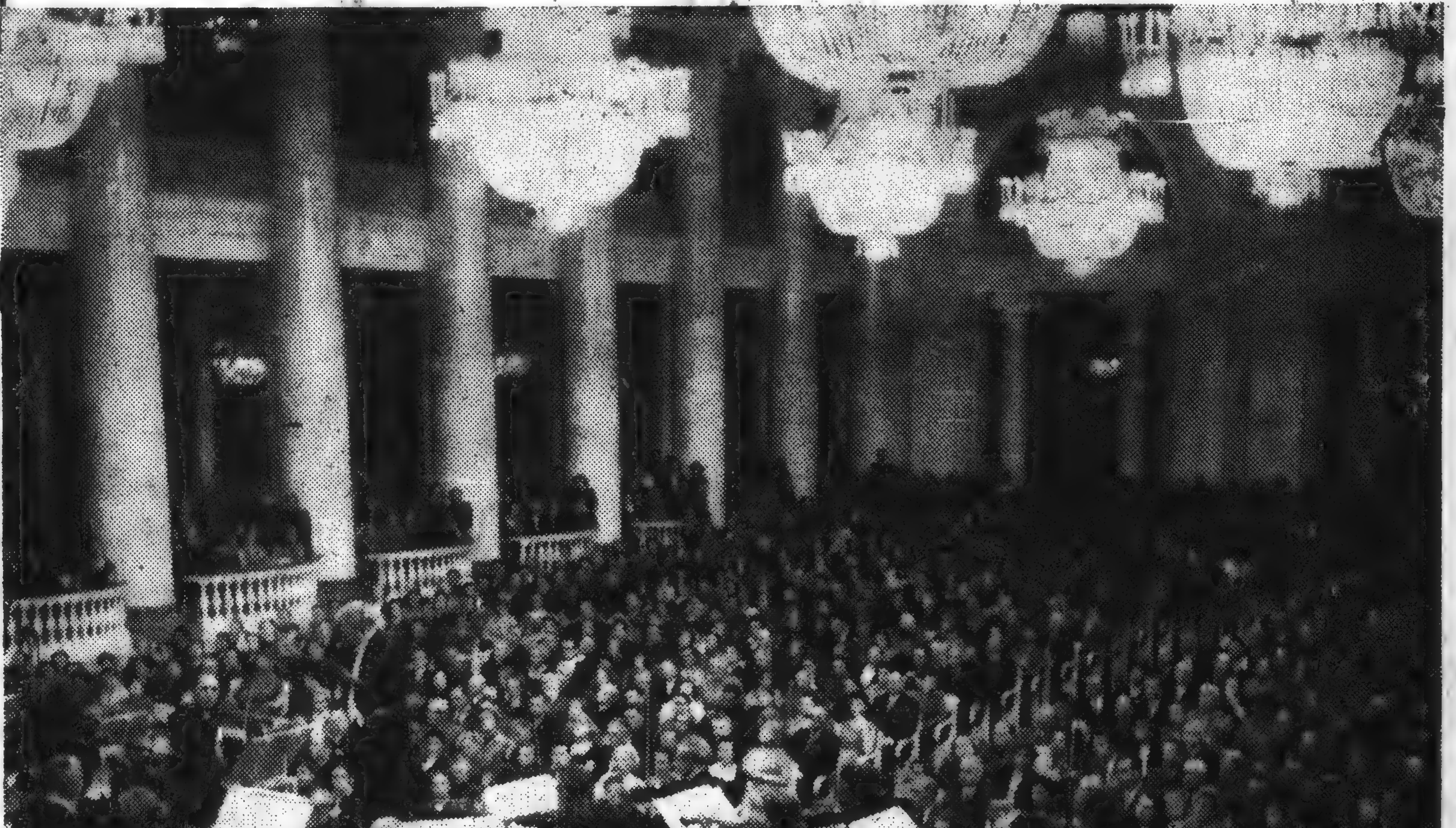
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 10 1956

(AP Photo)

LISTENING ATTENTIVELY as the Boston Symphony Orchestra presents a concert in Leningrad, Russia, are these Soviet spectators. The 105-piece Boston orchestra is in Europe on tour. This photo was taken in the Leningrad Philharmonica Hall.

Famed Hub Orchestra In Russia



ON TOUR in Russia, the Boston Symphony Orchestra scored a big hit in the Leningrad Philharmonica Hall. Conducting world-famous Hub orchestra is Charles Munch (center). The orchestra played two concerts in Moscow after the Leningrad appearance.

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SEP 20 1956

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The Boston Symphony Orchestra, one of the world's finest recently completed a tour of Russia to a chorus of Russian cheers. And from such established musical greats as David Oistrakh, the Soviet's premier violinist, from composers Dmitri Shostakovich, Dmitri Kabalevsky and Aram Khachaturian.

The visit was flavored with irony. For 32 years ago the Soviet Union unwillingly contributed to Boston the man who was to lead the orchestra to its present stature. He was Serge Koussevitzky. He had been conductor of the State Orchestra of the Soviet Union and he was a self-exile from Bolshevism.

Yet this 50-year-old European, in his 25 years with the Boston Symphony, was to become a champion of modern American music. "Music," wrote Longfellow (himself a Bostonian), "is the universal language of mankind."

Koussevitzky's career proved it. And now the magnificent orchestra he helped build has added new depth to Longfellow's observation. Just as Oistrakh and the Russian pianist Emil Gilels did last year in their tours of this country. Just as the Symphony of the Air (Toscanini's old NBC Symphony) did in its tour of the Far East a year ago. Just as Louis Armstrong did so recently.

Music can be a powerful force in this nervous world of ours. Yet in March the U.S. State Department abruptly cancelled a planned 1956 tour of India and the Near East by the Symphoney of the Air. In current Mid-East confusion, it would have been nice to have had a reservoir of good-feeling toward American culture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

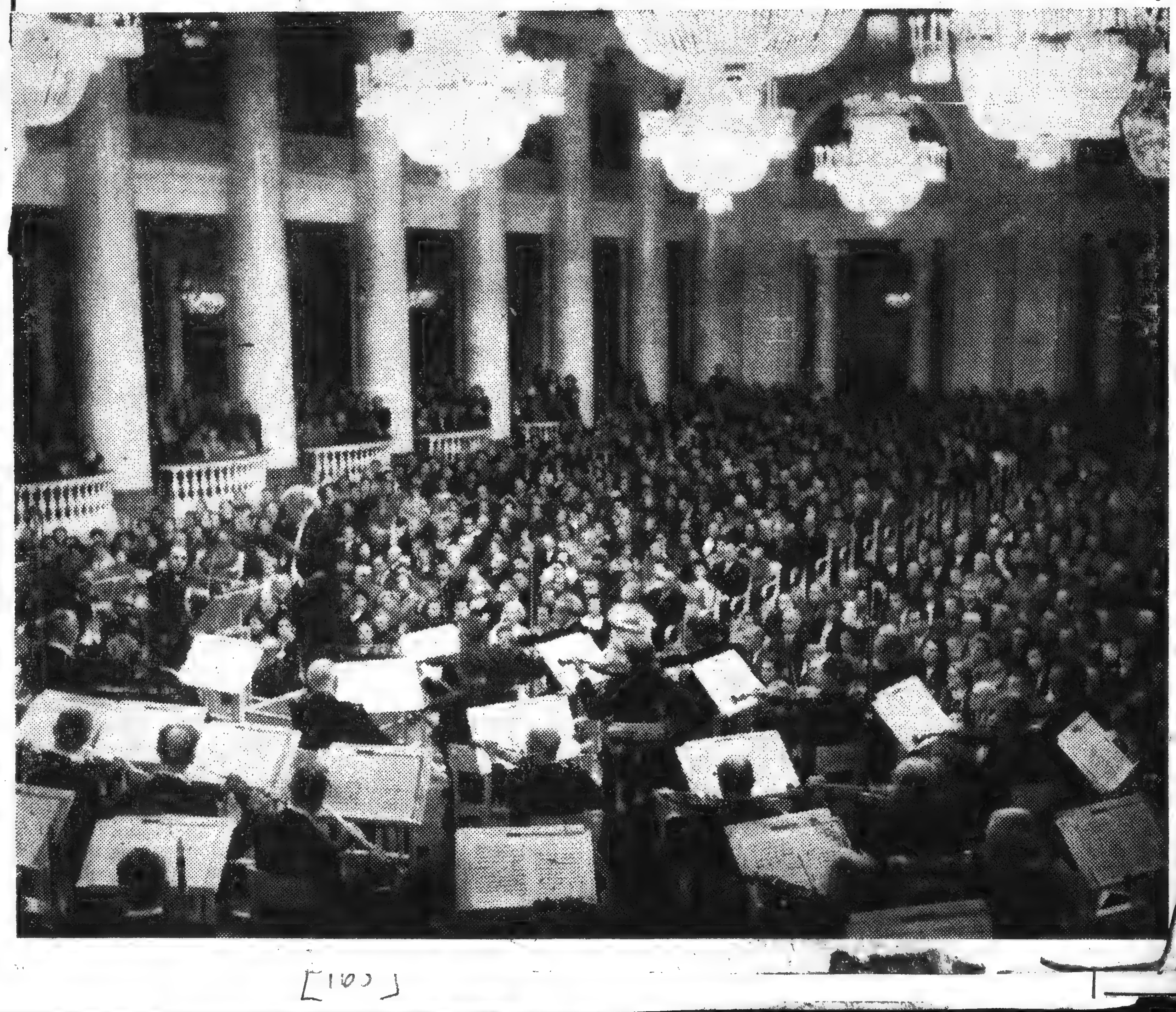
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 10 1956

(AP Photo)

LISTENING ATTENTIVELY as the Boston Symphony Orchestra presents a concert in Leningrad, Russia, are these Soviet spectators. The 105-piece Boston orchestra is in Europe on tour. This photo was taken in the Leningrad Philharmonica Hall.

Famed Hub Orchestra In Russia



ON TOUR in Russia, the Boston Symphony Orchestra scored a big hit in the Leningrad Philharmonica Hall. Conducting world-famous Hub orchestra is Charles Munch (center). The orchestra played two concerts in Moscow after the Leningrad appearance.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

SEP 11 1956

(AP Wirephoto)

MUSIC LOVERS THE SAME . . . ALL OVER WORLD

MOSCOW—Russian spectators listen attentively as the Boston Symphony Orchestra presents a concert in the Leningrad Philharmonic Hall. The American orchestra, on a European tour, played in Leningrad last week, then followed with two concerts in Moscow.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

SEP 20 1956

Rhapsodic Reds

The Boston lady who could not see why she should travel since she "was already here" might now conclude that the Boston Symphony Orchestra has put Moscow on the musical map.

The reception given the orchestra, its conductors and players, collectively and individually, led one on-the-spot observer to declare the Iron Curtain had been "smashed wide open." Certainly the adjectives which auditors threw like roses at every performance—"incomparable," "marvelous," "sublime"—seemed more expressive of the "Russian soul" than the "party line." And what the Russian violinist David Oistrakh has been doing for Soviet artistic prestige on the Western side of the Iron Curtain the BSO appears to have done for American prestige east of that now resonant barrier.

Both in Russia and in Europe as a whole this could prove more important politically than many Americans might suppose. It should help to correct one subtle imbalance in American-European relations.

Americans are often unaware that although they are allied militarily to Western Europe, many Europeans regard the United States as outside the European cultural mosaic, as they also regard Russia—that is, as another "frontier" country. And indeed in this context the Soviet Union has an advantage in that it at least shares some of the cultural memories of a "golden age" in Europe which ended with World War I.

When David Oistrakh played Brahms in London and Paris he could evoke a European nostalgia on Moscow's behalf. He was thus a sort of cold war "secret weapon," but is now, of course, an apostle of the "new look." The BSO has shown that America also has its secret weapons for winning friends.

These weapons are sometimes underestimated in a highly technological and businessmen's society. But they are adapted to piercing not only political curtains between two ways of life but cultural curtains that sometimes tend to divide allies.

ST. PETERSBURG, FLA.
TIMES
Circ. D. 66,426 - S. 70,006

SEP 20 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

SEP 10 1956

Famed Hub Orchestra In Russia

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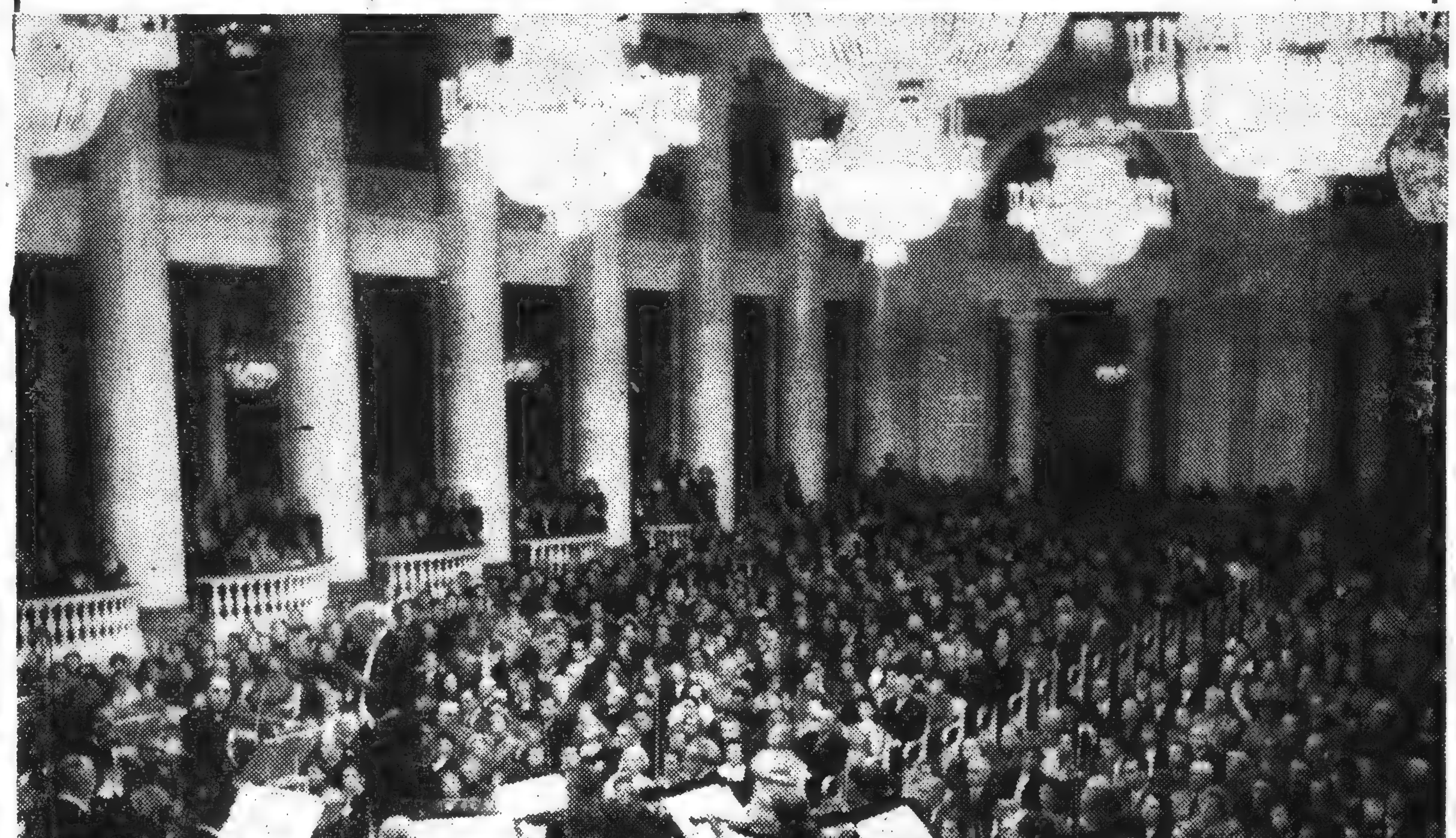

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[166]

VARIETY Sept. 19, 1956

Monteux Reminisces On His Travels; USSR Orch 'Fight Among Themselves'

Edinburgh, Sept. 11.

Festival audiences at concerts in Edinburgh are wonderfully appreciative, according to Pierre Monteux, conductor emeritus of the Boston Symphony orch.

"Generally, the first performance goes a little down, but that is not so here," he said.

He described the acoustics of the Usher Hall, leading concert house at the Festival, as "very beautiful." but difficult for rehearsals.

"It was the same in Boston," he said, "but I had a curtain put across the middle of the hall. Otherwise, the music goes 'wah, wah, wah, wah'."

According to Monteux, in some empty halls the echoes are so bad it is almost impossible to rehearse.

On current Bostonians trek, Monteux conducted in Moscow, which he has not visited since he led the orchestra of the Conservatoire there in 1928.

Of the Moscow orch then, he said: "They were all fighting among themselves, and I had to turn my back and say, 'When you have finished fighting I will go on with the rehearsal.' It was a terribly undisciplined orchestra, but they played very well."

Speaking at a Festival press confab, Mrs. Olga Koussevitsky, widow of Serge Koussevitsky, told how, when her husband was a young man in St. Petersburg, he wrote a piece called "Andante Cantabile" which a publisher accepted. For that composition, which is still played from time to time, neither Koussevitsky nor any of his relatives received one kopek.

That incident, she said, made him want to do something to protect composers. Several years later he made a start by founding a publishing house in Berlin which protected Russian composers not covered by the Berne convention.

Mrs. Koussevitsky stressed here that commissioning new works is not, in itself, a complete service to composers. It is essential also that the works be performed and recorded so they can become known.

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MUSIC:

Triumphant

Some Americans believe that "cultural interchange" is an irresistible propaganda force. Others don't. The positive view got some heavy support last week as three major U.S. artistic ensembles left new friends behind them in Russia, Yugoslavia, and Austria:

▶The Boston Symphony Orchestra, the first thoroughly fine Western orchestra to play in the Soviet Union, left Russia after four days of concerts in Moscow and Leningrad. Besides the ecstatic superlatives which they showered on the 105-man symphony and Charles Munch and Pierre Monteux, co-conductors for the European tour, Communist music critics made a few specific observations of note. The separation of the brass and percussion sections, unknown in Russia, impressed one writer for "its acoustical properties." Works by the American contemporary composers Aaron Copland, Paul Creston, and Walter Piston were called "good music, by and large . . . testifying to considerable orchestral culture in American composers."

▶The Ballet Theater, which opened a thirteen-day stand in Yugoslavia to enthusiastic houses in Zagreb, went on to a comparable triumph in Belgrade. Audiences in both cities appeared to be stunned that American dancers displayed such technical virtuosity in dancing classics like "Les Sylphides" and the "Black Swan" pas de deux from "Swan Lake."

▶Lauded as "the artistic climax" of the 1956 Salzburg Festival, the New York City Ballet went on to Vienna. The choreography of George Balanchine, its artistic director, was analyzed as a combination of "great Russian tradition, French influence, and the breath of the New World."

Newsweek

Sept 24

Eagle
Pages.

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The Friendly Siege of Moscow

By Margo Miller

This is the 10th in a series of airmailed articles by The Eagle's correspondent with the Boston Symphony Orchestra on its current European tour. It is the third letter from Russia.

MOSCOW.

"HE WANTS to see your instrument," said our Russian interpreter to a member of the Boston Symphony Orchestra. Conservatory students and members of the Leningrad Philharmonic all flooded backstage at intermission after our first Russian concert in Leningrad.

"This is the first bassoon of the Philharmonic here," explained the interpreter. "He wants to know where you get your reeds." Out came a little silver box with the reeds. The Russian took one, held it up to the light, and then lowering it ran the reed gently across his thumbnail to test its flexibility. "He says," continued the interpreter, "that he has never seen such fine reeds." Another bassoon player, a student, inspected the instrument of Sherman Walt, principal bassoon of the BSO. It was a Heckel like his own but only a year old. The Russian could not believe his eyes. He showed his own bassoon. Broken parts were stuck on with tooth picks, bits of string, and tape. The government owns the instruments which are passed down student-to-student.

"Who had the bassoon before you?" he asked Walt.

"Mr. Heckel." The student sighed.

* * *

IN ANOTHER corner a Leningrad tympanist tested the BSO kettledrums, stroking each top. Someone handed him the sticks. Boom, touch-of-the-hand-to-deaden-the-vibration, boom, boom. He said the largest Leningrad tympani was the size of one of our own medium small drums. The smallest was the size of a dinner plate.

The new fiddle mutes, introduced in the U.S. about a year ago, caused a sensation. When not in use the mutes are pushed down below the bridge of the fiddle. One of our violinists gave his spare mute away. The Russians are still using the old toothed type. They also have no rosin at the conservatory, and strings only of poor quality. One of our men gave away an old stick of rosin that he'd had for years. "I wish now I'd brought ten dollars worth of the stuff to give away. They need it so badly."

Every section of the orchestra had visitors. Not all were from Leningrad. Twenty-five members of the Estonian Symphony drove all day in a bus to hear the BSO. Some of them had come to see Ludwig Juht, double bass, who did not make the Russian section of the tour because of his Estonian connections. When interpreters gave out, the old game of charades carried the conversation. Those who spoke German or Yiddish did as well as those speaking Russian. Whatever the orchestra, whatever the tongue, members of the BSO found that their colleagues were starved for information of the U.S., musical and otherwise. Everyone feels that the Russian orchestras should come to the U.S. on tour. "Let them see how we live, the freedom we have, the facilities for enjoying life."

* * *

BEFORE THE first Leningrad concert Ilya Spielberg, concertmaster of the city's Philharmonic, extended greeting to the BSO: "We have heard very much about your famous orchestra and we are very happy we have been awarded the honor of welcoming you and listening to your performance as the first audience in the Soviet Union. We hope your tour in the Soviet Union will be successful and we are sure it will bring our two countries closer together."

Charles Munch replied: "We all, the musicians, the management, my friend Pierre Monteux, and myself are all so happy and proud to be with you this evening. Thank you for this kind reception, thank you from the depths of our hearts."

There were bouquets all around as the Russians said it with flowers. One went to Richard Burgin, our concertmaster, who as a young man studied violin at the Leningrad Conservatory and was later concertmaster of the Philharmonic here.

The Philharmonic Auditorium where we played is a symphony in marble, gold and red velvet. Every place you look is a crystal chandelier right out of fairyland. And best of all this 120-year-old hall has wonderful acoustics. Munch did the "Eroica," Piston's Symphony No. 6 and Ravel's "Daphnis and Chloe." What sounds! The audience was on its feet at the end, and for what some call a rather undemonstrative people, they rocked the hall. Munch gave in and did Dukas' "L'Apprenti Sorcier." At the very end he alone remained on stage, having excused the musicians.

RUSSIAN CRITIC, Julian Winekop, found the BSO horns "marvelous," and the strings of a brilliant color. "The impression is very good." He was surprised by the oboes, used as he is here to the German instrument which has a different timbre from the French BSO oboes. Of the Piston symphony he said, "The scherzo is marvelous, something of the young Shostakovitch in it." (The audiences so far have loved this scherzo; they laugh and applaud.) "Adagio has poetry, depth of feeling, a landscape quality." The finale reminded him of a phrase from Huxley's "Point Counter Point": "a complete man is walking through life." Hearing Munch conduct for the first time Winekop found him "the right man for the right place."

Pierre Monteux conducted the second Leningrad concert—Haydn's "Surprise" Symphony, Creston's Symphony No. 2, and the Schubert Symphony No. 7. The encore was a suite from Strauss' "Der Rosenkavalier."

I sat next to a Russian officer and his wife. Our conversation had been rather painful since I spoke neither Russian nor German and he very little English and no French. "Encore, 'Der Rosenkavalier' . . . German . . . waltzes," I said. No response. The pair sat through the suite. Not a muscle moved at the rose motif. Then, like a visitation, came the famous waltz, and away went the heads and feet of my Russian neighbors. The woman was beaming at her husband and he was like to conduct the band the way he beat time.

* * *

LAST NIGHT'S first Moscow audience brought back fond memories of Scandinavia with their rhythmical applause. Munch encored with the adagio from Schumann's Symphony No. 2. This music did not charm the wild beast who held out with their wild applause until long after Munch adder the finale from Haydn's Symphony No. 102.

There is the story among musicians that Serge Koussevitzky's most fervent wish was to conduct the BSO in the gold and marble Hall of Honor in the Catherine Palace at the Kremlin. This hall would make MGM designers of ballroom scenes green with envy, not to say quaking with frustration that no pictures are allowed of it. Well, palace or no palace, we are holding our own. As a matter of fact, we may have to move Tanglewood here, it's so good.

New England Newsclip Agency, Inc.
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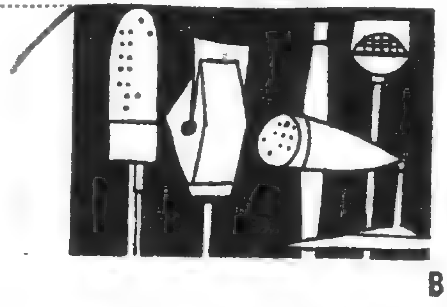
Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 63,829

SEP 23 1956



TURNING the DIALS

By FRED H. RUSSELL

One of CBS radio's fine musical programs, "The Symphonette," which the past eight Fall seasons has opened CBS radio's Sunday afternoon series of musical programs, will return to the network for its ninth season next Sunday at its accustomed pre-Philharmonic hour, 2 to 2:30 p.m. As in past seasons, the orchestra will be conducted by Mishel Piastro, who has been music director both for the orchestra's radio series and for its annual Spring and Fall concert tours.

Mr. Piastro calls his organization "the average man's symphony orchestra" and feels that he has hit on a format presenting the great works of music in capsule doses which the average listeners can assimilate and enjoy.

This season "The Symphonette" will continue the musical format which has been so successful, and will begin with the familiar excerpt from Wagner's "Lohengrin," which has been the program's theme for many years.

"The Symphonette" made its debut on CBS radio on Dec. 26, 1948 and except for summer vacations, has been on the network ever since.

Varied Guests

May Bradshaw Hays, on her Monday through Friday WICC program, from 10:45 to 11 a.m. this week has lined-up a fine array of guests to discuss timely subjects, leading off tomorrow with "Children's Programs." Scheduled to appear on that show are Mrs. James Carrano and Mrs. Carl Anderson, who present plays for youngsters during the winter.

On Tuesday, Sheffield Eaton will discuss "New Ideas for Teens." Marilyn Towne, "The Girl with Songs in Her Heart," will be the guest on Wednesday, while the program on Thursday will concern the "United Fund." Friday's program will be titled "The U. S. Navy Band is Coming," with Bill Ratsenberger, one of the sponsors of the band's appearance, as guest.

Beatty Salute

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Guest Book

Mrs. Thomas McNamara and Mrs. William Barthmaier will be the first guests of Lydia Wells this week when they are heard Monday over her program "Town Topics," discussing the St. James Guild Fair.

The schedule for the remainder of this week on the WNAB 11 to 11:15 a.m. WNAB program will be Tuesday, YWCA Homemakers group; Wednesday, Boris Chaliapin discussing the Kipnis Gallery exhibit in Westport; Thursday, Marilyn Towne (Molly Klaff), singer; Friday, Joseph Ganim of the Lions club commenting on the upcoming appearance here of the U. S. Navy Band.

Music Teachers

The reopening of the nation's schools this Fall has inspired Ruth Steinkraus to present a special "Back to School" theme on her "Music for a Sunday Evening" tonight over WICC radio.

Dividing her show into two segments, Miss Steinkraus will feature in the first half the works of famous music teachers and their pupils, past and present, and on the second half will present an interlude with five renowned pupils.

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pupils living today and teacher of Aaron Copland. This will be followed by the voice of Roland Hayes, tenor, now in his 70's, the first American Negro to have a singing career. His recordings of French art songs learned with Faure will conclude the program.

Luke's 'Lucky Ten'

The tunes that made the "Lucky Ten" during the past week on Harry Luke's "Swing Angel" show over WNAB are as follows: "I Don't Care If the Sun Don't Shine," Elvis Presley; "I Love Mickey," Theresa Brewer and Mickey Mantle; "Friendly Persuasion," Pat Boone; "Don't Be Cruel," Presley; "Lay Down Your Arms," Chordettes; "Primitive Love," Tom Reeves; "Pom Pom," Irving Fields Trio; "You're In Live," Gogi Grant; "Italian Theme," Joe Reisman and "Cindy Cindy," Vince Martin.

Show to Resume

"Quiz the Dentist," the annual radio series presented as public service in cooperation with the Bridgeport Dental Society, will begin its 10th season over WICC on Saturday, Oct. 6, when it will be heard between 5:30 and 5:45 p.m.

The program is focused on informing youngsters of the need for maintaining good teeth.

Consisting of an informal panel of two or three dentists, with guests appearing from time to time, the members try to answer questions submitted by school children or their parents in a language that can be understood by the youngsters.

Dr. Ernest Wohl, of Bridgeport, is serving as chairman of the program for his sixth year. The announcer will be Frank Delfino and the series will be heard each Saturday until May.

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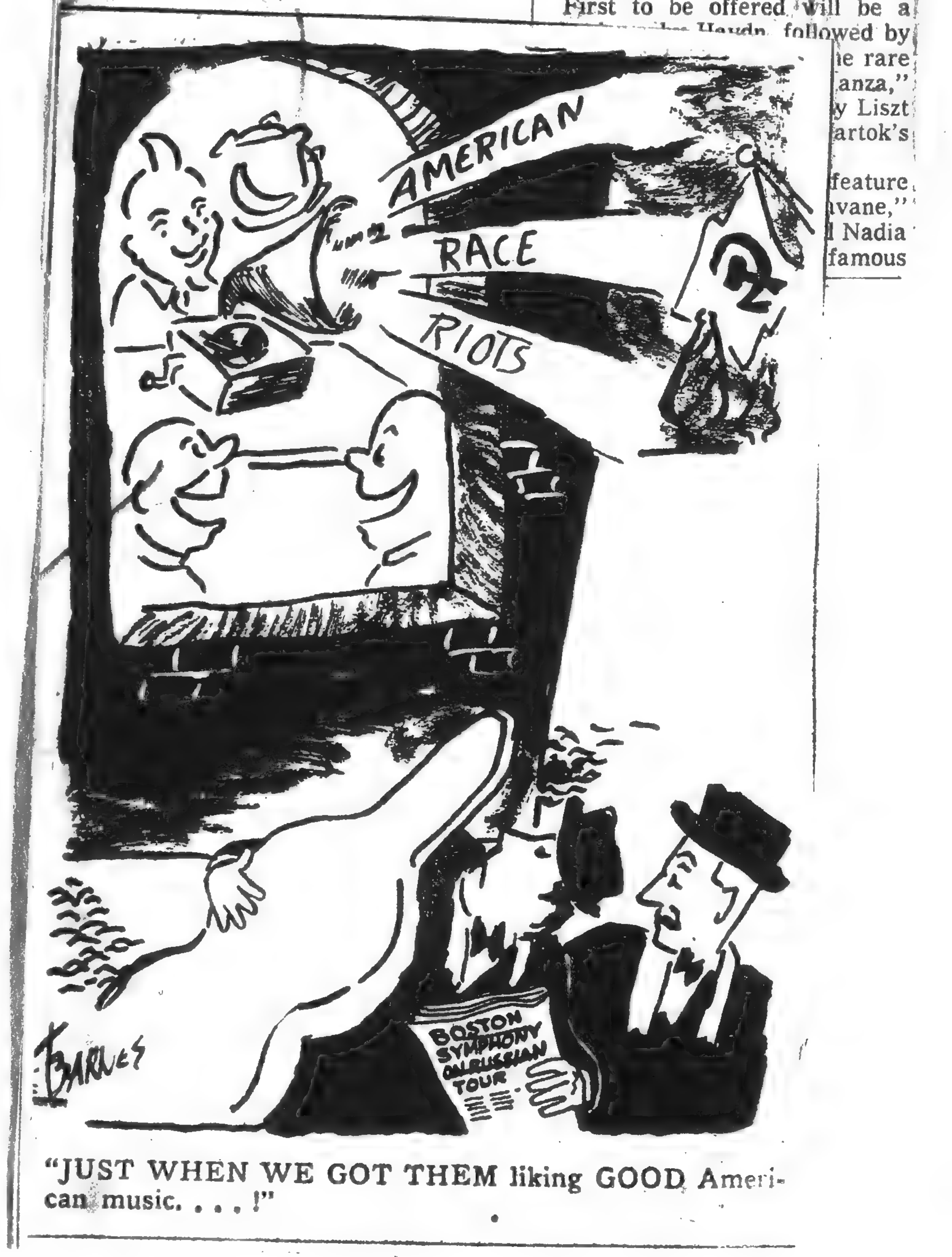
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

SEP 13 1956


AMERICAN
RACE
RIOTS
BOSTON SYMPHONY ON RUSSIAN TOUR
BARNES

"JUST WHEN WE GOT THEM liking GOOD American music. . . !"

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[166]

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

SEP 26 1956

Boston Symphony Completes Historic Goodwill Mission

LONDON, Sept. 26 (INS) — What many Europeans regard as the most effective American diplomatic team ever sent to Europe and behind the "Iron Curtain" completed its mission in London last night.

The 107-man mission wore the tails and white ties so familiar in diplomatic circles, but they played beautiful music instead of talking.

They were the members and two leaders of the Boston Symphony orchestra, which ended last night the longest tour in the great orchestra's 75-year history.

They gave 27 concerts in 19 cities in 13 countries, including Soviet Russia, where critics wrote of their "masterly virtuosity," of their "irreproachable precision" and of the "rare beauty" of the orchestra's tone.

It was the first American orchestra to perform in Communist Russia, where the conductors made sure of including at least one work by a contemporary American composer in each concert.

The concluding concert of the tour at London's Royal Festival hall was conducted by Pierre Monteaux, the guest conductor who accompanied the orchestra on its tour.

But most of the fanfare was reserved for the concert played Monday night in the same hall with Charles Munch, the orchestra's regular conductor, on the podium.

Among the guests of honor were the singer, Miss Helen Henschel, daughter of the late Sir George Henschel, conductor of the Boston Symphony from its founding in 1881 until 1884, and Mme. Olga Koussevitsky, widow of the late Serge Koussevitsky, who conducted the orchestra for 25 years.

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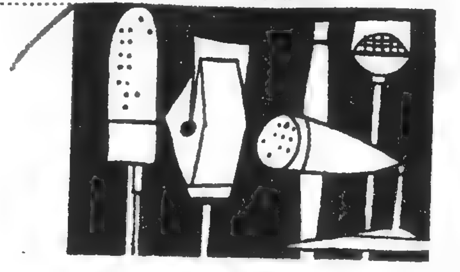

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Beatty Salute

Morgan Beatty, of NBC News, will mark his 10th anniversary as chief commentator of NBC radio's "News of the World" on Wednesday. On his anniversary the newscaster will be honored with a special half-hour program, "Morgan Beatty's Tenth Anniversary Salute," which will consist of the highlights of his 10 years with the news program.

The program will be heard over WRCA at 9:30 p.m.

Plays Twice

Major selections from the Boston Symphony orchestra's recent opening concert in Moscow will be presented by recording in two programs on NBC radio on Monday. The first broadcast will be during the orchestra's regular time period, 8:15 to 9 p.m. The second will be broadcast from 9:30 to 10 p.m., canceling "Contrasts in Music."

During the first program, which will open with the official welcoming ceremonies at the Moscow Conservatory of Music Concert Hall, the orchestra plays the first,third and fourth movements from Beethoven's "Symphony No. 3," the "Eroica." In the second program the orchestra performs the fourth movement from Walter Piston's "Symphony No. 6," Ravel's "Daphnis and Chloe Ballet Suite No. 2," and the final movement of Hayden's "Symphon No. 102." Charles Hunch is the conductor.

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First to be offered will be a symphony by Haydn, followed by a piece by Hummel, and the rare and out-of-print "La Ricordanza," by Czerny. A short work by Liszt will then precede Bartok's "Four Children."

The second half will feature the music of Faure's "Pavane," Ravel, Enesco, Casella and Nadia Boulanger, one of the famous pupils living today and teacher of Aaron Copland. This will be followed by the voice of Roland Hayes, tenor, now in his 70's, the first American Negro to have a singing career. His recordings of French art songs learned with Faure will conclude the program.

Luke's 'Lucky Ten'

The tunes that made the "Lucky Ten" during the past week on Harry Luke's "Swing Angel" show over WNAB are as follows: "I Don't Care If the Sun Don't Shine," Elvis Presley; "I Love Mickey," Theresa Brewer and Mickey Mantle; "Friendly Persuasion," Pat Boone; "Don't Be Cruel," Presley; "Lay Down Your Arms," Chordettes; "Primitive Love," Tom Reeves; "Pom Pom," Irving Fields Trio; "You're In Live," Gogi Grant; "Italian Theme," Joe Reisman and "Cindy Cindy," Vince Martin.

Show to Resume

"Quiz the Dentist," the annual radio series presented as public service in cooperation with the Bridgeport Dental Society, will begin its 10th season over WICC on Saturday, Oct. 6, when it will be heard between 5:30 and 5:45 p.m.

The program is focused on informing youngsters of the need for maintaining good teeth.

Consisting of an informal panel of two or three dentists, with guests appearing from time to time, the members try to answer questions submitted by school children or their parents in a language that can be understood by the youngsters.

Dr. Ernest Wohl, of Bridgeport, is serving as chairman of the program for his sixth year. The announcer will be Frank Delfino and the series will be heard each Saturday until May.

Berkshire Eagle
Pittsfield, Mass.

With the BSO Abroad

The Friendly Siege of Moscow

By Margo Miller

This is the 10th in a series of airmailed articles by The Eagle's correspondent with the Boston Symphony Orchestra on its current European tour. It is the third letter from Russia.

MOSCOW.

"HE WANTS to see your instrument," said our Russian interpreter to a member of the Boston Symphony Orchestra. Conservatory students and members of the Leningrad Philharmonic all flooded backstage at intermission after our first Russian concert in Leningrad.

"This is the first bassoon of the Philharmonic here," explained the interpreter. "He wants to know where you get your reeds." Out came a little silver box with the reeds. The Russian took one, held it up to the light, and then lowering it ran the reed gently across his thumbnail to test its flexibility. "He says," continued the interpreter, "that he has never seen such fine reeds." Another bassoon player, a student, inspected the instrument of Sherman Walt, principal bassoon of the BSO. It was a Heckel like his own but only a year old. The Russian could not believe his eyes. He showed his own bassoon. Broken parts were stuck on with tooth picks, bits of string, and tape. The government owns the instruments which are passed down student-to-student.

"Who had the bassoon before you?" he asked Walt.

"Mr. Heckel." The student sighed.

* * *

IN ANOTHER corner a Leningrad tympanist tested the BSO kettledrums, stroking each top. Someone handed him the sticks. Boom, touch-of-the-hand-to-deaden-the-vibration, boom, boom. He said the largest Leningrad tympani was the size of one of our own medium small drums. The smallest was the size of a dinner plate.

The new fiddle mutes, introduced in the U.S. about a year ago, caused a sensation. When not in use the mutes are pushed down below the bridge of the fiddle. One of our violinists gave his spare mute away. The Russians are still using the old toothed type. They also have no rosin at the conservatory, and strings only of poor quality. One of our men gave away an old stick of rosin that he'd had for years. "I wish now I'd brought ten dollars worth of the stuff to give away. They need it so badly."

Every section of the orchestra had visitors. Not all were from Leningrad. Twenty-five members of the Estonian Symphony drove all day in a bus to hear the BSO. Some of them had come to see Ludwig Juht, double bass, who did not make the Russian section of the tour because of his Estonian connections. When interpreters gave out, the old game of charades carried the conversation. Those who spoke German or Yiddish did as well as those speaking Russian. Whatever the orchestra, whatever the tongue, members of the BSO found that their colleagues were starved for information of the U.S., musical and otherwise. Everyone feels that the Russian orchestras should come to the U.S. on tour. "Let them see how we live, the freedom we have, the facilities for enjoying life."

* * *

BEFORE THE first Leningrad concert Ilya Spielberg, concertmaster of the city's Philharmonic, extended greeting to the BSO: "We have heard very much about your famous orchestra and we are very happy we have been awarded the honor of welcoming you and listening to your performance as the first audience in the Soviet Union. We hope your tour in the Soviet Union will be successful and we are sure it will bring our two countries closer together."

Charles Munch replied: "We all, the musicians, the management, my friend Pierre Monteux, and myself are all so happy and proud to be with you this evening. Thank you for this kind reception, thank you from the depths of our hearts."

There were bouquets all around as the Russians said it with flowers. One went to Richard Burgin, our concertmaster, who as a young man studied violin at the Leningrad Conservatory and was later concertmaster of the Philharmonic here.

The Philharmonic Auditorium where we played is a symphony in marble, gold and red velvet. Every place you look is a crystal chandelier right out of fairyland. And best of all this 120-year-old hall has wonderful acoustics. Munch did the "Eroica," Piston's Symphony No. 6 and Ravel's "Daphnis and Chloe." What sounds! The audience was on its feet at the end, and for what some call a rather undemonstrative people, they rocked the hall. Munch gave in and did Dukas' "L'Apprenti Sorcier." At the very end he alone remained on stage, having excused the musicians.

RUSSIAN CRITIC, Julian Winekop, found the BSO horns "marvelous," and the strings of a brilliant color. "The impression is very good." He was surprised by the oboes, used as he is here to the German instrument which has a different timbre from the French BSO oboes. Of the Piston symphony he said, "The scherzo is marvelous, something of the young Shostakovitch in it." (The audiences so far have loved this scherzo; they laugh and applaud.) "Adagio has poetry, depth of feeling, a landscape quality." The finale reminded him of a phrase from Huxley's "Point Counter Point": "a complete man is walking through life." Hearing Munch conduct for the first time Winekop found him "the right man for the right place."

Pierre Monteux conducted the second Leningrad concert—Haydn's "Surprise" Symphony, Creston's Symphony No. 2, and the Schubert Symphony No. 7. The encore was a suite from Strauss' "Der Rosenkavalier."

I sat next to a Russian officer and his wife. Our conversation had been rather painful since I spoke neither Russian nor German and he very little English and no French. "Encore, 'Der Rosenkavalier' . . . German . . . waltzes," I said. No response. The pair sat through the suite. Not a muscle moved at the rose motif. Then, like a visitation, came the famous waltz, and away went the heads and feet of my Russian neighbors. The woman was beaming at her husband and he was like to conduct the band the way he beat time.

* * *

LAST NIGHT'S first Moscow audience brought back fond memories of Scandinavia with their rhythmical applause. Munch encored with the adagio from Schumann's Symphony No. 2. This music did not charm the wild beast who held out with their wild applause until long after Munch added the finale from Haydn's Symphony No. 102.

There is the story among musicians that Serge Koussevitzky's most fervent wish was to conduct the BSO in the gold and marble Hall of Honor in the Catherine Palace at the Kremlin. This hall would make MGM designers of ballroom scenes green with envy, not to say quaking with frustration that no pictures are allowed of it. Well, palace or no palace, we are holding our own. As a matter of fact, we may have to move Tanglewood here, it's so good.

BOSTON, FRIDAY, SEPTEMBER 28, 1956

Sports

Today's Chuckle

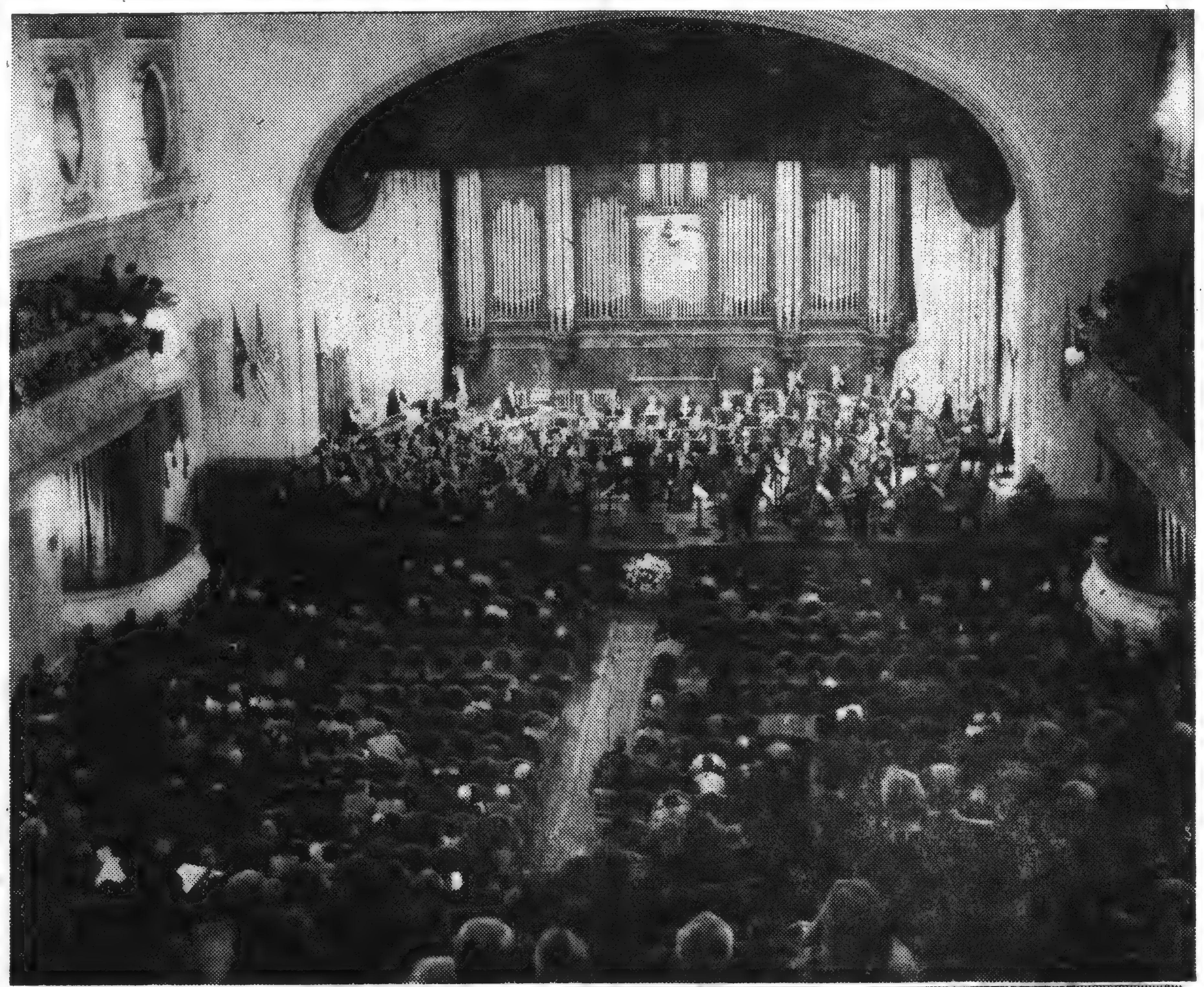
There's always something to be thankful for. If you can't pay your bills, you can be thankful you're not one of your creditors.

Boston Traveler Features
Wednesday, Sept. 26, 1956 C 49

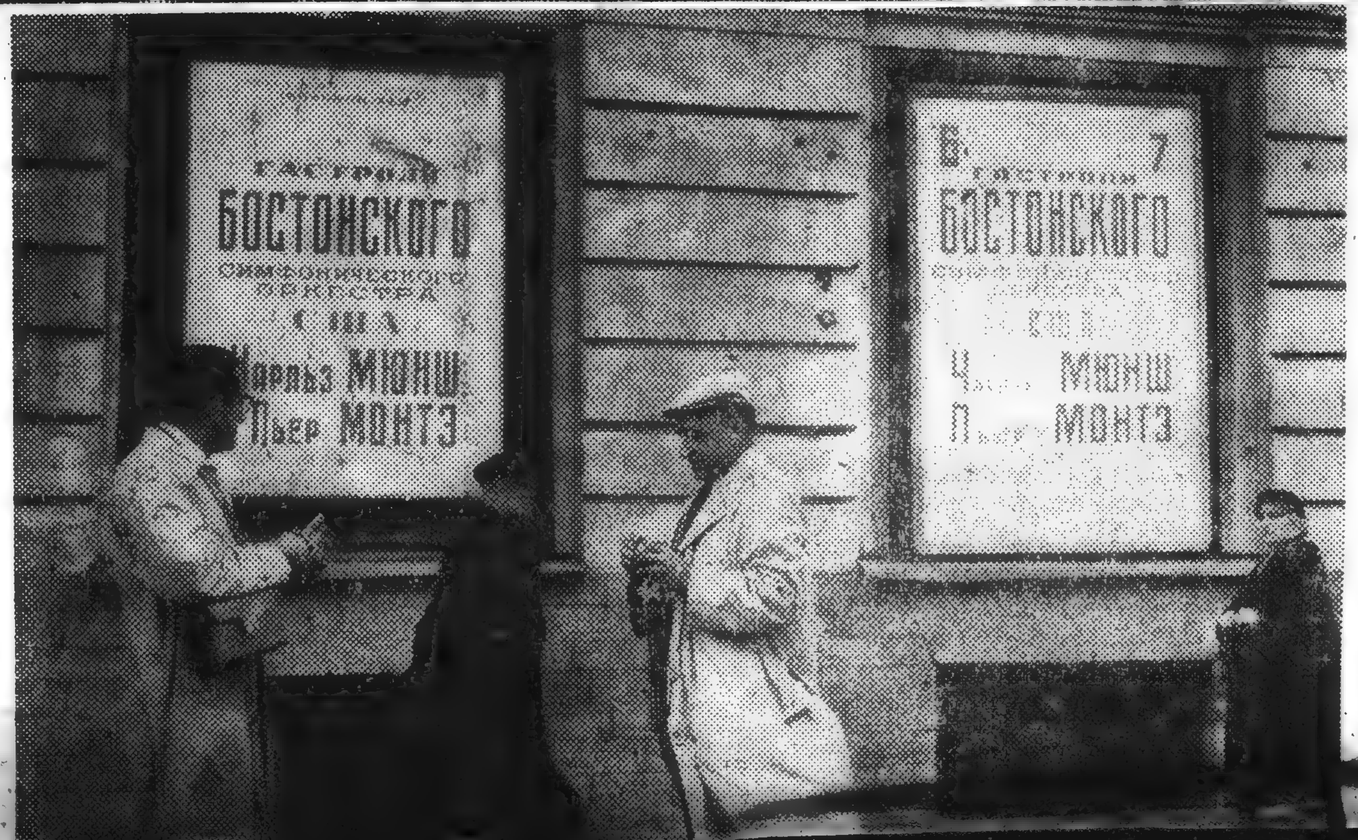
On This Page Tomorrow

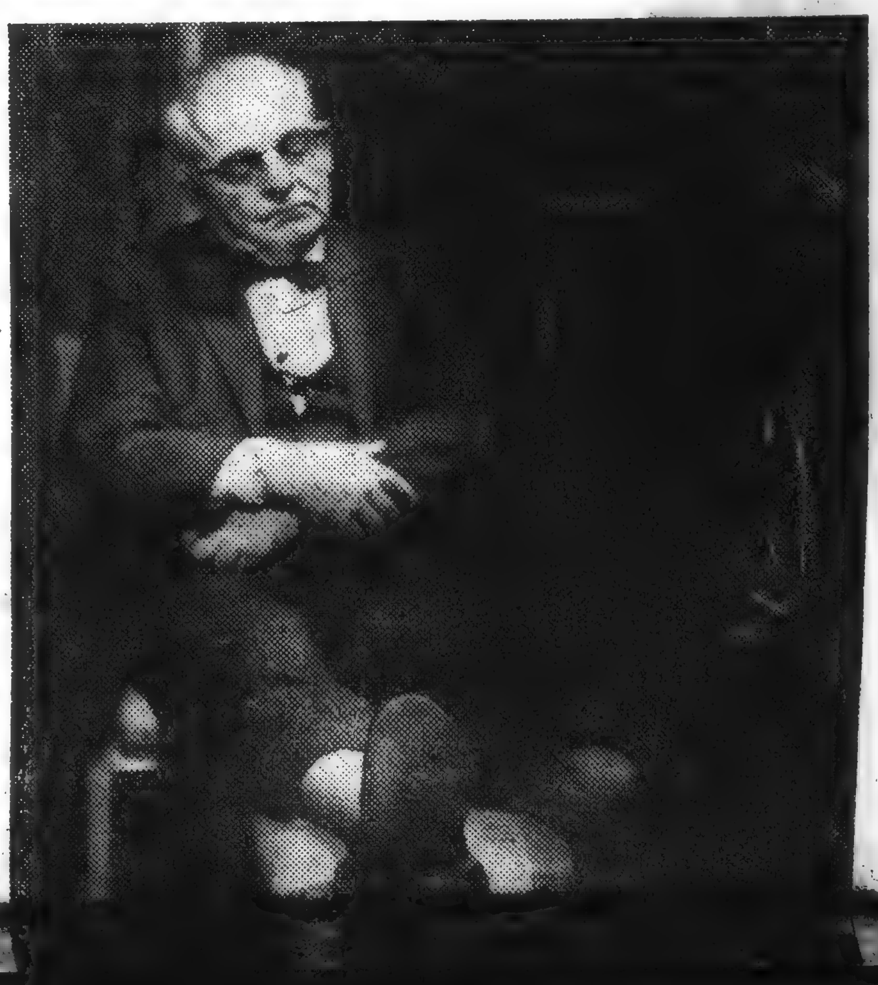
Ancient Art Form Flourishes in Hub

Sidelights Of Symphony's Triumphal Tour

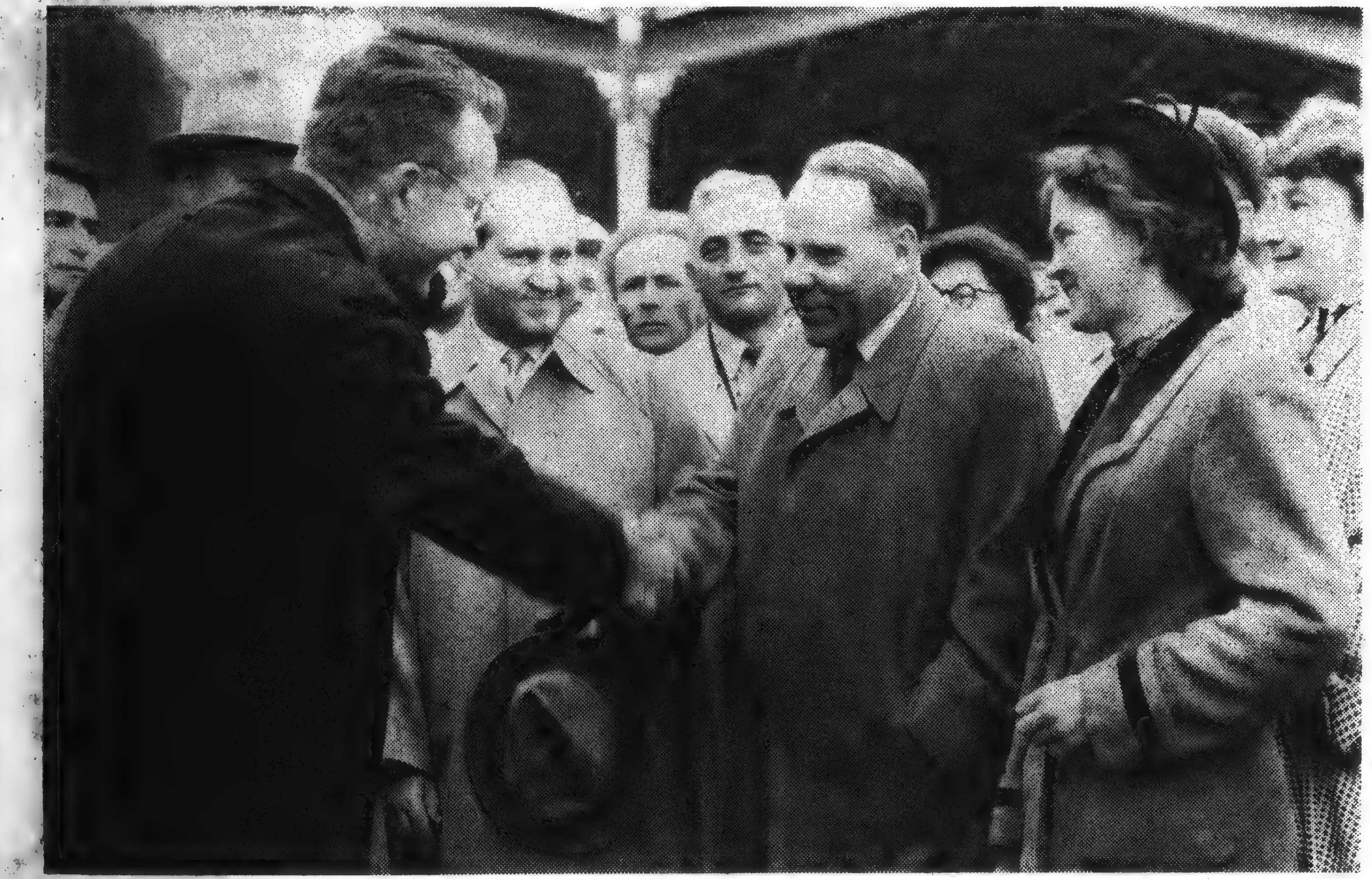


BOSTON SYMPHONY musicians had little time for relaxation on their European tour, but trombonist William Moyer (left in upper left photo) and percussionist Harold Thompson found time for cards. During Moscow concert (upper center) a tribute in roses was paid the orchestra's 75th anniversary. Above, Kilton Vinal Smith warms up his tuba while drummer Harold Farberman unlocks traveling locker, and the physician, Dr. Keran Chobanian, checks kit. Conductor Charles Munch (lower left) acknowledges applause. Cellist Karl Zeise and violist Eugen Lehner also can be seen. Lower center—violinists Harry Ellis Dickson (left) and Victor Manusevitch prepare to photograph poster announcing concert. Below—Harvey Genereux, baggage master, rests for next move.





Orchestra Sounds Diplomatic A



Boston Symphony Is Welcomed to Moscow

Shaking hands are Thomas D. Perry, Jr., manager of the orchestra (left), and a Soviet official from the Ministry of Culture. Between them stands the famous Soviet violinist, David Oistrakh. Girl at right is an interpreter.

Boston Symphony

Yankee genius is recognized in Europe—even in the Soviet Union—as brilliantly productive in such things as autos, washing machines, and electric refrigerators.

But how about the cultural field? The answer, with top rating for the United States, has been provided by the tour of the Boston Symphony Orchestra through 19 European cities from the Republic of Ireland and Scotland to the Scandinavian countries, on to the Soviet Union, and back through Czechoslovakia, Austria, West Germany, Switzerland, France, and England.

Wherever it went the orchestra was considered a dazzling example of American achievement in the arts as it was heard in 28 concerts, 18 conducted by Dr. Charles Munch, 10 at intervals by Pierre Monteux. On the creative side, Walter Piston of Massachusetts was given a foremost position among contemporary composers anywhere.

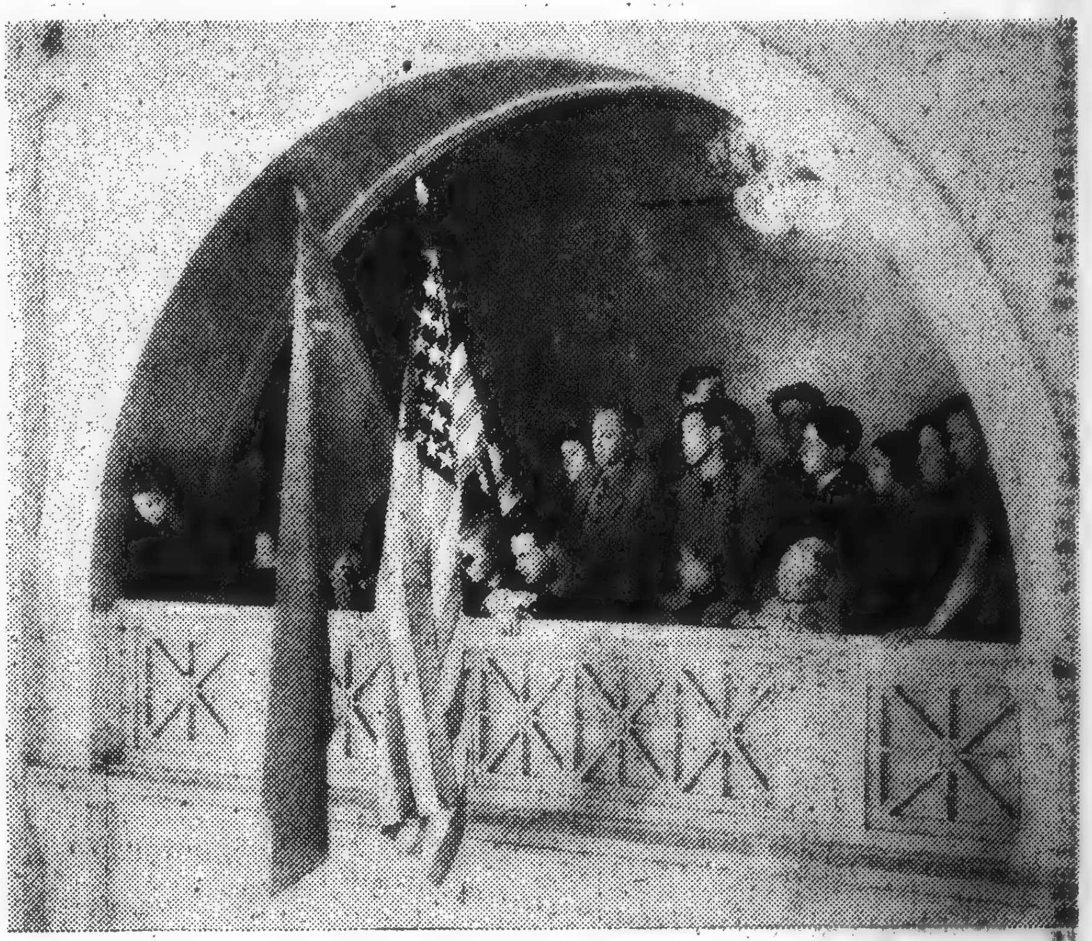
More than a musical event, this tour was a diplomatic mission backed by the United States State Department through the President's Fund for International Affairs under the administration of its officially appointed agency, the American National Theatre and Academy.

Of particular significance was the penetration of the Iron Curtain by the Boston Symphony. It was the first Western symphony orchestra to appear in the Soviet Union. And in two concerts in Leningrad and three in Moscow it well justified its mission.

It was acclaimed by the Soviet public and by music critics.

Beyond the success of the musical reception was that of the contact between the members of the orchestra as American citizens and the people of Leningrad and Moscow.

In these pictures we catch glimpses of the orchestra both as musicians and as American visitors to the Soviet Union.



Soviet and American Flags at Leningrad Concert

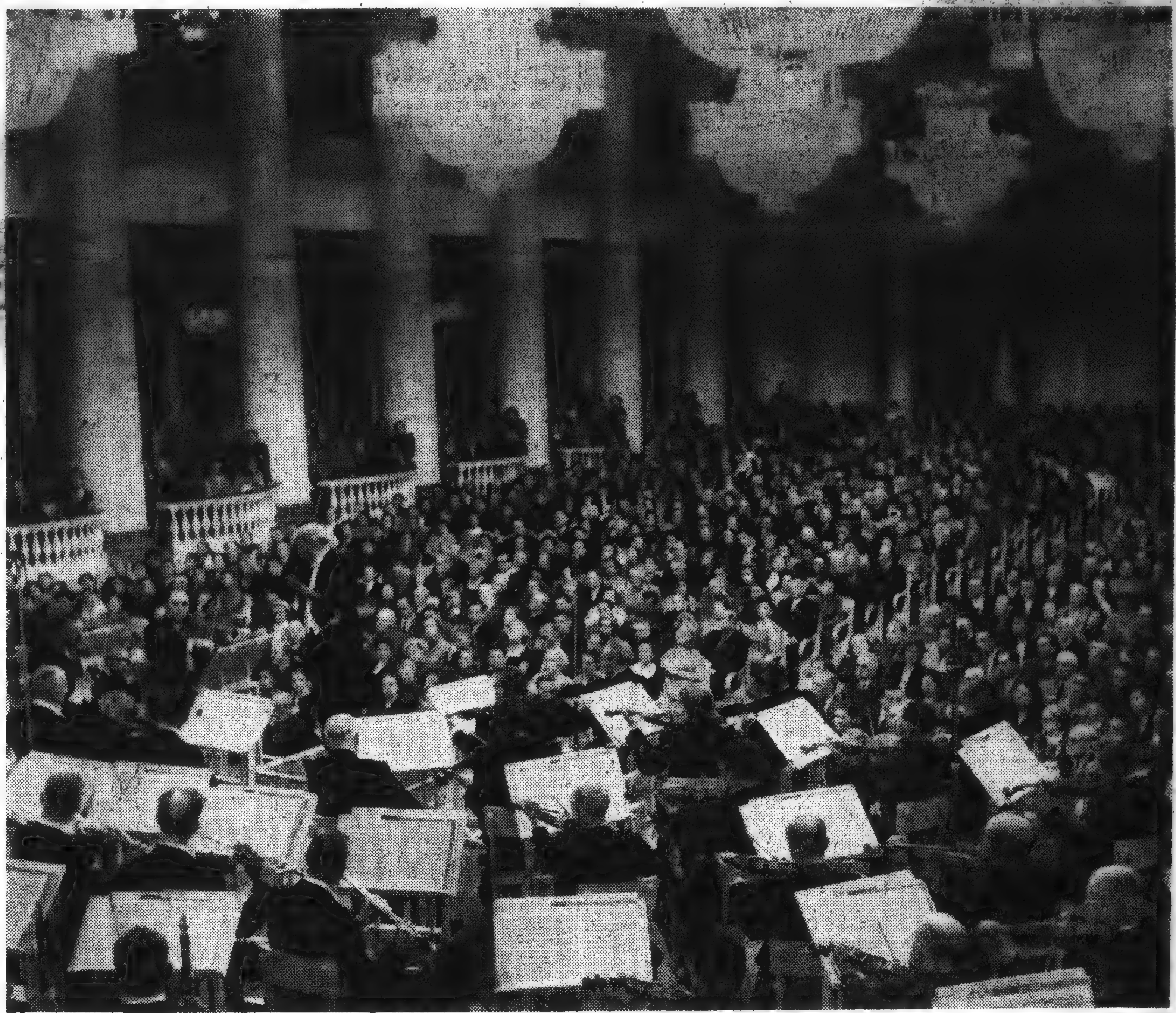
Farewell Party in Moscow

Charles Munch cuts cake at banquet in Moscow's Hotel Metropole

Trains . . . Where Yesterday? Where Tomorrow?

American Tourists Steal Rehearsal Peek

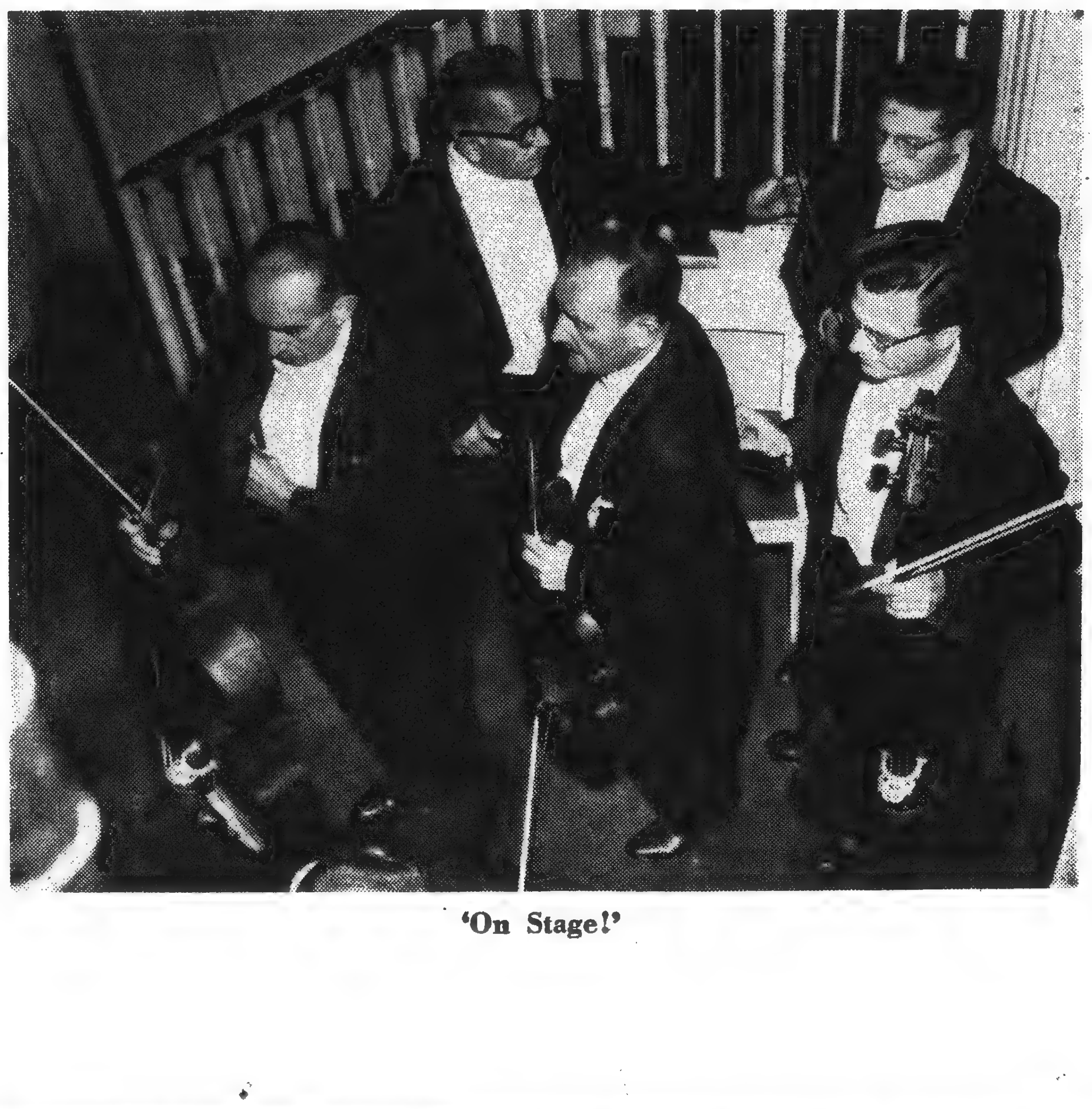
Moscow Audience



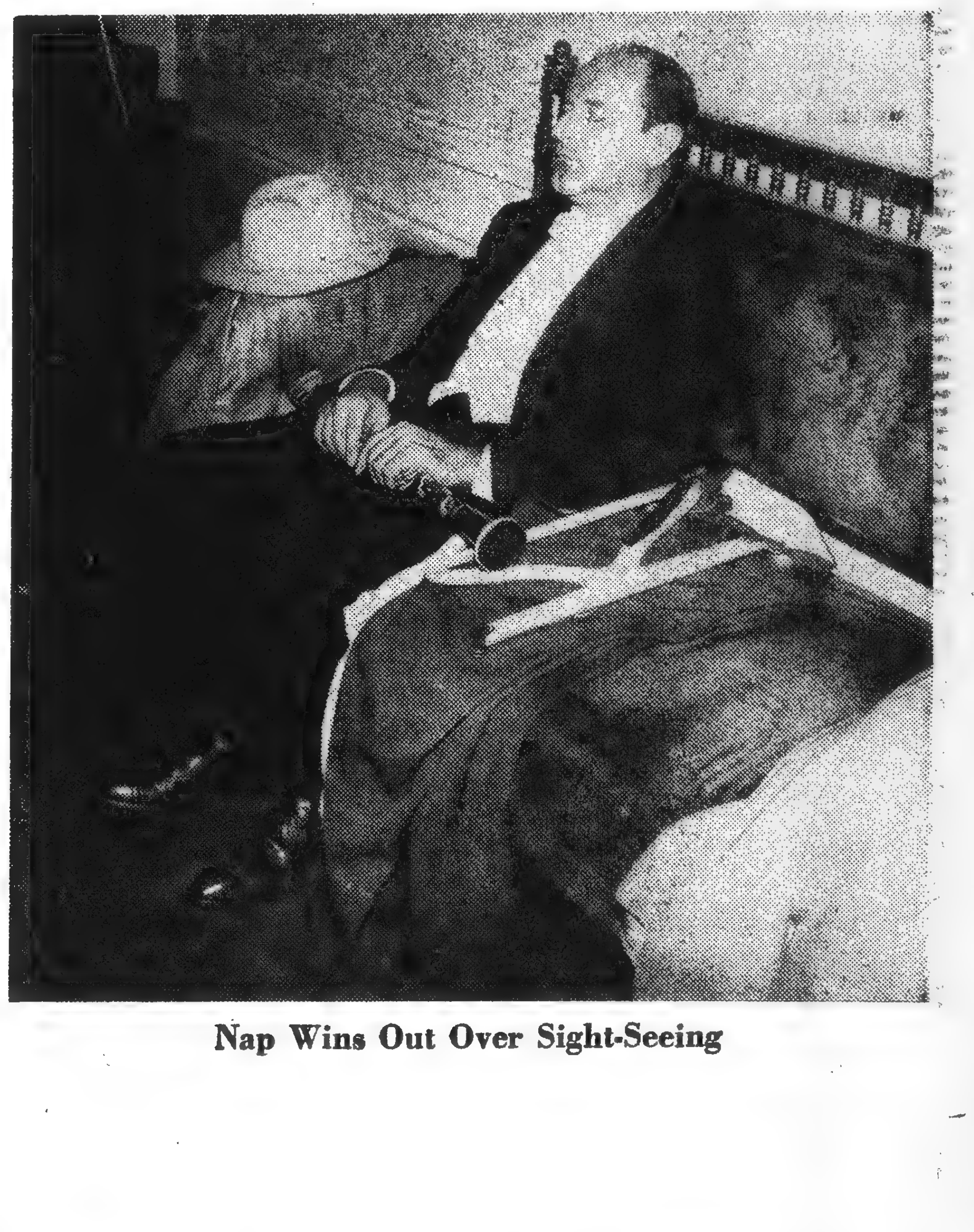
Associated Press

Charles Munch Conducts Boston Symphony in Leningrad's Philharmonic Hall

Musicians Snap Views of Countryside En Route to Leningrad



'On Stage!'



Nap Wins Out Over Sight-Seeing

Boston Herald
Sept 26, 56

BANQUET FOLLOWING FINAL BOSTON SYMPHONY CONCERT in Russia was held at the Hotel Metropole in Mocow, with all members of the orchestra attending. Head-table guests included, left to right, Charles Munch, B. S. O. conductor; Soviet composer Dmitri Kabalevsky and, standing, Richard Burgin, Polish-born concertmaster of the orchestra, making a few remarks in Russian.

Musicians Quizzed Eagerly by Soviets

Christian Science Monitor Sept. 29, 1956

By Frederick H. Guidry
Staff Writer of The Christian Science Monitor

Intense curiosity about American life is one of the things Boston Symphony Orchestra members recall most vividly about the Moscow and Leningrad portions of their triumphal European tour.

"They were curious to find out anything they could about America," Everett Firth, tympanist, said as he waited at Logan International Airport for customs officials to check his baggage.

"They wanted to hear about what kind of a car I drove, how much money I made, what my home life was like. One even asked if I was a millionaire," he added.

He was holding a balalaika and mandolin, strange souvenirs for a percussionist. But he added, "With a few lessons I might be able to play them."

Bring Back Rare Finds

Mr. Firth was one of 67 BSO members who arrived yesterday by plane from London following a concert tour that included 28 performances in 19 European cities.

He was not the only one who saw to it that the orchestra came back to America with more instruments than it took abroad.

Noah Bielski, violinist, picked up an African guitar in Paris. Asked if he thought he could play it, Mr. Bielski said, "I think I've got to keep it hanging on the wall."

William Gibson, trombonist, brought back two horns from Czechoslovakia for his two youngsters. He described the instruments as "signal horns like referees in this country use."

Mr. Bielski said orchestra members were free to go where they pleased in the Soviet cities. He brought back two rolls of pictures he took in Moscow, as well as a recollection that Soviet citizens expressed "a general desire for peace, which I hope is sincere."

Hungry for Good Music

Mr. Gibson, sporting a green, yellow, and red cap he picked up in Scotland, said of Soviet audiences and good music, "They're hungry for it. They need it."

He said some Soviet musicians admired the large American trombones. "We are able to put more air through the large bore," he explained, adding that it affected the tone. Trumpeters, too, liked the American instrument as being "more flexible."

Richard Burgin, concertmaster and associate conductor, said European audiences "really love music" and "show it more with applause." He added, "You can't expect that here, where people hear you play day in and day out. There we were guests. You have to take that into consideration."

In Leningrad Mr. Burgin met old classmates, and the orchestra generally was swarmed over by Soviet musicians during intermissions and after the performances.

Cultural Interest

"They wanted to know what kinds of music we play, about living conditions, rehearsals, not so much about how much money we make," he reported.

Mrs. Doriot Anthony Dwyer, flutist, said Soviet flute players she talked to wanted to know mostly about the American musical world but also about such things as schools.

"I talked for two hours. Anyone from America could stand on a street corner in Moscow and answer questions all day," she said. Mr. Dwyer thought that the fact that questions flowed so freely showed not so much a desire to check up on the accuracy of Soviet Government reports of American life as a yearning for more facts to fill a void.

Picture: Page 2

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

SEP 30 1956

WGBH to Air Moscow Concert

Highlighted by the broadcasting of the Moscow concert of the Boston Symphony Orchestra, Boston's educational, non-profit television and radio stations WGBH and WGBH-TV, last night announced a series of TV and radio "firsts".

Along with Thursday's FM playing of the Russian recording, there will be TV broadcasting of the Boston Symphony, and weekly art telecasts from the galleries of the Museum of Fine Arts—described as the only museum in the world equipped for live TV broadcasts.

The Moscow concert will be made from recordings presented to the Boston Symphony Orchestra by the Soviet Union.

OCT 3 - 1956

The Oracle

The Boston Symphony musicians found the Russian people bursting with questions about life in the U.S.A. "Anyone from America could stand in a street corner in Moscow and answer questions all day," reported Mrs. Doriot Anthony Dwyer, the prominent flutist. The general feeling was that the Russians were not checking up against Soviet propaganda but were simply hungry for information about the outside world and particularly the American world. Russian musicians admired the American instruments, wanted to know about the pay and working conditions of the orchestra members, and what kind of music they play.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

OCT 14 1956

A Look At the Arts

By E. J. D.

Boston Symphony Wins New Friends in Russia

The recent successful European tour by the Boston Symphony has warmed the cockles of our heart. We were particularly pleased by the impact made by the Boston Symphony in Russia.

We had the opportunity recently to read, in translation, of course, the reviews written by Moscow and Leningrad critics of the Boston Symphony's programs in those cities. These reviews were ecstatic. The orchestra is called "a magnificent ensemble" that can achieve the "musically impossible." Russians were entranced by the ensemble's "virtuoso qualities."

While these flattering comments are no news to those of us who regard the Boston Symphony as the world's best orchestra, it is refreshing to know that the Russians feel likewise. All of this helps to prove that music is, indeed, the universal language, and that this noblest of the arts can do much to further understanding between nations and to help improve international relations.

Now, for another type of music, we hope that trumpeter Louis Armstrong gets his wish to go to Russia to perform for "them cats" there. Louis is a successful good-will ambassador, too, and while his performances are somewhat different from those of the Boston Symphony, we feel that Louis' jazz also would be welcomed by the subjects of the Kremlin.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NIAGARA FALLS, N. Y.
GAZETTE
Circ. D. 34,148

OCT 24 1956

Russian Food Is Substantial, People Are Cordial, Touring Musician Writes

By ED REILLY
Gazette Staff Writer

Many varied opinions and reports have been given in the last several years on life inside Russia.

Anti-Communists describe it as being miserable for the average man, and the Commuist party members and party liners speak of it in glowing terms of praise.

A report that prboably will carry more weight because it strikes closer to home recently was sent to us by a local man who has just returned from a trip to Russia and the Iron Curtain countries.

His name is Felix Viscuglia, whose parents reside at 2105 Ferry Ave. Mr. Viscuglia plays clarinet with the Boston Symphony Orchestra which returned to this country a few weeks ago after a concert tour which took in 13 European countries and Russia.

When he and his wife visited his parents, and the parents of his wife, the former Mary Malinverni, 1314 Ashland Ave., in September, Mr. Viscuglia promised to send us some of his impressions of life in the U.S.S.R. The text of his letter follows:

"Of course, the highlight of the tour was our Russian visit. The Russians supplied transportation, flying our group from Helsinki Airport in six flights, groups of 20 or so to each plane, (sort of a ferry service) using three two-motored planes . . . very comfortable flight.

"Landed at Leningrad Airport . . . a large group of local dignitaries and musicians to greet us . . . on buses to the Hotel Europa . . . the whole orchestra staying at the same hotel.

"We had guides (from Moscow) assigned to our orchestra. They were practically on 24-hour notice. They made sure every one was just so very cordial and polite to our group.

"We had four meals a day. Our big dinner was at 11 o'clock at night, after the concert. Needless to say, we were constantly full. The food was substantial, and always wtih borsch . . . cabbage soup with sour cream, and also caviar.

"Always had a fish course and meat course and dessert. No water (drinking), had bottled water . . . carbonated . . . lemon, cherry, similar to our bottled beverages.

"Our concerts were huge successes; had standing ovations at each. We in turn played encores (very rare for the Boston Symphony). Musicians from the Estonian State Orchestra and other groups made special trips to see us. I am currently corresponding with one member with whom I became friendly.

"I found people to be sincere and easy to talk to. We were not restricted in any sense . . . had complete freedom of streets and shops. The Soviet government gave us spending money (rubles) for our stay . . . $75 worth.

"Some splurged on authentic fur caps and silver. I bought a balalaika and a mandolin to hang on my mantle, and also a bottle of vodka . . . $6 a bottle there! or 25 rubles. Prices are quite high. The average man on the street has to go some to keep his head above water, though their actual standard of living is quite low.

"Our guide explained frankly that until recently the emphasis has been on heavy industry and the services and essential trades. Public housing and consumer goods have been almost ignored, but now the trend will be for the betterment of the people. Sounds good . . . but they have quite a way to go.

"I do not consider myself an authority on the subject but can give a few 'off the cuff' comments: women and men working together on construction crews doing labor and I noticed quite a bit of new construction. Their present buildings are really old.

"Leningrad in its day must have been a beautiful city . . . large gardens, very wide streets. One can almost visualize how it looked in the days of the czar. Also went to the palace and summer palace of Peter the Great. Quite elaborate! The grounds are well kept, but the interiors are still in the process of being reconstructed.

"On to Moscow by sleeper train. Very comfortable though our dining car would hardly be called one . . . very small and could only get tea (called 'chi') and cakes, or beer (very bitter, not very tasty.) Few of the fellows sat up all night chatting to pass the time.

"We were brought by bus from the railway station (everywhere statues, Lenin, Stalin and others) to the Pekin Hotel, brand new. We were the first occupants. By our standards here in America, the hotel was poorly made. Here again, our guide went on to tell us about the building trades and such poor workmen. My plumbing leaked.

"Also in Moscow, our concerts met with huge success. Russians took films of our concerts and sent them to the United States. We shopped at the Gum department store—Moscow's answer to Macy's. The best feature was a visit to the mausoleum in Red Square where Lenin and Stalin are buried . . . a very sobering experience.

"Down two flights of stairs underground into a vault where the open caskets, glass covered, are on display. Many soldiers on guard duty. We filed past the caskets and up into the open air.

"Never has the sunlight looked and felt so good! Then on a tour inside the Kremlin walls. Strangely enough, cameras were allowed here and we all had a field day snapping pictures.

"Moscow has an excellent subway system. For 20 kopacks, I rode from our hotel to the concert hall . . . had an extremely long and deep escalator downward. One has to see it to believe it—much deeper than the London subway. One could not help but observe that it would make an excellent shelter in case of an air attack.

"After our last concert, we were guests at a dinner. Among the guests were Emil Gilels, pianist; the Oistrakha, father and son, both famous violinists; Dmitri Kabalevsky and Aram Khatchaturian, composers. After many speeches and toasts (of course with the inevitable vodka) we had an excellent dinner.

"Then the Russians flew us out of Moscow in six flights, the first one at 3 o'clock in the morning and one each hour. During our conversations, we still wonder why so early? Who knows?"

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from

GLASGOW EVENING TIMES.

16

No "Rock" or Jazz, But Plenty Culture

4767

TOURISTS in Moscow on the look-out for souvenirs will search in vain for such things as gramophone records of rock 'n' roll or hot jazz.

But recorded music is, nevertheless, one of the cheapest things

classics can bring back a big portfolio at a trifling cost.

Soviet Russia treats the gramo-
one as an instrument of culture,
d encourages the sale of classical
usic by fixing a very low price
r records. Thus the visitor can
ty a 12in. long-playing record
ade by top artists for 10 roubles
bout 18s 6d). This, even allow-
g for the fact that the Anglo-
oviet exchange differential is
ighly unrealistic, is about half the
rice a similar record would cost
n Britain.

For his 10 roubles the tourist
ill get a record carrying two com-
lete concertos — perhaps David
Distrakh, the top Soviet violinist.

nparable to that of many
estern makes, and the records
pear to have a reasonably long
e. Russians are keen collectors
gramophone records, and stocks
discs by leading artists are
ickly exhausted.

Musical instruments, because
ey are regarded as cultural, tend
o to be cheap. Balalaikas are
ilable from about 32 roubles—
ich would be nearly £3 at the
icial rate of exchange, but
bably represents something
ch more like 15s to a Soviet
zen.

Eight-inch TV Screens

adio sets, on the other hand,
not cheap. Television, even if
thinks of the rouble's value
stically, is still expensive, and
verage picture screen is tiny—
8in. x 6½in.

e quality of the television
e appears reasonably good,
the number of sets in use
be small, judging by the in-
ency with which one encoun-
viewing session in any public

re is a ready public for all
of "live" music, and the
concerts in Moscow of the
Symphony Orchestra, the
American combination of its
to visit the Soviet Union,
major artistic event. The
tra's performances were
usly received.

Don't Dance Well

ing Moscow hotels have
orchestras, which play
and dance music, and on
venings the dance floors are
d. But Russians, so long
ed the world's greatest
ancers, show little of this
in the ballroom.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Yorkshire Evening News, Leeds

'Canned' classics–but no rock'n roll music

4767

TOURISTS in Moscow on the look-out for souvenirs will search in vain for such things as gramophone records of rock'n roll or hot jazz, says Reuter.

But recorded music is, nevertheless, one of the cheapest things in the Soviet Union, and the tourist who is interested in the classics can bring back a big portfolio at a trifling cost.

Soviet Russia treats the gramophone as an instrument of culture, and encourages the sale of classical music by fixing a very low price for records.

The visitor can buy a 12-inch long-playing record made by top artists for 10 roubles (about 18s. 6d.). This, even allowing for the fact that the Anglo-Soviet exchange differential is highly unrealistic, is about half the price a similar record would cost in Britain.

TWO CONCERTOS

For his 10 roubles, the tourist will
rying
ength
also
10-
ubles
is
any
Western makes, and
rds
appear to have a reasonably long life.

Russians are keen collectors of gramophone records and stocks of discs by leading artists are quickly exhausted.

Musical instruments, also because they are regarded as cultural aids tend also to be cheap.

MAJOR EVENT

There is a ready pubic for all kinds of "live" music, and the recent concerts in Moscow of the Boston Symphony Orchestra, the first American combination of its kind to visit the Soviet Union, were a major artistic event. The orchestra's performances were rapturously received.

Leading Moscow hotels have small orchestras, which play popular and dance music, and on some evenings the dance floors are crowded. But Russians, so long acclaimed the world's greatest ballet dancers, show little of this genius in the ballroom.

International Press-cutting Bureau
184 STRAND, LONDON, W.C.2.

EXTRACT FROM THE

Yorkshire Evening Post

LEEDS

Date 26 OCT 1956

CLASSICAL MUSIC RECORDS CHEAP IN RUSSIA

4767

But don't expect hot jazz or Rock 'n' Roll

MOSCOW.—Tourists in Moscow on the look-out for souvenirs will search in vain for such things as gramophone records of Rock 'n' Roll or hot jazz.

But recorded music is, nevertheless, one of the cheapest things in the Soviet Union, and the tourist who is interested in the classics can bring back a big collection at a low cost.

Soviet Russia treats the gramophone as an instrument of culture, and encourages the sale of classical music by fixing a very low price for records.

Thus, the visitor can buy a 12-inch slow-playing record made by top artists for 10 roubles (about 18s. 6d.).

Allowing for the fact that the Anglo-Soviet exchange differential is highly unrealistic, this is about half the price a similar record would cost in Britain.

Recording quality

For his ten roubles, the tourist will get a record carrying two complete concertos — for example, David Oistrakh, the top Soviet violinist, in the Glazounov concerto on one side, and a 'cello concerto by another artist on the reverse side.

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Greenock Telegraph

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4767

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Extract from
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[redacted]

BOSTON

■ As far as the playing was concerned for this season's opening of the Boston Symphony Orchestra at Symphony Hall, Oct. 5 and 6, neither the conductor, Charles Munch, nor his players showed the slightest ill effects of an arduous European tour that took the orchestra through 19 cities in 13 countries for a total of 28 concerts.

With the personnel returning the week of the concert, only one rehearsal was possible. But perhaps this was just as well under the circumstances. Spurred by the conductor's vigorous enthusiasm, the orchestra gave superlative readings of the Weber Overture to *Euryanthe* and Beethoven's Third Symphony. The last-named was one of the mainstays of the tour.

The concert also served to introduce to American audiences the Viennese violinist Wolfgang Schneiderhan, who has been active on the European scene since his debut in Copenhagen in 1926, and whose marriage to the soprano Irmgard Seefried has far from subordinated his own very considerable talent. Playing the Beethoven Violin Concerto, the soloist showed that he has a big tone, poise, and an effective command of his instrument. His style is characterized by a sober earnestness (which stops short of intensity), logic, and intellect. In appearance, manner, and performance Schneiderhan is the embodiment of serious purpose. He treads the middle way, neither too much nor too little, with a sort of determined wariness. Boston has a particular fondness for this type of musician, and the soloist scored a real audience and critical success in his American debut.

■ The newspapers, radio, and television have, of course, been full of the orchestra's exploits in Europe, with particular interest attached to the Russian part of the tour, where five concerts were given in Moscow and Leningrad. All the players were full of enthusiasm for the reception given the orchestra wherever it played. There were and still are many personal stories of considerable interest. Musicians in Russia were warm and friendly in every way and there was a good deal of fraternizing both at formal receptions and informally through chance and planned meetings.

The celebrated Soviet violinist David Oistrakh was much in evidence. A meeting with Vladimir Resnikoff, Russian-born BSO violinist, resulted

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Item (e)
LYNN, Mass.
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NOV 1 - 1956

Social

U. S. S. R.—A PICTURE REPORT — J. Edward Fitzgerald, who is shown above in Red Square, Moscow, will give an illustrated talk about hi

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
EAST AFRICAN
STANDARD
NAIROBI

Date

476

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During the Boston Symphony Orchestra's recent visit to Moscow, for instance, the enthusiastic Russian audience, which included the cream of the capital's intelligentsia, included many men in dress suits and women in low-cut gowns. (Reuter)

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14 NOV 1956

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INTERNATIONAL PRESS CUTTING BUREAU
184 STRAND LONDON, W.C. 2.

Extract from
THE IRAQ TIMES
BAGHDAD

Date 2 NOV. 1956

476

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in Oistrakh's purchasing Resnikoff's violin, a fine Guadagnini. When Resnikoff was asked if he had received a good price for his prized possession, he replied that Mr. Oistrakh is a shrewd bargainer. But Vladimir is no babe in the woods either, so perhaps the final price was just about what it ought to have been.

Each of the players received 300 roubles while in Russia, which the men spent with great enthusiasm for balalaikas, enormous Russian fur hats, woodcarvings, and various other sundries. Some seven or eight of the players were able to call their homes by telephone from Leningrad, a devoted manifestation of marital and parental solicitude which took a good third of their Russian pay—but worth every kopeck, they insist.

There is some criticism in the orchestra of the rigorous schedule, which compelled the orchestra to perform almost every day of the tour. Feeling has been expressed that the strain of travel on top of the playing schedule was not calculated to improve either the players' health nor their performances. Several of the men have stated that some of the concerts were given on sheer nerve and little else. Perhaps this aspect may be improved in the future.

JULES WOLFFERS

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Eastern Evening News, Norwich

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Radio sets, on the other hand, are not cheap. Television, even if one thinks of the rouble's value realistically, is still expensive, and the average picture screen is tiny — often eight inches by six-and-a-half, in comparison with the West's screens of 21 inches and over.

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MUSICAL COURIER
(NEW YORK CITY)
NOV 1956

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JULES WOLFFERS

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
Eastern Evening News, Norwich

14 NOV 1956

CLASSIC DISCS ARE CHEAP IN RUSSIA

476

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aged 77

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NOV 1 - 1956

Social

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
EAST AFRICAN STANDARD
NAIROBI

Date ....

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INTERNATIONAL PRESS CUTTING BUREAU
184 STRAND, LONDON, W.C. 2.

Extract from
THE IRAQ TIMES
BAGHDAD

Date ____________

Recorded music is popular in Russia: cheap "culture"

477

Moscow, Thursday.

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MUSICAL COURIER
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NOV 1 - 1956

Social

U. S. S. R.—A PICTURE REPORT — J. Edward Fitzgerald, who is shown above in Red Square, Moscow, will give an illustrated talk about his experiences inside the Soviet Union on Thursday, Nov. 15, at 8:15 PM at Fellowship House in Swampscott, under the sponsorship of the Quota Club of Lynn. Mr. Fitzgerald was official photographer for the Boston Symphony Orchestra during their recent 13-country tour of Europe.

INTERNATIONAL PRESS-CUTTING BUREAU
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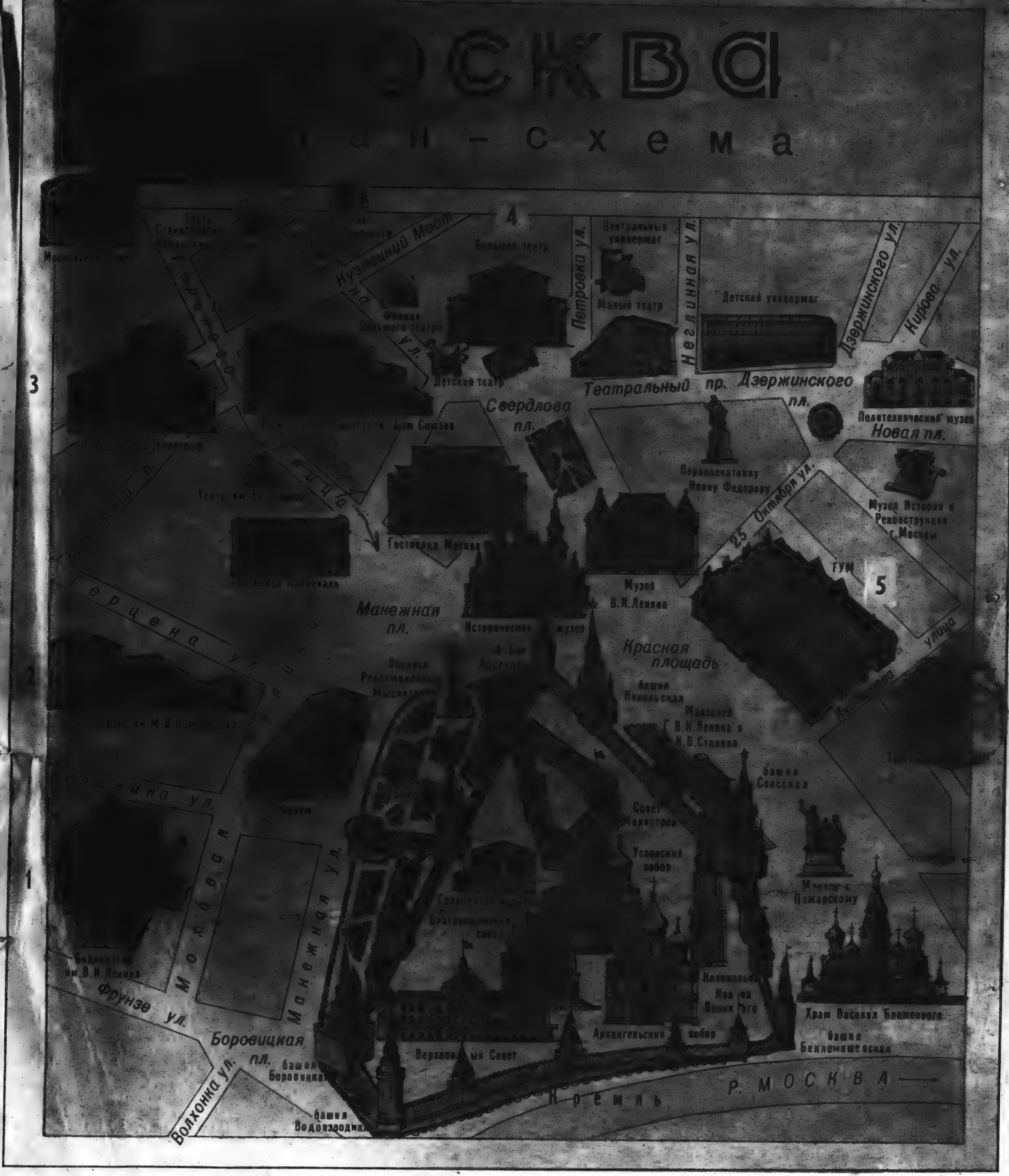

ОСКВА
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Малый театр
Неглинная ул.
Детский универмаг
Дзержинского ул.
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Дзержинского пл.
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Куйбышева улица
башня Спасская
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Колокольня Ивана Великого
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THE HEART OF RUSSIA—Rudolph Elie, The Herald's Roving Eye, brought back an unusual map of Moscow from his travels in Russia with the Boston Symphony. Reproduced here, perhaps for the first time in America, is the detail of the Kremlin, the walled citadel on the banks of the Moskva river. Enclosed in this area, which is nearly a mile long, is the Supreme Soviet (lower left), the Cathedral of the Annunciation, the Cathedral of the Assumption and the Archangelsky Cathedral. The tower to the right, whose spire points directly at the tomb of Lenin and Stalin outside the wall in Red Square, is that of Ivan the Great. The triangular building, top center, is the Council of the Ministry. Each tower gate along the crenellated walls has a name, that at the top of the Kremlin walls being known as the Tower of the Arsenal. To its left, outside the walls, is the obelisk in memory of the Revolution. Lower right, dominating vast Red Square, is the Cathedral of Basil the Beatified. As national shrines, the Kremlin and the Lenin Mausoleum are visited daily by tens of thousands of Russians. Other buildings in the detail are 1. Lenin Library, 2. Lomanosov University, 3. Telegraph Office, 4. Bolshoi Theater, and 5. GUM department store. Gorky street, the principal shopping street, begins top left and leads to Red Square from behind the Historical Museum outside the walls above the Arsenal Tower. The whole area shown represents but two squares in the complete map of the city, which contains 144 squares, conveying some idea of the immensity of this city of about nine million people.

BOSTON SUNDAY HERALD, NOV. 18, 1956—29

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Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,655

NOV 19 1956

On that occasion the Western | have started."

C. F. Physician Toured With Hub Symphony

Says Average Russian Doesn't Want War

"'We don't want war.'

"Just about anywhere you go in Russia the average man on the street is apt to tell you that," said Dr. Keran Chobanian of Central Falls and Boston.

"But you must realize this is not the position of the government. Russian citizens and government officials are completely distinct types," the youthful Boston cardiologist said as he relaxed at "home."

The doctor calls 368 Central street, Central Falls, his home. That is where his mother and father, Mr. and Mrs. Van Chobanian, reside.

Dr. Chobanian gathered his impressions of Russia on a recent tour with the Boston Symphony orchestra. The orchestra toured 13 European countries. The doctor made the trip as medical officer.

"The people on the streets of both Leningrad and Moscow"—the orchestra played two concerts in each city—"are warm and friendly. But their standard of living is quite low, their clothes are drab and their faces have a gray, expressionless cast.

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"TO LOOK at the people en masse will show them almost as mechanical beings, as controlled by push-buttons. They seem to be going through the motions of life in mechanical fashion. However, once you get to know them individually you see that they are intelligent and friendly people.

"But government officials are completely different. They are stereotype beings. They are difficult to know as human beings. In fact they are almost a neuter being. However, these government officers were cordial, considerate and civil in manner. But there was always a barrier between you and the man.

"The distinction between the Russian citizen and government official is a vast one. We Americans should realize there is a difference. The Russian people are friendly, regular type folk, but are being forced to live almost mechanical lives.

"The Russian citizen is able to express what he feels he should express rather than what he wants to express. For example when you see Russians standing in line waiting to view the bodies of Lenin and Stalin you feel the Russians are doing this because it is the thing to do and not because they wish to worship at the shrine or to satisfy curiosity."

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TO ILLUSTRATE the warmness and friendliness of the Russian people Dr. Chobanian pointed to his conversation with musical composer Aram Khachaturian. Mr. Khachaturian is probably best known in this country for his "Sabre Dance" composition. The musical selection attained fame several years ago in the popular music field.

"Mr. Khachaturian regrets that he is known best by the 'Sabre Dance' for he feels it is not his best musical composition," Dr. Chobanian said.

The doctor was the only person on the trip who could converse with the composer. Both speak Armenian.

"Khachaturian is a tall, solidly built man with keen eyes. He has a fine sense of humor. His voice is a resonant baritone and he speaks in a pleasant manner. He resembles somewhat in features movie actor Victor Mature," said the doctor.

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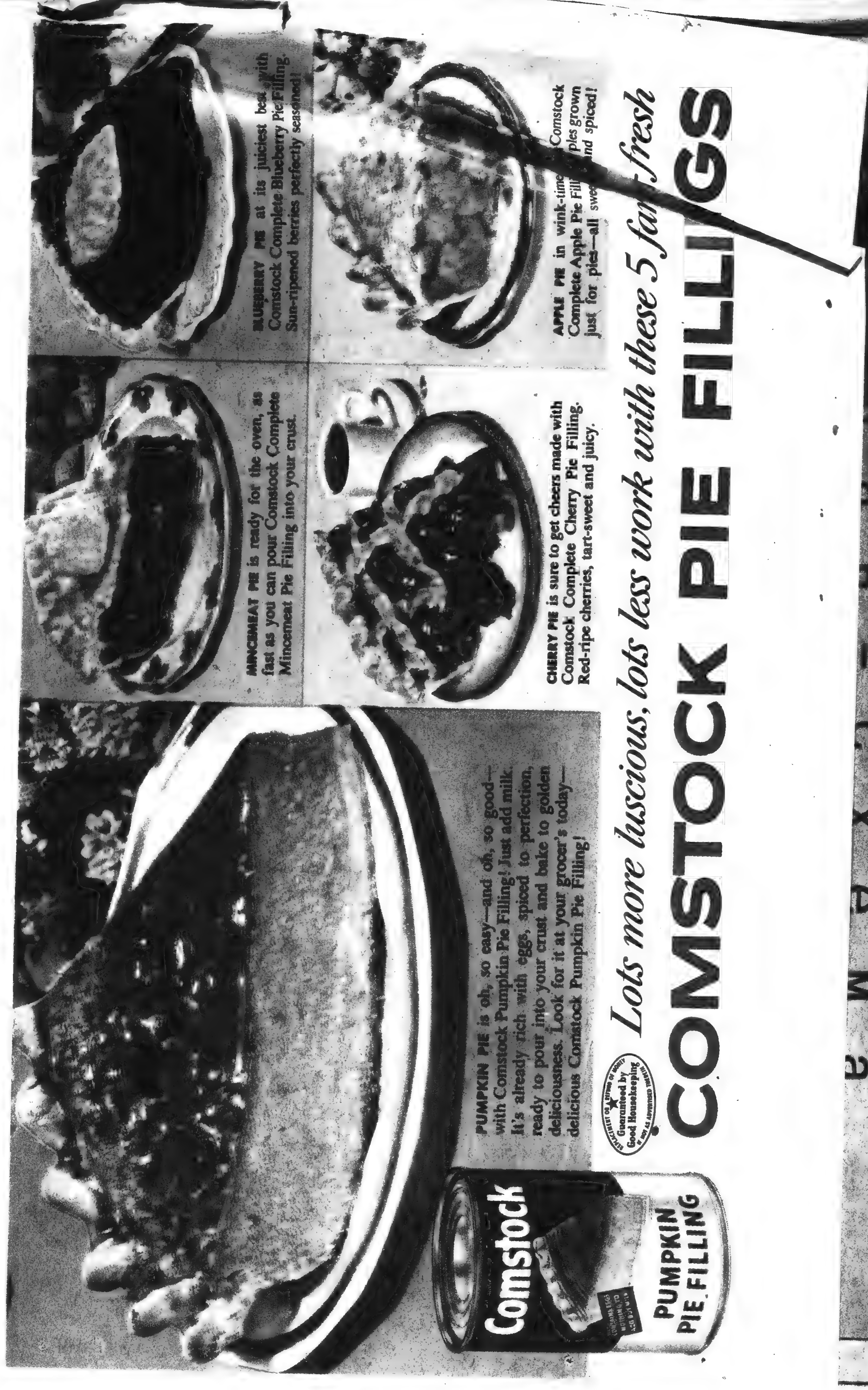
THE COMPOSER attended every concert and "thought the orchestra was the best he had ever heard," the doctor recounted.

"The Russians were anxious to learn about the United States, and music gave a method of communication. When the Russians hear a fine orchestra they reason that people who have such an orchestra must be good," the doctor said.

Doctor Chobanian said that the common cold caused the greatest health problem on the trip. "When you are in such confined quarters one cold spreads like wild fire. Some of the colds developed into pneumonia, but for the most part the group remained in good health."

"Colds were of a particular nuisance to those who played wind instruments. But despite physical ailments the musicians carried on. Members of the orchestra have a fine 'esprit de corps' and seem to give their best at the most crucial time."

SPEAKING OF MUSIC—Dr. Keran Chobanian, left, official physician for the Boston Symphony Orchestra, chats with Mrs. Aram Khachaturian and her husband, famed Russian composer of Armenian descent. Picture was taken in Russia during symphony's recent tour.



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PUMPKIN PIE is oh, so easy—and oh, so good—with Comstock Pumpkin Pie Filling! Just add milk. It's already rich with eggs, spiced to perfection, ready to pour into your crust and bake to golden deliciousness. Look for it at your grocer's today—delicious Comstock Pumpkin Pie Filling!

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МОСКВА

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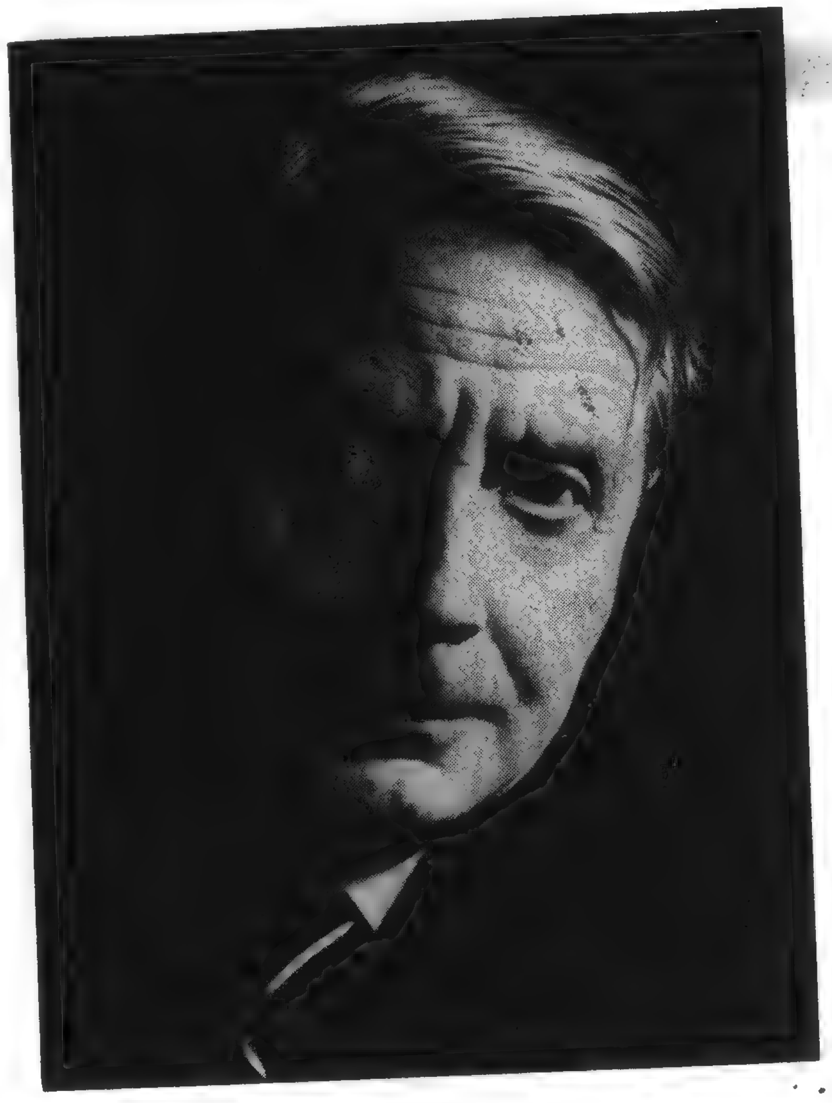
The Boston Symphony

Nov. 1956



THE PROGRAM WILL BE:

The Paris Symphony in D ....Mozart

Iberia ....Debussy

Symphony No. 6 (Pathetique) ....Tchaikovsky

ON Thursday evening, November 15, The Boston Symphony Orchestra, fresh from its triumphs from the Edinburgh Festival to Leningrad and Moscow, returns in its 24th Forum concert, with its musical director, Charles Munch, conducting.

From all reports the Boston men have been received with tumultuous enthusiasm everywhere in Europe. Of all these concerts probably the most unusual setting, and certainly the most beautiful, was that of the first symphony concert ever permitted in glorious Chartres Cathedral.

Under the headline "Edinburgh Roundup. Rainy Season in Scotland No Obstacle to Boston Symphony's Success," Stephen Williams, reporting to *The New York Times* on their five concerts at the Festival, wrote "The Boston Symphony has lifted critics and public to a plane of reckless rapture. Never heard anything like it has been a common remark after each concert as we fought for our umbrellas, mackintoshes and overshoes before plunging once more into the blinding rains.

"More than one critic pronounced it to be the finest orchestra in existence, and most agreed that it played better than the New York Philharmonic-Symphony last year. *The Manchester Guardian* even mentioned some other world-famous orchestras and proceeded to demonstrate how superior the Boston was, and why."

BUT there is no need of telling Forum Members of the Boston Symphony's greatness; they have heard it for themselves.

No other symphony orchestra in the world is quite so busy as this one. The winter season in Symphony Hall, the Orchestra's Boston home, ends in April, and then begins, under Arthur Fiedler, the Pops season of sixty concerts, followed by two weeks of free open-air concerts on the Charles River Esplanade, and the six weeks of the Berkshire Festival at Tanglewood. In 1952 the Orchestra toured Europe, in 1953 went westward as far as San Francisco, this year as far eastward as Moscow, the first American orchestra ever to play in the U.S.S.R.

Boston Symphony Orchestra, Charles Munch conducting, Dec. 16, A—A more difficult test-program could scarcely be devised than the one Munch selected for this concert—Stravinsky's "Jeu de Cartes," Barber's "Medea's Meditation and Dance of Vengeance," and Beethoven's "Pastoral" Symphony. The complexity and virtuosic demands of the first two works, comprising the first half of the program, were stunningly realized in readings that were not merely brilliant or showy but genuinely exciting. The piquancy and wit of Stravinsky's "Card Game" were carried off with such finesse and miraculous transparency that an afterthought was needed to remind one that the music alone, without the programmatic support of the ballet itself, is overlong and structurally weak. The Barber work is a masterpiece of our time. The overpowering fury of the final pages is merely the culmination of a score that is so successful in giving musical expression to the psychological conflicts of a wronged woman that it is really not necessary at all to consult the program notes. At the conclusion of this tour de force, the audience burst into a storm of applause almost as deafening as the terrifying climax of the work itself. In the "Pastoral" Symphony, which followed the intermission, one might have been prepared for a certain relaxation of effort in keeping with the program of the work. But in this completely opposite mood, a perfect foil, conductor and orchestra were beautifully responsive to the subtleties and graces of a work which, by virtue of these very qualities, often becomes flaccid and tedious. W. C.

[173]

Their Only Joint Recital in America

"The Queen of Song" and "The Greatest Baritone of our Time"

ON Thursday evening, November 1, two of Europe's greatest recital artists, Irmgaard Seefried, leading soprano of the Vienna State Opera, and Dietrich Fischer-Dieskau (pronounced dees-kow), leading baritone of the Berlin State Opera, will make their Philadelphia debut in their only joint recital in America, in Hugo Wolf's *Aus dem Italienisches Liederbuch* (From the Italian Book of Songs), one of the greatest song cycles in German musical literature. So heavy is Mr. Fischer-Dieskau's European schedule that he consented to only nine appearances in America this season.

Mme. Seefried made her American debut five years ago with the Cincinnati Symphony under the direction of Thor Johnson. Already acclaimed in Europe as a brilliant opera singer, recitalist and soloist with orchestra, she completely captivated her first American audience and was hailed by the press as an exciting discovery. More praise and an ever-increasing enthusiasm followed every appearance she has made in this country.

Irmgaard Seefried was born into a musical family in Bavaria. She made her operatic debut in Aachen and was soon engaged by the Vienna Opera, where she has been for a dozen years. As a recitalist she has developed into one of the world's finest lieder singers.

MR. FISCHER-DIESKAU also made his American debut with the Cincinnati Symphony, in April of a year ago, and of this concert *Musical America* reported "His voice is remarkably sonorous, his singing masterful in matters of diction, breath control and profundity of interpretation. He is a singer of first magnitude." And the Cincinnati Enquirer said that "he has few rivals in the art of singing among the world's best known male singers." He had been slated to become a conductor when he entered the Berlin Conservatory of Music at the age of sixteen. Since 1947 he has been a distinguished baritone of the Berlin State Opera. Widely known on the Continent as a recitalist, he has achieved international fame through his broadcasts and recordings. He, like Mme. Seefried, has performed in all the major festivals in Europe, including Bayreuth and Edinburgh.

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65 Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

JAN 1 1957

Boston Symphony Plays Barber Work

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Dec. 15, 2:30:

"Jeu de Cartes" .... Stravinsky
"Medea's Meditation and Dance of Vengeance" .... Barber
Symphony No. 6.............. Beethoven

The Boston Symphony was in fine form in this concert. Though the Beethoven and the Stravinsky were elegantly played, it was Barber's "Medea's Meditation and Dance of Vengeance" that provided the most exciting experience. Mr. Munch and the orchestra fully captured the tragic grandeur of this magnificent work, the sound was always opulent, and the climax electrifying.

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—F. M., Jr.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

JAN 1 1957

Boston Symphon
Impressively Vari

Boston.—An impressively varied list which, in one way or another, could hardly have failed to satisfy everyone, was offered by Charles Munch and the Boston Symphony at Symphony Hall on Nov. 30 and Dec. 1. Honegger's Second Symphony, which wears well and becomes more attractive upon every hearing, was solid fare for the modernist segment of the public; the Second Suite from Roussel's "Bacchus and Ariane", now become a real Munch war horse, for he conducts it stunningly, was another such.

For those of conservative tastes, Bach's "Wedding Cantata" (really the second of the two he composed), "Weichet nur, betruebte Schatten", was ideal, not least so because soprano Irmgard Seefried was soloist and sang Bach celestially. Mr. Munch used a genuine chamber-sized orchestra for the cantata: eight each of first and second violins; six violas, four cellos and one double bass, plus harpsichord (Daniel Pinkham) for continuo and recitative accompaniment, and solo oboe (the orchestra's excellent Ralph Gomberg.) This was a most chaste and delicate performance.

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Burrelle's
ESTABLISHED 1888

Pitts. Press Dec
DEC. 12, 1956

Show Shops

Cultural Exchange Road to Peace?

Maybe, But Couriers Returning From Russia Have Doubts—Other Items

By KASPAR MONAHAN

You've probably read about the "good will" visit to Russia of the "Porgy & Bess" company. Such jaunts, all of us would like to believe, might well be the opening wedge to lasting peace between Soviet Russia and the United States.

On the surface it appears so simple, groups of artists, armed with nothing but their talents, wave the olive branch behind the Iron Curtain. The people of Russia find in art a common bond with these emissaries from America. So, gradually, with an interchange of performing groups, suspicion and fear give way to trust and tolerance.

* * *

So all humanity rejoices as the threat of total war vanishes from the earth.

However, anyone who has read Truman Capote's illuminating two articles recently in the New Yorker, may be excused if he views this dream through foggy bifocals. And if he talks as I did to another man who accompanied another group to Leningrad and Moscow, the "peace-through-interchange-of-culture" movement fades into the mists of wishful thinking.

This latest courier from afar is my old friend Walter Alford, press representative of the Playwrights Company. For a change of pace this year he joined up with Boston Symphony for a foreign tour which included a brief visit to the Soviet Republic—for two concerts in Leningrad and three in Moscow.

* * *

The visitors were treated nicely and the concerts were well received—but by whom? The Russian peasantry, workers, ordinary men and women? Mr. Alvord shook his head. Just government officials and a favored few with the price of a ticket to the concerts.

"On the streets people would avert their heads after looking at us and deducing from our clothing that we were Americans," Walter said. "I noted the women scurrying along in the bitter cold (this was in September) carrying a few withered apples or vegetables. Their faces were unsmiling—always.

* * *

"Most fascinating, though morbid, were the long queues of people stretching as far as from here — your desk — to the Nixon Theater—waiting to look at the bodies of Lenin and Stalin. They'd file silently by, faces expressionless as the guards watched closely. The hands of the two dead leaders were in sight—and dirt still there under their finger nails. Yes—we were all permitted to gape at the grisly sight, too."

* * *

The Russian musicians were most friendly and warm, Walter said. In Leningrad the American musicians were met at the airport by members of the city's symphony orchestra.

In the drive to the hotel, the Russians would point to various spots where they dropped their violins to take up machine guns against the Nazi hordes besieging the city.

"The Russians indicated they'd like to send their artists to the United States," Walter continued. "But they want to send tourists along, too."

"Tourists?" I echoed. "And these tourists would be busy peeking and —"

"Yep," said Walter. "And there's the rub."

Then he switched the subject to "Cat on a Hot Tin Roof," next week's show at the Nixon.

* * *

Trixie and Ferris Robins, dance instructors, will present a group of their students in their own productions, "Fantasia of 1956" at the Variety Club's Christmas party next Sunday—1:30 to 5 p. m. — in the Pittsburgh Room of the Penn-Sheraton. Guests will be children from the city's foster homes, as well as nine Hungarian refugees and the children of Club members . . . James Sinott, president of Yellow Cab Co., will provide cabs and drivers for transporting the children and the affair will have Bill Hinds as emcee.

* * *

Unique dinner party tossed by Cinerama staff, celebrating the third birthday of the wonder-medium in our town. The menu at the Oliver Restaurant was made up of exotic dishes from remote places featured in "Seven Wonders of the World" . . . A huge birthday cake remained untouched—so on my suggestion Arthur Manson, publicity director for Cinerama, called Walter Rome, superintendent of Children's Hospital — and Walter said, "Great bring it here, the kids will love it." So an extra treat for the little shut-ins.

Guild Theater will add matinee showings through the holidays, starting on Friday, Dec. 21. On that day the house, taking its cue from the Fulton, will offer a bargain bill, its current feature plus its next picture, "Secrets of the Reef." Latter opens regular run next day.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DETROIT, MICH.
TIMES
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JAN 11 1957

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Detroit Times Washington Correspondent

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STARVED FOR NEWS

Stating that this would be the first time such a group had traveled abroad under official auspices, Potter said:

"Young people behind the Iron Curtain are starved for news of the free world. We have no finer ambassadors of good will than intelligent, talented and properly briefed young Americans. This is an assault on the European concept that American youth does nothing but chew gum and ride hot rods."

Cultural exchange arranged by the U. S. Information Service heretofore has been limited to professionals. Last September, the Boston Symphony Orchestra made a successful tour of Russia.

LONG-TIME DREAM

Under the program being studied by the state department, this government would pay transportation for the high school orchestra from Traverse City to Poland and that country would finance costs within its borders.

The proposed trip is a long-time dream of Dr. Joseph E. Maddy, president of the national music camp.

Members of the orchestra will be taught a minimum of 300 words of Polish before embarking, enough to allow them to communicate satisfactorily. They also will receive special briefings in Polish customs and history.

In inviting the group, the Polish government said the tour would contribute to world friendship and the development of better relations with the United States. Polish officials said they hoped it would be followed by a visit of young Polish musicians to the United States.

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MUSICAL COURIER
(NEW YORK CITY)

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Boston Symphony Orchestra, Dec. 12, E—With Charles Munch conducting, the Boston Symphony Orchestra opened its second concert of the season with Honegger's Symphony No. 2 for string orchestra. Honegger's style is particularly familiar to Mr. Munch, who was a close friend of the late composer. His interpretation was as much a matter of the heart as it was a display of exquisite musicianship. The rather pessimistic attitude of the work is one of the finest documents of our dark times, and the reflection of an artistic mind to the problems of today. The performance was faultless.

Irmgard Seefried, soloist of the evening sang Bach's "Wedding Cantata." An excellent musician, she mastered all the stylistic requirements of this work to the full. Her fine phrasing was remarkable, her rendition of the melodic line admirable, and her mastery in the coloratura parts equally astonishing. She was justly f[illegible]ed. The same virtues distinguished her interpretation of songs from Hindemith's "Marienleben." Here, Miss Seefried reached the pinnacle of re-creative art in projecting the beautiful Rilke poems with Hindemith's craftsmanlike score, which is also one of his most inspired. Roussel's "Bacchus and Ariane" Suite, a late-romantic work which exhibited the brilliance of the orchestra with great effectiveness, closed the evening.

H. W. L.

MUSICAL LEADER January 1957

New York

(Continued from page 2)

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Seefried Sings With Boston Symphony

Boston Symphony, Charles Munch, conductor. Irmgard Seefried, soprano. Carnegie Hall, Dec. 12:

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Cantata, "Weichet nur, betrübte Schatten" .... Bach
Songs from "Das Marienleben" .... Hindemith
"Bacchus et Ariane" Suite No. 2 .... Roussel

When Bach cannot hold his own on a program with three present-day composers, it is a fact, I suppose, worth noting. The little "Wedding" Cantata for soprano and orchestra is not, however, one of the great man's towering efforts. It is a mild, undramatic, rather platitudinous work within a small frame happily relieved in two arias by violin and oboe solos. These were beautifully played by Richard Burgin and Ralph Gomberg, respectively. Another factor in the rather pale effect of the work was the seeming inappropriateness of the music to Miss Seefried's voice. She was singing very high and with much restraint most of the time, and for a singer with a basically operatic technique this is a difficult and usually unrewarding thing to do. The orchestra was properly reduced in numbers and the harpsichord continuo was carefully played by Daniel Pinkham.

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While Haydn's "The Seven Last Words of Our Savior" is a frequent item, especially at Easter time, its original version for orchestra, is not. A musician high in the councils of the Cambridge Society for Early Music, which performed it at Sanders Theater on Dec. 3, opined this to be the first performance since Haydn's own time. Perhaps so, perhaps not, but in any event a rare hearing of the version. A group of Boston Symphony musicians, plus Erwin Bodky, harpsichord, and Paul Matthen, bass, merit approval for their enterprise. This concert ended the 1956 series of the Society.

Budapest Quartet Program

The Budapest Quartet has been here again, bringing joy to an audience which required numerous chairs to be placed on stage. A Beethoven program, consisting of the D major Quartet, Op. 18, No. 3; the Quartet in E flat, Op. 74, and the A minor Quartet, Op. 132, was played with superlative technique, style and feeling. (Jordan Hall, in the Boston University Celebrity Series, Nov. 28.)

Next night the Civic Symphony, whose conductor is Paul Cherkassky, began its 31st season at Jordan Hall. Glinka's Overture to "Russlan and Ludmilla", the Beethoven "Emperor" Concerto with Edith Stearns as piano soloist, and Schubert's "Great" C major Symphony made up the program. It was too long and perceptibly fatigued the musicians, who, however, are a good body of players. Miss Stearns played nimbly, but in too ladylike a fashion.

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By this time Boston has tasted the marvelous qualities of the Vienna Philharmonic, which, one of the greatest orchestras of the world, has the discipline and the sensitivity of such organizations as the Berlin Philharmonic and the Amsterdam Concertgebouw orchestras, but also commands greater brilliance than either. Carl Schuricht's conducting was equally enthralling, through Weber's "Euryanthe" Overture and the D major Symphony (K. 181) of Mozart. But Bruckner's Seventh Symphony, in a reading of blaze and splendor, was something of which I had never heard the like before. (Symphony Hall, Dec. 2, in the Boston University Celebrity Series.)

Singher Replaces Simoneau

We were to have heard tenor Leopold Simoneau in his local debut at the second Boston Morning Musicale in aid of the Boston School of Occupational Therapy, in the Hotel Statler ballroom on Dec. 5. But illness supervened, and baritone Martial Singher did us all a good turn by replacing Mr. Simoneau. A several times Morning Musicales favorite, Mr. Singher again distinguished himself as a concert artist of great finesse and intimacy, with old music, an unusually contemplative performance of Boris' "I Have Attained the Greatest Power" from Mussorgsky's opera, and seven of Schumann's "Dichterliebe" songs.

The Handel and Haydn Society's annual performances (two) of "Messiah" again showed that the famed old organization continues at the peak of superiority to which Dr. Thompson Stone brought the chorus several years ago. This year the soloists were Alice Farnsworth Boffetti, a silken-voiced soprano; Harold Haugh, a musical tenor; Elsa Gerling, contralto, and Donald Gramm, to my mind one of the finest and most promising bass-baritone musicians of the time. (Symphony Hall, Dec. 9 and 10.)

The Golden Age Singers, who have been making lots of friends during their current (and first) tour in the United States, showed us their notable prowess in vocal polyphony at Jordan Hall (Boston University Celebrity Series) on Dec. 9. Nothing like this has been heard (on a commercial concert basis, at least) in our town since the English Singers bade us farewell in 1930.

—Cyrus Durgin

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harms to soothe

amara de Pamplona
ROM SPAIN
direction of Luis Morondo.
Nap De Klijn, violin;
Mozartpiano.
Octet of mixed voices
Smith-Bayliss presentation.)
MIME CIRCUS
Albeck
mers)
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INFORMATION OBSCURED

Far better from [illegible] were the three songs [illegible] mith's "Das Marienleben", in the revised form with orchestra instead of piano accompaniment. The selections were "The Birth of Mary", "Joseph's Doubt", and "The Birth of Christ", three of the most distinctive songs in the cycle. Here Miss Seefried took advantage of the dramatic and emotional possibilities of the music to give her fine, expressive voice full range, and it swelled forth with ease and with warmth and rich color. Mr. Munch and the orchestra gave her discreet but firm support and proved beyond doubt the ability of the songs to sustain an elaborate orchestral investiture. They sound much better this way.

Honegger's String Symphony, significantly dated "Paris, October, 1941", becomes increasingly more communicative with repeated hearings, and, particularly as played by the Bostonians, seems to speak most articulately of the successive feelings of frustration, despair and hope in the hearts of people in occupied France. It is difficult to pin down and define the individual elements in the work that make it effective (esthetic sleuths may begin, if they wish, with the mysterious marking, "Molto moderato", on the first movement), but the over-all effect is persuasive because the music is pretty well free of the vacant contrivances commonly called upon for "epical" summations of this kind. Mr. Munch gave it fluidity of movement, but not at the expense of form and integration.

—R. E.

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Miss Seefried further was heard in three of the four "Marienleben" songs which Hindemith set for orchestra (in revised version) in 1938. They were "The Birth of Mary", "Joseph's Doubt" and "The Birth of Christ". They are impressive, though it still strikes me that the genius of Hindemith is essentially instrumental and not vocal.

The symphony program a week later was a most comfortable one, with much to ease the spirit and nothing to tax the mind. It consisted of Benjamin Britten's Variations on a Theme by Frank Bridge; Ibert's "Escales", and the "Pastoral" Symphony of Beethoven. (One should add that the list was a compromise between original plan and later necessity; Mr. Munch had intended to give the premiere of Sir William Walton's Cello Concerto, but the illness of Gregor Piatigorsky has deferred that event until January.) Apart from a lack of precise balance between sections in the symphony, which added a little surface coarseness to the texture, everything went well, indeed.

While Haydn's "The Seven Last Words of Our Savior" is a frequent item, especially at Easter time, its original version for orchestra, is not. A musician high in the councils of the Cambridge Society for Early Music, which performed it at Sanders Theater on Dec. 3, opined this to be the first performance since Haydn's own time. Perhaps so, perhaps not, but in any event a rare hearing of the version. A group of Boston Symphony musicians, plus Erwin Bodky, harpsichord, and Paul Matthen, bass, merit approval for their enterprise. This concert ended the 1956 series of the Society.

Budapest Quartet Program

The Budapest Quartet has been here again, bringing joy to an audience which required numerous chairs to be placed on stage. A Beethoven program, consisting of the D major Quartet, Op. 18, No. 3; the Quartet in E flat, Op. 74, and the A minor Quartet, Op. 132, was played with superlative technique, style and feeling. (Jordan Hall, in the Boston University Celebrity Series, Nov. 28.)

Next night the Civic Symphony, whose conductor is Paul Cherkassky, began its 31st season at Jordan Hall. Glinka's Overture to "Russlan and Ludmilla", the Beethoven "Emperor" Concerto with Edith Stearns as piano soloist, and Schubert's "Great" C major Symphony made up the program. It was too long and perceptibly fatigued the musicians, who, however, are a good body of players. Miss Stearns played nimbly, but in too ladylike a fashion.

That Leon Fleisher has remarkable capacity for playing Schubert was established last season. When he returned to Jordan Hall on Nov. 25 (Boston University Celebrity Series), he reinforced the impression by his fine, lyrical account of seven Ländler from Op. 171. Beethoven's D major Sonata, Op. 10, No. 3, went pretty well, too, although the Largo e mesto was taken so slow the phrases almost fell apart at the outset. With Debussy's "La Cathédrale Engloutie" and Ravel's "Valses nobles et sentimentales", Mr. Fleisher betrayed his age, for the interpretive cunning demanded by these pieces usually arrives only with middle years. Ravel's "Alborada del gracioso", on the other hand, was really quite satisfying.

By this time Boston has tasted the marvelous qualities of the Vienna Philharmonic, which, one of the greatest orchestras of the world, has the discipline and the sensitivity of such organizations as the Berlin Philharmonic and the Amsterdam Concertgebouw orchestras, but also commands greater brilliance than either. Carl Schuricht's conducting was equally enthralling, through Weber's "Euryanthe" Overture and the D major Symphony (K. 181) of Mozart. But Bruckner's Seventh Symphony, in a reading of blaze and splendor, was something of which I had never heard the like before. (Symphony Hall, Dec. 2, in the Boston University Celebrity Series.)

Singher Replaces Simoneau

We were to have heard tenor Leopold Simoneau in his local debut at the second Boston Morning Musicale in aid of the Boston School of Occupational Therapy, in the Hotel Statler ballroom on Dec. 5. But illness supervened, and baritone Martial Singher did us all a good turn by replacing Mr. Simoneau. A several times Morning Musicales favorite, Mr. Singher again distinguished himself as a concert artist of great finesse and intimacy, with old music, an unusually contemplative performance of Boris' "I Have Attained the Greatest Power" from Mussorgsky's opera, and seven of Schumann's "Dichterliebe" songs.

The Handel and Haydn Society's annual performances (two) of "Messiah" again showed that the famed old organization continues at the peak of superiority to which Dr. Thompson Stone brought the chorus several years ago. This year the soloists were Alice Farnsworth Boffetti, a silken-voiced soprano; Harold Haugh, a musical tenor; Elsa Gerling, contralto, and Donald Gramm, to my mind one of the finest and most promising bass-baritone musicians of the time. (Symphony Hall, Dec. 9 and 10.)

The Golden Age Singers, who have been making lots of friends during their current (and first) tour in the United States, showed us their notable prowess in vocal polyphony at Jordan Hall (Boston University Celebrity Series) on Dec. 9. Nothing like this has been heard (on a commercial concert basis, at least) in our town since the English Singers bade us farewell in 1930.

—Cyrus Durgin

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DETROIT, MICH.
TIMES
Circ. D. 408,705 - S. 521,878

JAN 11 1957

Interlochen Group Polish Trip Seen

Detroit Times Washington Correspondent

WASHINGTON, Jan. 11—Senator Potter said today the state department was interested in sending the national high school orchestra trained at Interlochen to Poland next September.

Cost of the trip would be shared by the U. S. and Polish governments. Poland has extended an official invitation to the amateur orchestra of 100 boys and girls from all parts of the country.

STARVED FOR NEWS

Stating that this would be the first time such a group had traveled abroad under official auspices, Potter said:

"Young people behind the Iron Curtain are starved for news of the free world. We have no finer ambassadors of good will than intelligent, talented and properly briefed young Americans. This is an assault on the European concept that American youth does nothing but chew gum and ride hot rods."

Cultural exchange arranged by the U. S. Information Service heretofore has been limited to professionals. Last September, the Boston Symphony Orchestra made a successful tour of Russia.

LONG-TIME DREAM

Under the program being studied by the state department, this government would pay transportation for the high school orchestra from Traverse City to Poland and that country would finance costs within its borders.

The proposed trip is a long-time dream of Dr. Joseph E. Maddy, president of the national music camp.

Members of the orchestra will be taught a minimum of 300 words of Polish before embarking, enough to allow them to communicate satisfactorily. They also will receive special briefings in Polish customs and history.

In inviting the group, the Polish government said the tour would contribute to world friendship and the development of better relations with the United States. Polish officials said they hoped it would be followed by a visit of young Polish musicians to the United States.

Boston Symphony Orchestra, Dec. 12, E—With Charles Munch conducting, the Boston Symphony Orchestra opened its second concert of the season with Honegger's Symphony No. 2 for string orchestra. Honegger's style is particularly familiar to Mr. Munch, who was a close friend of the late composer. His interpretation was as much a matter of the heart as it was a display of exquisite musicianship. The rather pessimistic attitude of the work is one of the finest documents of our dark times, and the reflection of an artistic mind to the problems of today. The performance was faultless.

Irmgard Seefried, soloist of the evening sang Bach's "Wedding Cantata." An excellent musician, she mastered all the stylistic requirements of this work to the full. Her fine phrasing was remarkable, her rendition of the melodic line admirable, and her mastery in the coloratura parts equally astonishing. She was justly feted. The same virtues distinguished her interpretation of songs from Hindemith's "Marienleben." Here, Miss Seefried reached the pinnacle of re-creative art in projecting the beautiful Rilke poems with Hindemith's craftsmanlike score, which is also one of his most inspired. Roussel's "Bacchus and Ariane" Suite, a late-romantic work which exhibited the brilliance of the orchestra with great effectiveness, closed the evening.

H. W. L.

MUSICAL LEADER January 1957

New York

(Continued from page 2)

ness; and the **Temple University Chorus**. We found the work tremendously vital and impressive. The first half of the program served as appertif: Vivaldi-Molinari's Concerto Grosso in A major — "Echo" — for Two Violins and Strings, and Miss Gueden in beautiful performances of Mozart's "Non temer amato bene" from "Idomeneo" and Zerbinetta's aria from Strauss' "Ariadne auf Naxos." . . . **Ernest Ansermet**, distinguished Swiss conductor, will be the first of the guest conductors to appear with the Philadelphians during Maestro Ormandy's European jaunt . . . **Paul Kletski** will make his American debut with the Philadelphia Orchestra Feb. 14, 1958, and will also appear in his New York debut with the same orchestra on Feb. 18 . . . Eugene Ormandy and the Philadelphia Orchestra will travel through 20 states to play 39 concerts in 32 American cities after the close of its season in the Academy of Music, Philadelphia . . .

Boston Symphony. At its Dec. 15 concert this season, the Boston Symphony, under **Charles Munch**, performed a beautifully balanced program. First, there was Stravinsky's ballet music, "Jeu de Cartes" (Card Game), a delightful confection performed with a jocular touch. Then there was Samuel Barber's "Medea's Meditation and Dance of Vengeance," a work of sombre power and dark shadings. But it was Beethoven's "Pastoral" Symphony which shone brightest in this trio of performances . . . **Richard Burgin** will conduct the concerts of the Boston Symphony in Boston for two weeks after Christmas and through the tour of the Orchestra. Mr. Burgin is the concertmaster of the Boston Symphony . . .

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
THE PROGRESSIVE
MADISON WIS.

JAN 1957

PROGRESSIVE

"YE SHALL KNOW THE TRUTH
AND THE TRUTH SHALL MAKE YOU FREE"

Holiday Greetings

TO THE people of Hungary who fought so magnificently for freedom—against the cruel odds of Soviet tanks and tyranny—
Holiday Greetings.

To the people of Poznan, and of the other communities of Poland, who raised the year's first banner for liberty in occupied Eastern Europe—
Holiday Greetings.

To the youth in all the Soviet satellite countries, many of them teenagers, who set the fires and fanned the flames of freedom, thus striking a mortal blow at the Kremlin's hope that this new generation reared exclusively under Communist indoctrination would serve the mother country subserviently—
Holiday Greetings.

To the government and people of impoverished Austria for performing quietly and efficiently their errand of mercy in taking so many Hungarian refugees into their hearts and homes—
Holiday Greetings.

To that small band of reasonable men in Algeria and that smaller company of rational men in France who continue to work, against staggering odds, for a viable settlement of a conflict that could dwarf the explosion in the Middle East—
Holiday Greetings.

To those colonial subjects of Great Britain from Cyprus to Singapore who are searching for the most hopeful road to independence—
Holiday Greetings.

To Dag Hammarskjold, Secretary-General of the United Nations, who has braved the wrath of hot-tempered partisans in the bitter conflicts of recent months as he pursued his ceaseless and selfless quest for the beginnings of peace—
Holiday Greetings.

To the United Nations which has served, however erratically, as the conscience of mankind, and which, in recent months, has carried prodigious burdens on its frail shoulders—
Holiday Greetings.

To President Dwight D. Eisenhower, who faces gargantuan problems as he approaches his second term—
Holiday Greetings.

To Adlai E. Stevenson, who contributed measurably to the raising of campaign standards in the United States and who, despite two defeats at the polls, has added significantly to the nation's political education—
Holiday Greetings.

To Eleanor Roosevelt, who combines grace, tolerance, and militancy in her continuing appeal to reason on the major issues of our time—
Holiday Greetings.

To Chief Justice Earl Warren and the Associate Justices who stood with him in strengthening the United States Supreme Court as the guardian of our liberties, notably in cases during the past year involving the rights of minorities, freedom of conscience, and racial integration—
Holiday Greetings.

To the school administrators, parents, teachers, and school children of Washington, D.C., St. Louis, Missouri, and Louisville, Kentucky, for facing up to and coping with the problems of racial integration in the public schools—
Holiday Greetings.

To Danny Kaye, one of the great entertainers of our age, for giving so unselfishly of his time and talents to bringing a bit of happiness to countless children around the world as he roamed the earth under the auspices of the United Nations International Children's Emergency Fund—
Holiday Greetings.

To Benny Goodman, who has proved himself a prince of good-will as well as the king of swing as he travels the world with his orchestra, bringing the peoples of Asia, Africa, Europe, and South America some of the finest of American jazz and the best of American conduct—
Holiday Greetings.

To Isaac Stern, celebrated American violinist, the Boston Symphony Orchestra, and the cast of *Porgy and Bess* for expressing forms of American art and culture so superbly to the peoples of the Soviet Union—
Holiday Greetings.

To Herbert Lehman, who is now retiring as United States Senator from New York, for his unparalleled contribution to better government and his long, often lonely struggle for

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780
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In Moscow they were greeted by David Oistrakh and prominent Soviet officials. Oistrakh was extremely cordial, having played in Boston several times a short while ago.

At the Moscow concerts Shostakovich was one of the listeners. Most of Russia's best known musicians were on hand to greet the Bostonians.

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ON SUNDAY, many of the men in the orchestra went to church—but they had to find their way without official help. Roman Catholic services were found. It was the time of Rosh Hashanah and Jewish musicians found a synagogue where the service was High Orthodox.

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JAN 26 1957

Russia Shown in All Its Colors

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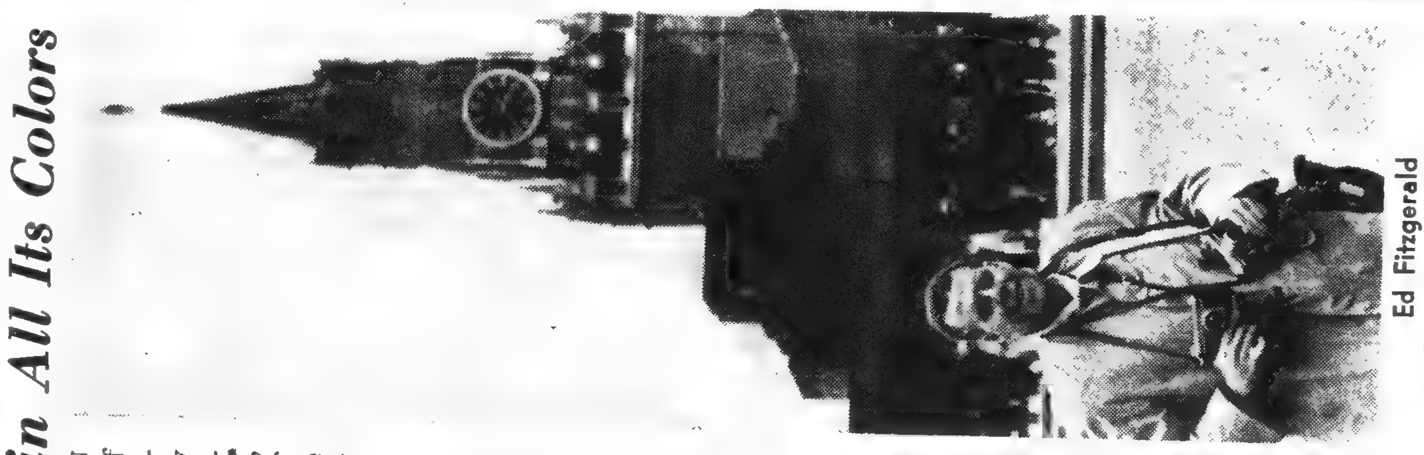

Ed Fitzgerald
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tolerance, freedom of conscience, and equality of opportunity—
Holiday Greetings.

To Charles E. Bohlen, our ambassador to the Soviet Union, who has set a shining example for American diplomats by performing his delicate mission, frequently against heartbreaking odds, with exceptional skill and patience and a genuine determination to know and understand the people and the culture of the country to which he is accredited—
Holiday Greetings.

To the American Friends Service Committee, which continues to do so much so quietly in its overseas relief program, its domestic efforts to improve race relations, its program of peace education, and its readiness to provide a platform for both sides of controversial issues—
Holiday Greetings.

To the Reverend Martin Luther King, Jr., and his Montgomery Improvement Association, for their gallant and successful application of passive resistance to bus segregation in that Alabama city—
Holiday Greetings.

To President Edwin B. Fred and the Board of Regents of the University of Wisconsin, for standing firmly against the witch-hunting pressures of the Wisconsin Department of the American Legion—
Holiday Greetings.

To the Fund for the Republic, for its program of initiating and financing a wide variety of projects designed to safeguard and strengthen our liberties and heighten opportunities for racial minorities—
Holiday Greetings.

To the American Civil Liberties Union, and its affiliates throughout the country, for standing guard so vigilantly in defense of the letter and spirit of the Bill of Rights—
Holiday Greetings.

To the Dallas Museum of Fine Arts, for repudiating the censorship pressure of super-patriots in a statement which emphasized that "it is important once and for all to dissipate this nonsense that any single group in our community is the custodian of the patriotism of the rest of us"—
Holiday Greetings.

To the people of Alaska, who ratified, by a margin of better than two to one, a constitution for statehood that included among other guarantees of freedom a provision that "the right of all persons to fair and just treatment in the course of legislative and executive investigations shall not be infringed"—
Holiday Greetings.

To John Orr, Miami lawyer, who stood alone in the Florida legislature to vote against a group of bills designed to circumvent the Supreme Court's desegregation order—
Holiday Greetings.

To the American Association of University Professors, for boldly confronting the issue of discharges by timorous college boards and administrators where teachers have been under fire—
Holiday Greetings.

To Archbishop Joseph Francis Rummel of the Archdiocese of New Orleans, and the Roman Catholic Church in general, for their enlightened position on segregation in the South and their pioneering efforts in parochial school integration—
Holiday Greetings.

To Edward P. Morgan of the American Broadcasting Company and Eric Sevareid of the Columbia Broadcasting System, for their consistently high standards in presenting the news and their interpretative commentary—
Holiday Greetings.

To the great majority of the citizens of strife-torn Clinton, Tennessee, for rejecting a racist candidate for mayor and electing, by a four to one margin, the candidate who stood firmly for compliance with the Supreme Court decision on integration of the public schools—
Holiday Greetings.

To New York City's Police Commissioner Stephen P. Kennedy, for his thoughtful statement on the proper function of the police in a democratic society—"to maintain the delicate balance between the liberty of the individual and the demands of society for protection against crime. . . . The policeman must be constantly mindful of the civil rights of all the people"—
Holiday Greetings.

To the members of *The Progressive's* staff, to those who write for us, to the typesetters, proofreaders, makeup men, engravers, and pressmen who help produce *The Progressive*, and to the postmen who deliver the magazine to subscribers in all the 48 states and 60 foreign countries.
Holiday Greetings.

To the Members of The Progressive, Inc., the non-profit foundation that publishes the magazine, whose generous contributions in 1956 make continued publication in 1957 possible—
Holiday Greetings.

To all our subscribers around the world—
Holiday Greetings.

And to all men and women everywhere whose deepest longing this Holiday Season is for Peace on Earth, Good Will to Men—
Holiday Greetings.

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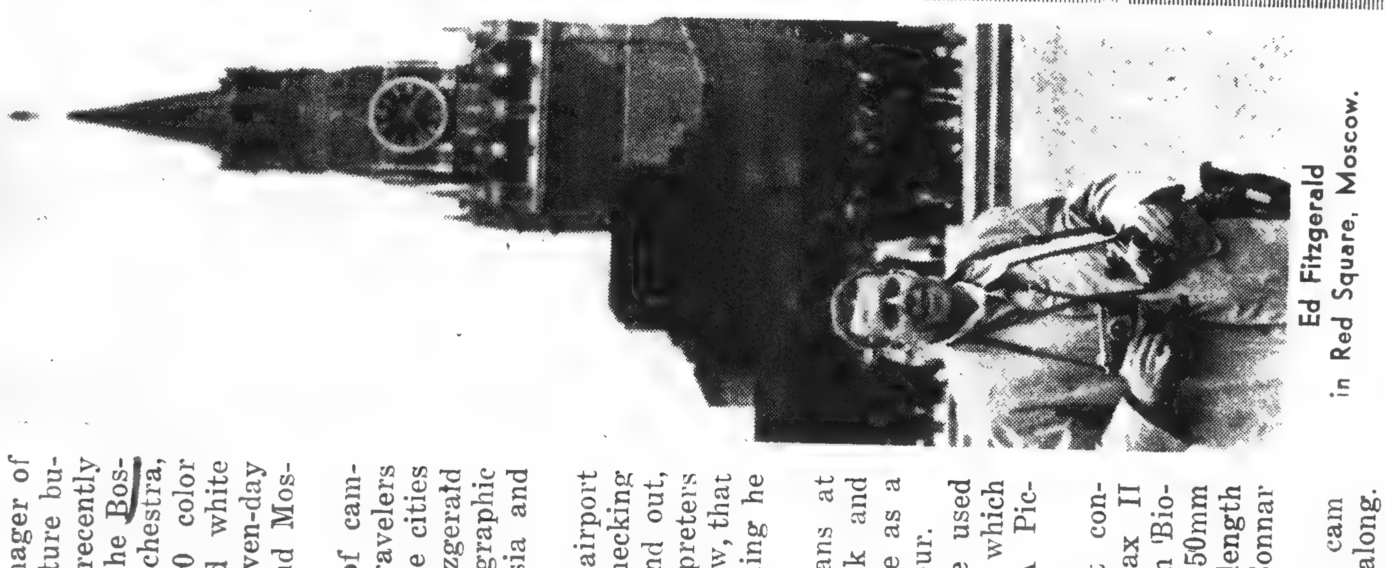

Ed Fitzgerald
in Red Square, Moscow.

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

JAN 11 1957

Promotes "Cat On A Hot Tin Roof" And Boston Ork Trip To Soviets

By Arthur Darack
Enquirer Music Editor

IT IS A far cry from the publicizing of the controversial Tennessee Williams play, "Cat On A Hot Tin Roof," coming to the Shubert Theater February 4, to the promotion of the Boston Symphony Orchestra trip to the Soviet Union, Walter Alford has done both.

Alford, in town in advance of "Cat," told me of his experiences on the Boston Orchestra's historic tour last fall. This was, of course, before the Hungarian Revolution and when it appeared that the Cold War was lessening. In fact, the Boston Orchestra tour was conceived to be one of the mechanisms by which relations might be improved between the U. S. S. R. and the U. S. A.

Alford does not hazard a guess as to what was accomplished along political lines but he thinks it safe to claim that the Bostonians made a tremendous hit during their concerts in Leningrad and Moscow.

★ ★ ★

THE TROUPE chartered planes from Helsinki "and we were a little nervous because there were no seat belts, no caution against smoking and the planes were rather shabby. They took off without much warmup and put down at a rather dizzy descent."

Alford said they were cheered somewhat by their meeting with "half a dozen quite nattily dressed young ladies who all spoke English and who were assigned to us by the Ministry of Culture."

They made quite a contrast with the average "heavy looking, somber Russian women we saw in the streets, who took no interest in adorning themselves and rarely smiled."

★ ★ ★

AT THE first concert in Leningrad, Charles Munch conducted the orchestra in Beethoven's "Eroica," Walter Piston's Sixth Symphony and Ravel's "Daphnis And Chloe." The second night, Monteaux conducted Haydn's "Surprise" Symphony, Paul Creston's Second Symphony and the Schubert Ninth.

The audiences were intensely interested in the Boston Orchestra, presenting them with a prolonged ovation. The critics were enthusiastic but somewhat puzzled by the new American works.

★ ★ ★

ALFORD NOTED that their being in Leningrad created great excitement. The street was always full of knots of people who would gather about the men.

One of the things they noticed above all were American shoes. "Their own were so shabby," Alford said.

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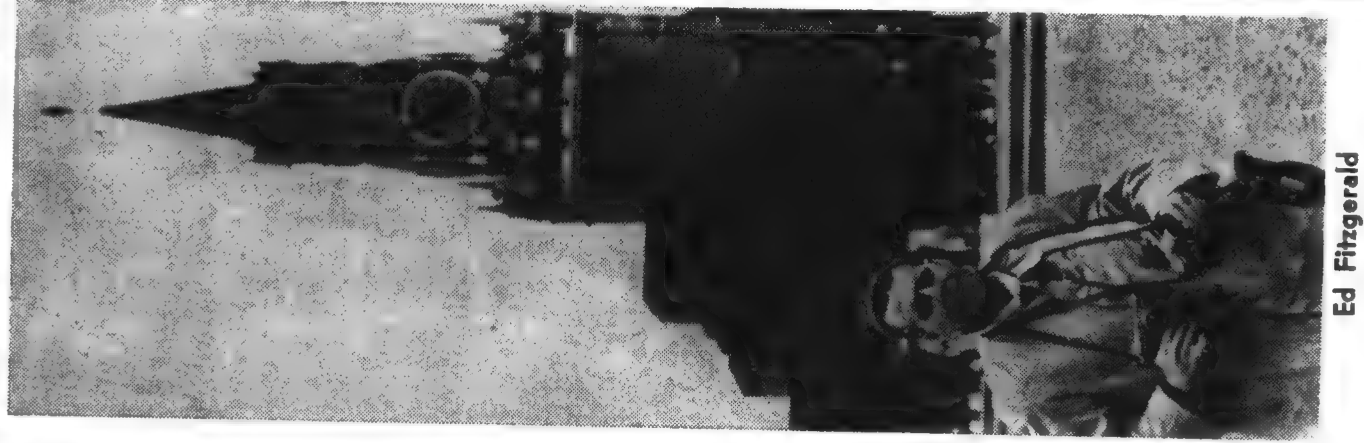

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JAN 11 1957

Promotes "Cat On A Hot Tin Roof" And Boston Ork Trip To Soviets

By Arthur Darack
Enquirer Music Editor

IT IS A far cry from the publicizing of the controversial Tennessee Williams play, "Cat On A Hot Tin Roof,," coming to the Shubert Theater February 4, to the promotion of the Boston Symphony Orchestra trip to the Soviet Union. Walter Alford has done both.

Alford, in town in advance of "Cat," told me of his experiences on the Boston Orchestra's historic tour last fall. This was, of course, before the Hungarian Revolution and when it appeared that the Cold War was lessening. In fact, the Boston Orchestra tour was conceived to be one of the mechanisms by which relations might be improved between the U. S. S. R. and the U. S. A.

Alford does not hazard a guess as to what was accomplished along political lines but he thinks it safe to claim that the Bostonians made a tremendous hit during their concerts in Leningrad and Moscow.

★ ★ ★

THE TROUPE chartered planes from Helsinki "and we were a little nervous because there were no seat belts, no caution against smoking and the planes were rather shabby. They took off without much warmup and put down at a rather dizzy descent."

Alford said they were cheered somewhat by their meeting with "half a dozen quite nattily dressed young ladies who all spoke English and who were assigned to us by the Ministry of Culture."

They made quite a contrast with the average "heavy looking, somber Russian women we saw in the streets, who took no interest in adorning themselves and rarely smiled."

★ ★ ★

AT THE first concert in Leningrad, Charles Munch conducted the orchestra in Beethoven's "Eroica," Walter Piston's Sixth Symphony and Ravel's "Daphnis And Chloe." The second night, Monteaux conducted Haydn's "Surprise" Symphony, Paul Creston's Second Symphony and the Schubert Ninth.

The audiences were intensely interested in the Boston Orchestra, presenting them with a prolonged ovation. The critics were enthusiastic but somewhat puzzled by the new American works.

★ ★ ★

ALFORD NOTED that their being in Leningrad created great excitement. The street was always full of knots of people who would gather about the men.

One of the things they noticed above all were American shoes. "Their own were so shabby," Alford said.

The American and Russian national anthems were played in Leningrad, (no doubt the first time for the American) and the U. S. flag flew side by side with the Soviet.

Though Leningrad has a great orchestra, the Russian musicians were extremely curious about the American instruments.

They found it odd that American players owned their instruments and, above all, were impressed by the shiny state of repair the Boston instruments appeared to be in.

★ ★ ★

RUSSIAN AUDIENCES have been more or less hermetically sealed from almost all 20th century developments in music. They knew nothing of Bartok, Copland, Hindemith and even the waltzes from "Rosenkavalier" and "Sorcerer's Apprentice" were strange to them. (Strauss was considered a Nazi, in Russia, and most French music was "hopelessly decadent.")

In Moscow they were greeted by David Oistrakh and prominent Soviet officials. Oistrakh was extremely cordial, having played in Boston several times a short while ago.

At the Moscow concerts Shostakovich was one of the listeners. Most of Russia's best known musicians were on hand to greet the Bostonians.

★ ★ ★

ON SUNDAY, many of the men in the orchestra went to church—but they had to find their way without official help. Roman Catholic services were found. It was the time of Rosh Hashanah and Jewish musicians found a synagogue where the service was High Orthodox.

On the whole, Alford thought the trip was a remarkable opportunity but in the light of subsequent events in Hungary not much is likely to come of the cultural relations thus established.

Burrelle's
ESTABLISHED 1888
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165 Church Street - New York

EDITOR & PUBLISHER
NEW YORK, N. Y.

JAN 26 1957

Russia Shown in All Its Colors

BOSTON

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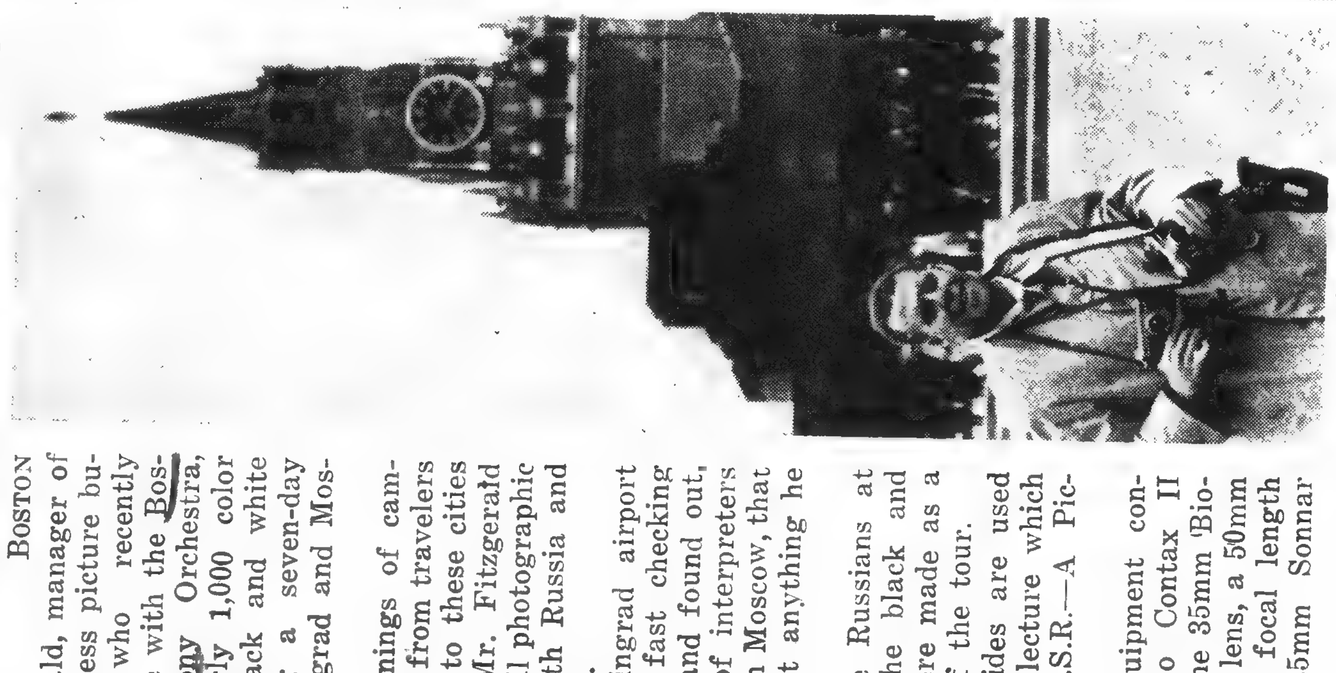
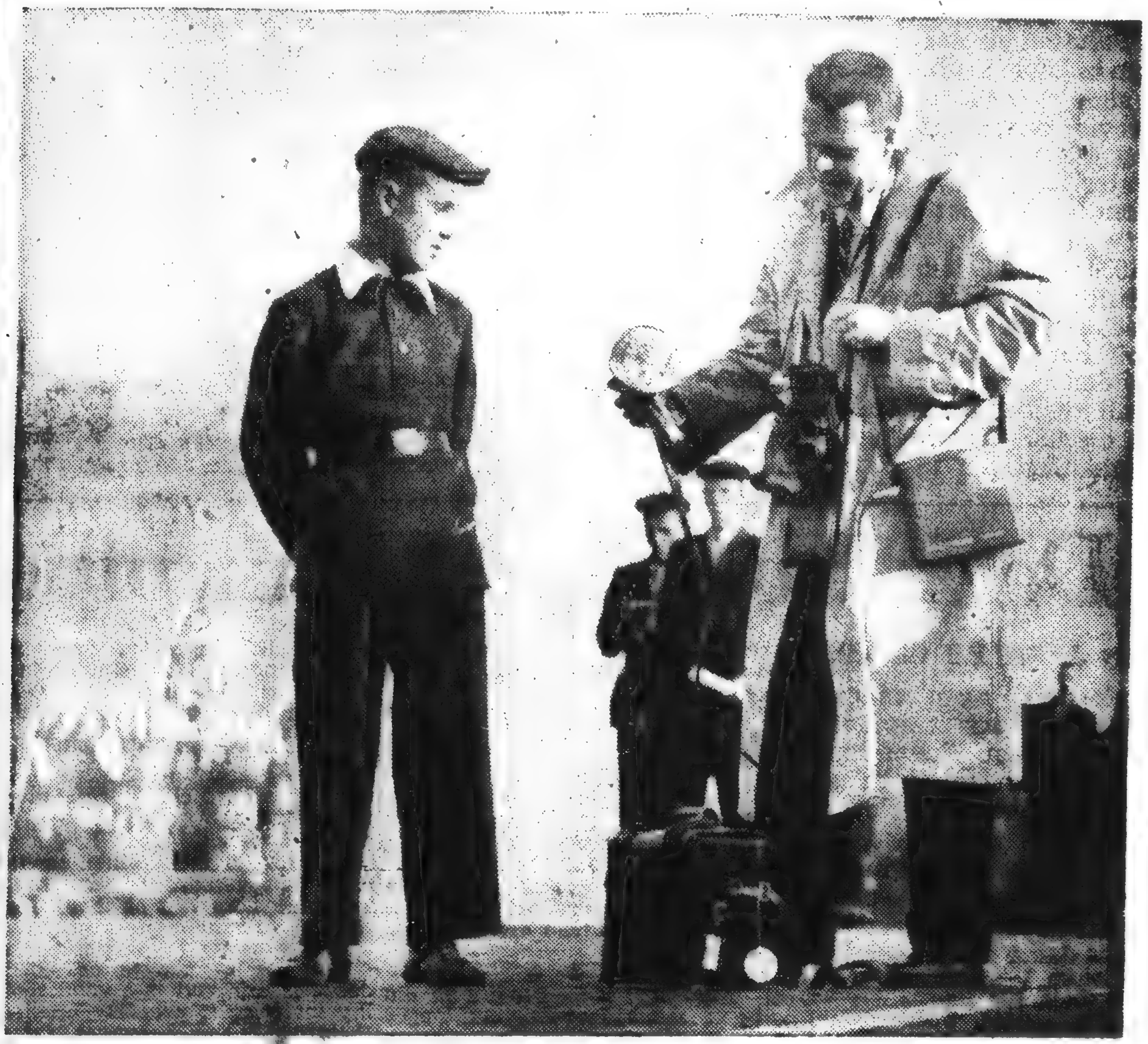

Ed Fitzgerald
in Red Square, Moscow.

Sunday Globe - Jan. 13 '57

The Camera Eye

Boston Photographer Has No Trouble in Russia



BEHIND THE IRON CURTAIN—A Russian youngster (left) gets a first-hand look at an American Strobe-light held by Ed Fitzgerald of Jamaica Plain, United Press photographer. The scene is Red Square, Moscow. Camera is a Rolleiflex. This photo was made with delayed action release on another Rollei which was set on the ground about ten feet away.

By GIL FRIEDBERG
Globe Camera Editor

Ed Fitzgerald, manager of the United Press picture bureau in Boston, recently returned from a six-week tour of Europe with the Boston Symphony Orchestra. Included was a seven-day visit to Leningrad and Moscow.

Despite warnings of camera censorship from travelers, who had been to these cities before him, Fitzgerald experienced full photographic freedom in both Russia and Russian controlled Czecho-Slovakia.

★ ★ ★

The packaging of the Russian film was very shoddy indeed and the Soviet photographers showed unrestrained joy as they received their neatly packaged American film.

A Polaroid camera, brought along by one of the members of the orchestra, caused a near riot among the Russians on hand to meet the musicians at the Moscow Railroad station. Despite this, one of the interpreters sidled up to Fitzgerald and quickly informed him that "they had cameras just like that in the Soviet Union."

It may be true that cameras of this type have been built in Russia but evidently no one seemed to know about it, least of all the Russians. Strobe light is also used by Russian photographers, although their equipment is bulky and inefficient looking. Red cameramen constantly marveled at the compact Dormitizer DB-1B which Fitzgerald carried with him. They examined it closely and asked all sorts of questions regarding its efficiency.

Basic equipment used on the tour were two Contax II cameras with the 35mm Biogon wide angle lens, a 50mm Sonnar normal focal length lens and a 135mm Sonnar telephoto for long range pictures. These lenses covered nearly all the photographic problems that were encountered on the trip. A pair of Rolleiflex cameras were also brought along to round out the camera equipment.

The new high speed color film proved particularly valuable to Fitzgerald when it came to making color slides showing the Boston Symphony Orchestra inside some of the fabulous concert halls in Leningrad and Moscow. Brief time exposures with the contax mounted on a tripod resulted in excellent transparencies. The film in this case was for artificial light sources. The halls, in most cases, were brilliantly illuminated, and only natural light was used.

The main worry plaguing Fitzgerald while in Russia was whether or not the Russians might demand that all film be processed before he left the country. However, this threat failed to materialize and he landed in free Austria several days later with the undisturbed cache of exposed black and white and color film stacked in his foot locker.

None of the film was sent back to the United States from Russia. Instead Ed waited until he got to Vienna where most of the Russian and Czecho-Slovakian pictures were shipped. A second shipment of the once-in-a-lifetime photos was made from Stuttgart, Ger., in the event of any slip-up on the first batch. All the films arrived safely in Boston, however.

Later, they were distributed to newspapers and wire services. In many cases, the pictures were handled by picture services in Europe who took the responsibility of getting the pictures to America.

To sum up the trip, Ed found that his selection of the smaller cameras for this trip proved to be a wise choice. Constant travel from one country to another and the lack of storage and baggage facilities calls for the lightest possible equipment. Customs problems throughout Europe were practically non-existent. The longest delays were experienced at Glasgow, Scotland, and at Logan Airport after the trip ended. Officials at these ports double-checked the legitimacy of Fitzgerald's horde of camera equipment. The delays were brief in these two cases when the nature of the photographer's job was fully explained.

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Variety
NEW YORK, N. Y.
Weekly Amusements

FEB 13 1957

Ballet Called Home From Singapore

Schnitzer Says Such Tours Can't be Advance-Figured —Boston Symph Manager's Angles

San Francisco, Feb. 12.

San Francisco Ballet's world tour has been abruptly cancelled. Officially given explanation is that the State Dept. could not or would not "find" an additional $60,000 to cover transportation costs. This is the function State assumes, via the American National Theatre & Academy (ANTA) in New York.

Reference to "unanticipated transportation costs between Singapore and Amsterdam" prompted the cabled cancellation of the dancers, 28 in number, who were to continue to India and Iran and thence back to Europe.

Another complication seems to have been a renege by India "sponsors" in the amount of $34,000 which, with the renege of the International Exchange Program of State, brought the curtain down. Some $130,000 had originally been allotted by Washington to take the troupe round the world. Departing San Francisco on Jan. 6 the company has played Tokyo, Formosa, Manila, Hong Kong, Bangkok, Rangoon, Cambodia and now (currently) Singapore where it folds.

Robert Schnitzer, who passed the bad news in his capacity as liaison of ANTA with State was "terribly disappointed and sorry." He commented, "In touring an area as fluid as the Far East, one can never tie these things down in advance." The cancellation of the tour he thought "cannot be called anybody's fault."

Only Good For Big Stuff?

Troy, Feb. 12.

The exchange of symphony orchestras and other artistic groups between the United States and foreign countries is most desirable, but only those at the top level of achievement should be involved. So Thomas Perry, Jr., manager of the Boston Symphony Orchestra, told VARIETY here.

Perry, who accompanied the Boston Symphony on its tour of Europe, Russia and Great Britain last summer, said such trips help to foster better understanding among the peoples of various nations. He emphasized, however, that only "the best and finest" should be exchanged. It will accomplish the greatest amount of good, Perry stated, if the exchange is two-way.

When the political climate is nearer right, Perry thought, visits to this country by one or more outstanding Russian troupes would be beneficial. He pointed to the reception given the Bolshoi Ballet in London, as an example of this.

The Boston Symphony Orchestra was greeted in the warmest and friendliest of manner in Russia, Perry reported. He could detect no unfriendly attitude among the audiences before which concerts were given.

Perry praised the support given by the State Dept. to last summer's overseas trip. It absorbed 50% of the expense.

From U.S.S.R MAGAZINE
ILLUSTRATED MONTHLY
No. 4

FIRST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA IN THE LARGE HALL OF THE MOSCOW CONSERVATORY

BOSTON SYMPHONY ORCHESTRA *plays in* MOSCOW

Muscovites have a reputation for being very demanding music audiences, but the recent performances of the Boston Symphony Orchestra in Moscow drew the heartiest applause from even the most critical of the music-lovers who filled the big hall of the Tchaikovsky Conservatory to more than capacity.

A series of three performances were given before gala audiences, with the Soviet music world present in force: the composers Dmitri Shostakovich, Aram Khachaturyan, Dmitri Kabalevsky and Vissarion Shebalin; the pianists Emil Gilels, Svyatoslav Richter and Lev Oborin; the violinist David Oistrakh; the cellists Mstislav Rostropovich and Svyatoslav Knushevitsky.

The orchestra, conducted by Charles Munch and Pierre Monteux, presented three exciting musical programs interpreted with all the vigor, freshness and virtuosity for which the Boston Symphony has long been famous.

Munch conducted Richard Strauss' *Don Juan*, Ravel's *Daphnis and Chloe* and Paul Dukas' *The Sorcerer's Apprentice.* Monteux conducted Schubert's *Symphony in C Major*, Haydn's *Surprise Symphony*, and Beethoven's *Third.*

New to Moscow audiences were four works by American composers: Creston's *Second Symphony*, Walter Piston's *Sixth Symphony*, Hanson's *Elegy* and Aaron Copland's *Symphonic-Ode.*

Comments from the distinguished audience varied only in the degree of enthusiasm, with the hope, as expressed in the greeting by Tikhon Khrennikov of the Union of Soviet Composers, that this visit of the Boston Symphony to the Soviet Union would be the prelude to many more. ■

◀ SOVIET AUDIENCE APPLAUDS AMERICAN MUSICIANS

Hugo Wolf and His Lieder

By Edwin H. Schloss

Lied is, literally, a German word meaning a song. But *Lieder* has come to be a generic term for songs in the German vernacular — especially those reflecting the spirit and substance of German folk songs.

Hugo Wolf (1860-1903) was one of the greatest composers of German *Lieder*, a branch of musical art in which his name ranks with the greatest masters — his predecessors, Franz Schubert and Robert Schumann and his contemporaries Johannes Brahms and Richard Strauss.

Ernest Newman, distinguished dean of British music critics, has aptly appraised Wolf's songs. "It is because I believe Wolf to have said a larger number of beautiful things of a lyrical character and a greater variety of beautiful things than any other composer before or since, that I rank him above all other song writers." The 46 songs in Wolf's *Italienisches Liederbuch (Italian Song Book)* of which 43 will be sung by Irmgard Seefried and Dietrich Fischer-Dieskau at their joint recital scheduled for Forum members on the evening of November 1, represent Wolf's subtle and exquisite dramatico-lyric art in its fullest flowering. These are settings of verses by a number of relatively obscure or unknown Italian poets, metrically translated into the German by Johann Ludwig Paul Heyse (1830-1914), distinguished dramatist, poet and novelist, a lover of Italy and things Italian, who won the Nobel Prize for Literature in 1910.

FRANK WALKER, Wolf's authoritative and perceptive English biographer, has this to say of these touching, amusing vignettes: "Character study plays a large part in the *Italian Song-Book*, which is full of the liveliest portraiture of the most varied types. Here Wolf allowed himself complete freedom in interpreting this poetic material and produced this most exquisite and original work. There is nothing Italian about these songs; everything has been refined and transfigured in the composer's imagination. He delighted in imitating in his music psychological subtleties that had occurred, certainly, neither to Heyse nor to the anonymous authors of the original Italian poems . . . The musical style is a marvel of simplicity and limpid beauty, purged of all dross like refined gold. The supreme art of the vocal writing is less a matter of 'declamation' as ordinarily understood, than of catching in the rise and fall of the phrases, the very inflections of the speaking voice in the most sensitive readings of the poem imaginable. In Wolf's Italian Songs the *Lied* attains its consummation."

Among the songs from the *Italienisches Liederbuch* on the Seefried - Fischer Dieskau program the following are among the most representative:

Nun lass uns Frieden schliessen.
A deeply felt and impassioned appeal to end a lover's quarrel uttered by a young man to his sweetheart.
Auch kleine dinge
A tender confession of how lovers may delight in little things.
Man sagt mir, deine Mutter wollt' es nicht
An appeal from a swain to his sweetheart not to heed her mother's prohibitions.
Und willst du deinen Liebsten sterben sehen
A lover entreats his lass to leave her golden tresses unbound, for she herself is fairer than gold.
Mein Liebster singt
An unhappily lovelorn maiden hears her lover singing in the moonlight while she must hide her tears from her mother.
Ein Ständchen Euch zu bringen
Gaily and tenderly a lover comes to serenade the daughter of the house and assures whoever hears his song that though the day has but twenty-four hours, he misses his beloved for at least twenty-five.
Ich hab' in Penna einen Liebsten wohnen
A young girl sings coquettishly of her lovers in various Italian towns and villages.
Mein Liebster hat zu Tische mich geladen
Somewhat ruefully, the young lady admits that while her lover had invited her to a banquet she could find no house, no hearth and no table.

Hugo Wolf was born in the small town of Windischgraz, Styria, on March 13, 1860. His father Philipp Wolf, a leather manufacturer of German extraction, was an enthusiastic musical amateur who, however, was unwilling to see his son become a professional musician. But Hugo, the second son in a family of eight children, showed a talent that was not to be denied and the boy at an early age received lessons in piano and violin. Due to business reverses caused by a fire that destroyed Philipp Wolf's house and workshop, the family fortunes fell to a low ebb and from that day Hugo Wolf's life was beset by want and hardship. Hugo's academic education was acquired at the *Gymnasium* at Graz, the Styrian capital. But his ruling interest continued to be music and his scholastic work was classified as "wholly inadequate."

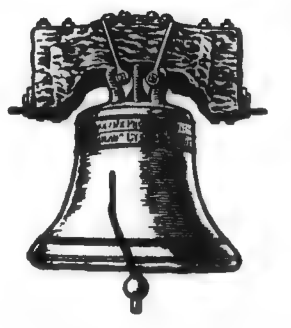
Finally yielding to what he believed to be the inevitable, Hugo's father sent the boy to the Vienna Conservatory in 1875, but unfortunately the young man's scholarship at the Conservatory proved to be not much better than in his previous schools. Once again Hugo showed himself an indifferent student, and after two unfruitful years he was dismissed from the Conservatory. Whereupon young Wolf, whose passion for his chosen art had never abated in spite of his undisciplined lethargy, turned to the study of music by his own method, which involved the most intensive study of text books and musical scores of all kinds. Foreshadowing his later supremacy as a song writer, at this time Wolf immersed himself in the study of poetry, reading omnivorously, especially the poetry of Goethe and the German Romantics. He also studied English and French in order to become familiar with the wealth of lyric poetry in those languages.

In 1875 Wolf met Richard Wagner — an event which had a profound influence on his life. Wagner, in Vienna in connection with productions of his Tannhäuser and Lohengrin, was kind to the eager youngster who sought his approval, and Wolf became one of Wagner's most fanatical and worshipful admirers. The years between 1877 and 1881 which Wolf spent in study were blighted by great poverty. He eked out a miserable living by taking private pupils.

(Continued on page 15, column 1)

Return Trip to Moscow

By John N. Burk



The Boston Symphony Orchestra's tour of Europe, completed on September 25, about a week previous to the opening of its 76th season in Boston on October 5, was its second cultural mission abroad, the first having been made in 1952. Such a journey could not be undertaken often by this orchestra, coming as it must between the close of the Berkshire Festival season at Tanglewood in mid-August and the new season in Boston. Since it exacts from the players a virtually solid year of concerts, frequent pilgrimages of this sort would be a strain upon human stamina. The tour was strenuous, involving performances in 19 cities in 13 countries from Ireland eastward to Russia and back to London. Eleven thousand miles of travel were of necessity made for the most part by air flight. Such a triumphal progress, which indeed it was, means ignoring fatigue, subsisting on glory, on the exhilarating privilege of carrying our music and our standards of performance to parts where they had only been hearsay. The orchestra was received in most cities by musically seasoned and musically devout audiences in a number of splendid and acoustically brilliant auditoriums, such as Usher Hall in Edinburgh, the new Folk Theatre in Copenhagen, the old world chandelier splendors of the great hall of the Conservatoire in Leningrad, the traditional hall of the same name in Moscow, the equally historic Smetana Hall in Prague, the Konzerthaus in Vienna, the six-week old modernistic Leiderhalle in Stuttgart, the Thêatre des Champs Elysées in Paris, and that spacious acoustical marvel — the Royal Festival Hall in London.

The tour was made in cooperation of the international exchange program of the American National Theatre and Academy (ANTA), the professional agency appointed by the United States State Department to assist American artists to perform abroad. The President's Fund established for this purpose was drawn upon.

President Eisenhower addressed to Henry B. Cabot in behalf of the orchestra the following letter on the day of its return:

> Dear Mr. Cabot:
>
> The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.
>
> Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.
>
> I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.
>
> Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done.
>
> Sincerely,
>
> Dwight D. Eisenhower

THE Boston Symphony's 75th season ended with this tour and Charles Munch took advantage of new works composed by commission for the anniversary year by presenting a new American piece at each concert. The composers were Copland, Piston and Hanson. Pierre Monteux, sharing the concerts as guest conductor, included music by the Americans Paul Creston or Isadore Freed on each of his programs.

The Boston Symphony Orchestra broke new ground by becoming, at the invitation of Moscow's Ministry of Culture, the first orchestra from the western world to perform in the U.S.S.R. Via three chartered Aeroflot Aleutian 21's, in two flights each, the official party of 122 flew from Helsinki to Leningrad, and performed in the beautiful white and red plush auditorium of the Leningrad Philharmonic, where American and Soviet flags hung on each side of the concert stage, and where bouquets of flowers and ecstatic applause greeted the concerts of Dr. Munch and Mr. Monteux, and where for the first time on the tour the orchestra broke its rule of no encores. In Moscow the orchestra personnel was greeted early in the morning on the railway station platform by the noted Soviet violinist David Oistrakh, a Philadelphia Forum soloist last season, who had played a concert for the benefit of the orchestra's Pension Fund in Boston while on his first visit to the United States last winter. The three concerts in Moscow were attended by Shostakovitch, Kabalevsky, Khachaturian, Oistrakh, the pianist Emil Gilels, and other notables of the Soviet musical word.

The journey into Russia was a new and significant act of contact between the peoples at large of two arbitrarily separated worlds. It created a new relationship cemented by the "universal language" which binds all people in a common impulse — the love of music. Although the number who could hear the orchestra in live performance was limited by the capacity of the hall, the concerts were broadcast throughout Russia. The members of the orchestra report that they have never encountered such demonstrations. In the intermission and at the stage door, music lovers crowded about them, sometimes with tears in their eyes, eagerly asking questions about the unknown Western World, its music and its musical ways. In the street a player from Boston would be singled out if he carried such rare luxuries as a wrist watch or a camera and, language barriers permitting, would be questioned by a large and curious group. Professional musicians would examine the instruments of the visiting players, sadly admitting their lack of adequate strings, reeds, or instruments of their own. Since there was no currency

(Continued on page 19, column 1)

vering newspaper supporters began to see the picture in its true colors.

The second declaration came from the President's banker brother Arthur. In an obviously inspired moment he had called McCarthy "the most dangerous menace to America." And had added for full measure: "It's too bad we have such a man in public life."

Mr. Merson writes pointedly: "But in almost every instance, behind the scenes there was action or maneuvering which belied the public word."

At the end of July the head of I.I.A. and his consultant bowed out of office and Washington. Behind them was a final enlightened and courageous directive that had something less than the hearty approval of the President and the Secretary of State. Its date, July 8, 1953, two days after Dr. Johnson's letter of resignation, is also noteworthy.

It was neither a decisive victory nor the end of a campaign. The hearings on subversion in the Army began on the same day.

There has been a distinct reaction from the excitement of those hearings. A degree of apathy has followed the repeated warnings of subversion in our midst, a degree of disgust in the revelation that key witnesses of the communist conspiracy were untrustworthy.

But the international picture has not changed. On a dozen fronts abroad and on the home front the peril is greater, more urgent. The cold war continues, and it is folly to believe that the enemy sleeps. National defense remains a job for all, at all hours, without trumpets or headlines.

Return Trip to Moscow

(Continued from page 10)

exchange between East and West each visitor was presented with a handful of roubles as spending money, with the result that the orchestral baggage was weighted down with caviar, vodka and balalaikas. As guests of the Government the orchestra was provided with hotels, four meals a day, conducted tours and transportation throughout. They were carried in and out of Russia by "Aeroflot" planes, from Leningrad to Moscow in a special "Red Arrow" sleeper train. Although they were constantly, almost too constantly, looked out for as guests, many managed to wander into the bystreets or in and out of shops. The result has been an enormous aggregate of photographs.

THROUGHOUT the tour the presence of a monarch or president in the special box was usual. Bouquets were presented on the stage together with speeches. When a concert took place in a capital there was always a reception afterwards at the Embassy.

Perhaps the most impressive setting of all and the most unusual for an orchestra was the magnificent twelfth-century Gothic Cathedral of Chartres, its vast interior especially illuminated for the occasion. A platform had been erected for the occasion. "Outside the great rose window," so wrote Frank Kelley of the *New York Herald Tribune*, "looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

"The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals." An audience of 10,000 brought the town a substantial sum for the restoration of the cathedral.

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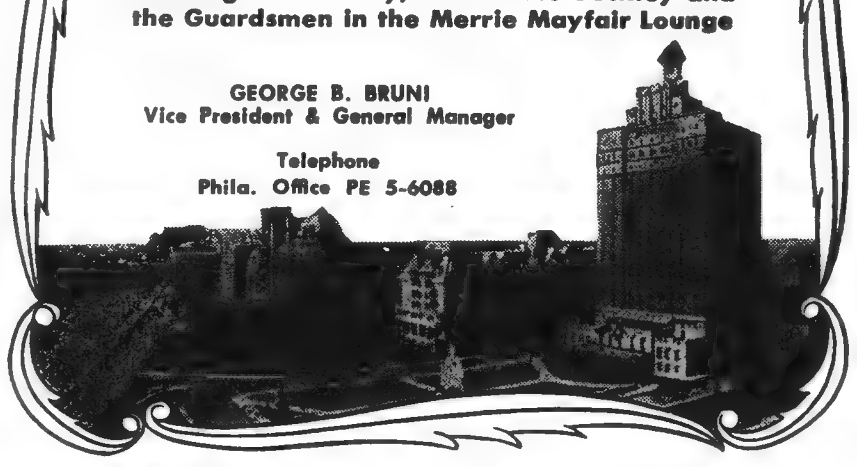

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10/21/56

Symphony in Russia Made a Great Impression

By RUDOLPH ELIE

It may be emphatically be said that the vitis of the Boston Symphony Orchestra to Leningrad and Mocow was the most significant gesture of friendship between the American people and the Russian people since the American Army and the Russian Army met so cordially in the closing phases of World War II. It may even be said to be more significant, since that meeting involved only the military cordiality of the Russians was quickly smothered in orders from above: the Russian soldiers themselves were eager to be friendly but instantly obeyed the new policy line, as they do all policies directed by their leaders. But for roughly 20,000 Russians in a series of five concerts to come in contact with an orchestra so vastly different in character from their own and, in many ways, so vastly superior, was to provide them with food for thought for many months to come.

The reason for the difference and the superiority is not that the Americans are in any way superior to the Russians as musicians. The Russians are a highly musical people, as the ranks of our musical virtuosos testify, and it may not be said our musicians are higher in attainment. Two facts, however, are clear enough in contrasting a Russian orchestra and the Boston Symphony. The first is that the Russians instrumentalists are severely hampered by generally inferior musical instruments. In the severe shortage of violin makers and repairers, stringed instruments are in poor condition. Strings are in short supply, too, and of most inferior quality; the Russian musicians who were provided with strings by the Boston men (who had taken along many extras for just such a purpose) were astonished by them.

Brass instruments are also inferior, and a good many mutes in use by Western orchestras are simply not known. I was told of plastic clarinets and oboes of poor quality, of slower actions in keys, of mechanisms that didn't work well and so on. In contrast to the instruments of the Boston Symphony, Russian instruments are poor, indeed, and poor instruments limit both the virtuosity of an orchestra and its tonal qualities.

The second fact, which may be viewed as subjective, since it was my own observation and a relatively limited one at that, is that a Russian orchestra does not reflect the immense enthusiasm ours do. A musician is a relatively highly paid man in Russia; jobs are very competitive. But once accepted, a musician has a security unknown elsewhere. This is not to say he cannot be fired for incompetence, but he rarely is.

The consequence, which I observed during a performance of "Pique Dame" at the Bolshoi, is a certain lack-lustre in esprit de corps. The orchestra, and it was a very large one composed of members of the Moscow Orchestra Philharmonic, played well and sounded well, but it was a far cry from the brilliance, the elan, the tonal splendor and, not least, the extraordinary sense of togetherness found in the Boston Symphony.

Response Genuine

I had further opportunity to note the same lackadaisicle atmosphere in Communist Czechoslovakia. In Prague I went to a performance of Mozart's "Marriage of Figaro" in the very theater in which his "Don Giovanni" was given its world premiere. It was a gem of a place, and I couldn't have been more awed than to find myself in it. But the performance on the stage was simply too amateur and sloppy to be tolerated by any capitalist director, while that in the pit was merely competent, nothing else. And during the long tacet of the flutes in the third act, the two flutists got up, took snubbed-out cigarette butts from their music stand, put them in their mouths and sauntered out. On one occasion I was afraid the harpischordist was sound asleep, his head on the instrument desk. Such complacence, born no doubt of security, does not make for a glittering performance of music anywhere.

Now it must be clear that the astonishing response of the Russian audiences gave no indication whatever of having been arranged politically. There wasn't the slightest suggestion they were not doing their bit, so to speak. The 10-minute ovation resulting in two encores in Moscow, continued long after the orchestra had left the stage; Mr. Munch re-appeared six times on an empty stage. Perhaps the hardest listener of all was Maya, one of our interpretors, whom we at first called the Iron Maiden in view of her icy composure and unshakeable conviction that Russia was not only the most beautiful place in the world but the best. This point of view, becoming enough in anyone, was diminished by the fact that Maya had never seen another country and not any too much of her own. Yet she attended every concert, as did most of the other interpretors, and her enthusiasm for it was boundless; she murmured "wonderful, wonderful!" endlessly.

Quite aside from the impact of the orchestra as a musical body, which was so great as to be indescribable, there was the personnel itself. No body of men could have behaved better than these genial musicians of the Boston Symphony. There was not, to my knowledge, a single unpleasant incident involving the Americans as Americans with the Russians. On the contrary, the men, whose clothing presented an almost grotesque contrast to the shabby habilments everywhere encountered in Russia, performed countless acts of kindness and friendliness. As a body they were happy of face and alert of bearing and their joking and laughter among themselves was a constant source of amazement to the interpretors, for the Russian laughs very seldom, at least, in public. And during our visit to Russia we encountered a number of other "delegations," all but one from Iron Curtain countries, and their glumness was even more pronounced than that of the Russians.

Thus to have the mere contact of our people with theirs, on a level so friendly, so open, so providing of opportunity to share ideas and ask questions on either side, observed perhaps by some secret eye but never interfered with; to walk about and see and be seen as a member of Western society, confident, cheerful, obviously prosperous and in beaming good health (for the average Russian, though a very healthy looking individual, does not seem to radiate it), was an incomparable gesture of good will. That the tour itself cost the American people the sum of $150,000 from the President's Fund is insignificant; it was clearly the greatest value in international relations the American people ever bought, though it must not be forgotten that the Russians themselves paid the entire cost of the visit to the Soviet. If the Boston Symphony was instrumental in breaking the ground, and if additional American attractions of a cultural nature are invited to follow suit, it could well lead to the first glimmer of light in our relationships.

THE ROVING EYE

By RUDOLPH ELIE

Russia, at Last; The Climax at Hand

LENINGRAD, WITH THE BOSTON SYMPHONY ORCHESTRA—The face of Russia appeared below us, a misty green carpet emerging gently from the rippled sea, 8000 feet straight down. It was a flat wilderness of woods and marshes, with neither road nor habitation visible. The plane, a Russian version of the two-engined Convair, hummed on its course for Leningrad while its occupants sat as if numb at the turn of events. Over *Russia?* It didn't seem possible.

The events of the previous 11 days, during which the Boston Symphony orchestra had given concerts in Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm and Helsinki, had not diminished in anyone's mind the central fact that the Russian days ahead were to be the real climax of the tour. Aside from the individual imaginations all at work simultaneously, each perhaps with its own special image of Russia and the Russian people, there had long been the additional stimulation of endless speculation. One said this, another said that, one thought this, another thought that. None knew anything, save that the Russians were to provide air transportation in six flights from Helsinki and, as well, apparently, to provide hotels, all meals and pin money in rubles.

Elite of Russia

It was left to Isaac Stern, the violin virtuoso recently returned from enormous successes in several Russian cities, to set the final stage. He appeared following a rehearsal in Usher Hall in Edinburgh shortly before we were to embark for Copenhagen, and spoke to the men. He couldn't have been more reassuring. He said that musicians and artists are the elite of Russia; that we would be treated with every courtesy and hospitality.

"They will ask many questions," he said, "what you are paid, do you own a house, have you a car and so on. Answer them as straightforwardly as you can, but don't make a speech. Be yourselves but under no circumstances discuss politics. Keep your private papers on your person at all times and talk quietly. You can walk anywhere you want to and photograph everything."

He talked for perhaps 15 minutes and was peppered with questions for another 15. Could film be bought? (Yes, on Gorki street in Moscow). Were there any good restaurants? (Yes, two or three, but it would cost 10 to 20 dollars or more a person to eat in them). How about souvenirs? (Almost nothing to buy, and what there is, is priced out of the market in the exchange of four rubles to the dollar). How are the Russian planes and pilots? (As good as any anywhere).

So there were the concerts in Copenhagen, in Oslo, in Stockholm and in Helsinki, each in widely contrasted halls, some acoustically fine, others very poor. But the receptions were not contrasted: all had in common an ovationary quality Boston has never heard, let alone imagined. There were the sightseeing trips through the famous places of these beautiful Scandinavian countries, and visits to restaurants and historical sights. There were parties of dinners-out in such places as Stockholm's "Golden Peace," where Bostonians locked arms with Swedes at a long table in a cellar, and bellowed Swedish songs, and receptions in American embassies (consisting mostly of standing around and not meeting anyone). And, of course, the continual searching for bargains and souvenirs and novelties in the shops everywhere. But there was always Russia ahead.

Focus of All Eyes

The sight of the first Russian airplane, as it came in for a landing at Helsinki while the men of the orchestra were standing round in the airport, customs, caught the special focus of all eyes. It landed all right and taxied safely in: It seemed to some a grateful miracle it could do so or, for that matter, could fly at all, for the average American is inclined to view foreign-made planes dubiously . . . and Russian-made planes most dubiously of all. Subsequent events were to adjust this notion, but the first contact was clearly one of great concern.

It was not seven in the morning when those of us on the first of the six flights to Leningrad boarded a bus and cleared for the Helsinki airport. There, on the apron, stood a Russian plane, almost undistinguishable from the Convair save for its markings: the red square of red Russia on the tail, the legend "Aeroflot" on the nose. We passed through the airport without red tape, climbed the platform, and took places in the plane. A Russian steward saw us in, but there was no sign alight on the bulkhead telling us to fasten our seat belts or to cease smoking. However, well trained in these matters, we had done so automatically. Within a minute or two two Russians pilots in blue uniforms came aboard, strode up to the control compartment without a backward glance and closed the door. Almost immediately the engines turned over and the plane moved to the runway.

There it turned abruptly and, without the extended warm-up period and the cheeking of this and that we are accustomed to on the apron, took off in a great burst of power, rose above the Gulf of Finland and headed east. It had now crossed to the Russian mainland beyond and Leningrad was but 45 minutes away. We looked out of the windows, forgetting we had had no breakfast (and would get none until we reached wherever we were going) and stared at the face of Russia below us. Its inscrutability was nearly paralyzing

THE BOSTON HERALD
WEDNESDAY, SEPTEMBER 19, 1956

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AUX CONCERTS DE L'ORCHESTRE DE BOSTON

"PRAVDA"
14-9-1956

Parmi les événements les plus intéressants de notre vie musicale des dernières années, la place prépondérante revient, sans aucun doute, aux concerts de l'Orchestre Symphonique de Boston. les tournées en Union Sovétique de l'un des meilleurs ensembles symphoniques du monde, ont coincidés avec son 75-me anniversaire. Nombre d'éminents chefs d'orchestre ont travaillé avec cet orchestre, l'enrichissant de leur expérience et de leur maîtrise. Citons parmi eux Arthur Nikish, Karl Muck. Serge Koussevitsky, lequel dirigea cet orchestre pendant 25 ans, Pierre Monteux et enfin son chef actuel, Charles Munch.

L'orchestre de Boston est composé de musiciens de premier ordre-, d'artistes et de virtuoses dans le plein sens du mot. Tous ses groupes- les cordes, les bois, les cuivres, la percussion,- composent un ensemble d'une cohésion rare. La sonorité unifiée de tout l'orchestre est aussi bonne que la sonorité de chaque soliste. C'est un ensemble véritablement artistique, qui est parvenu à ce degré de maîtrise, lorsque les difficultés techniques cessent d'exiter et que toute l'attention se concentre sur la solution de problèmes artistiques; lorsque, dans les épisodes les plus ~~tendres~~ puissants et les plus forts de la musique, la sonorité reste aussi expressive que dans les épisodes les plus tendres, pareille à un murmure à peine perceptible; lorsque les traits et les nuances de l'exécution sont travaillés comme ne le sont généralement que les ensembles de musique de chambre.

Est-t-il nécessaire de parler du rôle énorme qui revient à celui qui dirige l'orchestre, à son chef, pour parvenir à de tels résultats! Charles Munch est un grand artiste et un grand maître, exécutant avec la même perfection les oeuvres des grands maîtres du passé et la musique contemporaine. Si l'on essaye d'analyser la force conquérante de Charles Munch, on voudrait dire en premier lieu que cette force se combine à un souffle puissant qui englobe toute l'oeuvre du premier au dernier son, tous les détails jusqu'aux plus petits. Mais l'art suprême, l'essentiel, sans aucun doute, c'est que Munch est un artiste et un être humain, plein de sentiments profonds et sincères, doté d'un intellect puissant et d'une âme étonnamment jeune.

Nombre d'entre nous se souviennent de Pierre Monteux à l'époque de ses concerts à Moscou, vers le milieu des années 20. L'un des plus grands chefs d'orchestre francais, il a consacré beaucoup d'années à l'orchestre symphonique de Boston et participe constamment maintenant à ses tournées. De même que Charles Munch il allie une compréhension profonde de la musique classique à un vif intérêt pour l'art contemporain.

Au cours des trois concerts donnés à Moscou (le premier et le troisième dirigés par Munch et le deuxième par Monteux). l'orchestre de Boston a interprété un vaste programme varié, comprenant des oeuvres classiques du XIXème siècle et de la musique de notre temps.

Parmi les oeuvres classiques, signalons en premier lieu la 3-ième Symphonie (Héroique) de Beethoven. Cette Symphonie bouleversante par son ampleur, par la puissance de l'élément héroique, connait la destinée de nombreuses oeuvres géniales, qui, en raison d'interprétations trop fréquentes, et, hélas, loin d'être toujours parfaites, commencent littéralement à ternir, à perdre de leur vigeur et de leur fraîcheur. Il faut avoir un don vraiment exceptionnel pour rendre à l'oeuvre sa beauté première et sa force agissante.

Charles Munch y est parvenu pleinement: nous avons entendu un véritable Beethoven, le héraut des grandes ifées humanitaire, le chantre de la beuté et de la liberté, conduisant vers son idéal par la voie ardue, mais lumineuse de la lutte héroique.

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Les deux Symphonies de Haydn, la "Surprise" en sol-majeur (Pierre Monteux), et la Symphonie No 102 en si-bémol-majeur (Charles Munch) furent exécutées avec une recherche extrême, la simplicité, l'optimisme et l'humour populaire assez lourd, propres au compositeur. Monteux dirigea merveilleusement aussi la Septième Symphonie (Grande symphonie en do-majeur) de Schubert.

La musique contemporaine fut représentée pa la Deuxième Suite de Maurice Ravel, extraite du ballet de "Daphnis et Chloé", par le "Don Juan" de Richard Strauss et le poème symphonique de Paul Dukas "L'Apprenti Sorcier". Toutes ces oeuvres furent dirigées par Munch. C8est là que son immense talent put se déployer dans toute son ampleur.

Son interprétation de la Suite de Ravel a admirablement démontré combien superficiels et exclusifs sont les critiques enclin à ne voir en Ravel que le maître inégalé du coloris de l'orchestre, le créateur de sonorités magiques. Or bien entendu, Ravel est grand avant tout par sa force vitale, triomphante, et non pas seulement par la beauté et la richesse de sa forme musicale. Ses meilleures oeuvres, notamment "Daphnis et Chloé", sont comme des rayons de soleil, qui aveuglent et en même temps irradient une énergie vitale. Et c'est présisément cette richesse intérieure, la vitalité de la musique de Ravel que le chef d'orchestre a si prestigieusement révélée. C8est avec une fougue ardente que fut exécuté le "Don Juan" de Strauss, si difficile pour un orchestre, et enfin, tel un brillant feu d'artifice, retentit le poème captivant de Dukas, "L'Apprenti Sorcier". On ne saurait oublier non plus avec quelle virtuosité et quelle fougue l'orchestre exécuta (en bis) sous la direction de Pierre Monteux, un fragment de l'opéra de de Richard Strauss, "Le Chevalier à la Rose".

Il faut parler séparément des oeuvres des compositeurs Américains: la Sixième Symphonie de Walter Piston, "L'Elégie"de H. Hanson, .a Symphonie-Ode de Copland (sous la direction de Munch), et la "Deuxième Symphonie" de Paul Creston (sous la direction de Pierre Monteux).Nos Hôtes de Boston ont bien fait de nous donner autant de musique moderne. Nous devons les en remercier, car nous devons reconnaître que la musique moderne Américaine n'est pas assez bien connue d'un grand nombre de nos auditeurs.

Walter Piston (que nous connaissons grâce à son poème souvent exécuté avec succès "L'extraordinaire flutiste"), a écrit sa Sixième Symphonie, il y a tout juste un an, spécialement pour le 75-me jubilée de l'orchestre de Boston. Cette oeuvre vient confirmer notre idée , que le compositeur est un bon maître d'orchestration,pouvant se servir aisément de la forme symphonique. Si sa musique manque quelque peu d'éclat et de relief mélodique individuel, en revanche elle se développe naturellement et avec conviction, et possède un véritable tempérament et fantaisie artistiques. C'est la deuxième partie de la Symphonie, un Scherzo d'une virtuosité extrême, ainsi que la troisième partie, extrêmement concentrée, atteignant une grande force dramatique, qui nous ont laissé la meilleure impression.

Creston de même que Piston, appartient à ce groupe de compositeurs Américains modernes, ayant en commun leur conception sérieuse de l'art, leur tendance opiniâtre à s'opposer à un modernisme extrêmiste et à développer les traditions vitales de la musique classique. Sa Deuxième Symphonie en deux parties est particulièrement attirante dans sa deuxième partie, remplie de rythmes audacieux et acérés, inspirés apparemment par les particularités de la musique populaire nègre. Dans la conclusion de cette partie, le compositeur a merveilleusement su combiner un canevas âprement rythmé et une mélodie captivante et ample.

"L'Elégie" de Hanson est une oeuvre soncère et poétique, mais dont la la musique manque d'éclat et le style de fermeté. La Symphonie de Copland a produit une impression pénible; c'est une oeuvre artificielle dans laquelle abondent des sonorités exagérément complexes et forcées, des effets orchestraux grossiers et peu naturels, des rythmes convulsifs. Nous connaissons Copland comme un musicien intelligent, instruit et doué, et en écoutant cette oeuvre, nous avons pu, une fois de plus, nous convaincre de l'influence nuisible qu'exerce sur certain compsiteurs la tendance erronée à se diriger à tout prix vers ce qui est nouveau et inusité.

Les trois concerts de l'orchestre de Boston ont connu un extraordinaire succès. Le public, parmi lequel on pouvait voir presque tous nos plus grands musiciens, a exprimé par de tumultueux applaudissements sa reconnaissance sincère aux hôtes, dont l'art lui procura une véritable délectation.

Dm. Kabalevski

SOVIETSKAIA KOULTOURA 11-9-1956

LES CONCERTS DE L'ORCHESTRE DE BOSTON

Les manifestations du célèbre orchestre symphonique de Boston, ont procuré une joie immense aux amateurs de musique. Dirigé pendant 25 ans par le remarquable chef d'orchestr S.A. Koussevitzky, l'orchestre de Boston a assimilé les qualités et les principes artistiques, ainsi que le talent d'interprétation de cet éminent musicien.

J'ai eu la chance, au début de mon activité musicale, de travailler sous la direction de Koussevitzki en qualité d'assitant et je me souviens qu'il réclamait toujours de la mélodie dans l'exécution et disait que "la musique, c'est du chant". C'est précisément cette résonnance mélodieuse, expressive et pleine d'émotion du jeu de l'orchestre de Boston tout entier, et chez chacun des exécutants, qui est insontestablement une de ses grandes qualités.

La seconde qualité de l'orchestre est sa cohésion dans l'exécution et sa manière de jouer. Il est absolument évident que tout orchestre joue avec un soin particulier au cours d'une tournée. Mais les artistes de l'orchestre de Boston jouent avec légerté et aisance, comme si c'était un de leurs concerts ordinaires. Ils peuvent même se permettre certaines rudesses accidentelles, sans gêne aucune, et aussitôt après, dans le morceau suivant, aveugler et étourdir, par leur stupéfiante virtuosité.

La troisième qualit, peut-être la plus importante à notre époque, est l'extrême pureté de l'intonation, autrement dit l'harmonie de l'orchestre.

Bien entendu, toutes ces qualités ont été acquises au cours de longues années. C'est que l'orchestre existe depuis 75 ans. A coup sûr, un rôle énorme dans la formation des remarquables qualités artistiques de l'orchestre appartient à des musiciens de classe internationale, tels que Arthur Nikish, Karl Muck et d'autres, qui l'ont dirigé. Sur le plan professionnels et artistique, le niveau d'exécution des artistes de l'orch. est très élevé. On aimerait parler de tous. du prestigieux premier violon, Richard Burgin, qui dirige le groupe des premiers violons, où tous les artistes semblent égaux par la maîtrise et l'exécution, jusqu'au doigté qui est identique; de L'excellent groupe des second violons, comprenant d'excellents musiciens, jouant la partie réservée aux "seconds" violons (par le son, exécution et la technique ils ne se distinguent en rien des premiers); et enfin du merveilleux groupe des altos, ayant à leur tête Joseph de Pasquale.

On ne saurait passer sous silence le jeu du soliste violoncelliste Sam Maes, le son saillant et suave des contrebasses, la maîtrise prodigieuse de la flutiste Doriot Antony Dwyer, le jeu nuancé des hautbois, des clarinettes, des cors d'harmonie etc....

Un autre factuer encore qui joue un rôle capital dans la pureté et la résonnance de l'orchestre, sont les instruments. Tout le groupe des instruments à cordes des Bostoniens joue sur de merveilleux instruments italiens, parfois uniques. Quand aux instruments à vent et de percussion, ils sont tous de fabrication récente et les meilleurs.

Actuellement, c'est le prestigieux chef d'orchestre, Charles Munch, qui dirige l'orchestre symphonique de Boston. C8est un artiste résolu, fougueux, raffiné, d'une grande culture, connaissant parfaitement les possibilités de son orchestre, sachant captiver à la fois l'orchestre et les auditeurs.. La deuxième Suite de "Daphnis et Chloé" de Maurice Ravel retentit étourdissante et spontanée sous sa direction; l'Adagio de la 2-me Symphonie de Schumann, fut profondément émouvante par sa cantilène continue, pénétrée de romantisme, ainsi que le final éblouissant de la Symphonie de Haydn. "L'Apprenti Sorcier" de Paul dukas, fur exécuté avec unsouffle et une virtuosité extraordinaires. Quel que soit le morceau exécuté par l'orchestre, on sent toujours un contact étroit entre son chef et chacun des exécutants.

Il nous fut également agréable de saluer au pupitre Pierre Monteux, que nous avions entendu encore en 1926 aux concerts de la Philharmonie de Leningrad. Ce musicien est depuis longtemps lié à l'art russe; c'est lui, précisément, qui dirigea les spectacles du Ballet Russe de Diaghilev à Paris.

Les représentations de l'orchestre symphonique de Boston, marquent un événement considérable dans notre vie musicale. Cet orchestre a fait preuve d'une grande culture d'execution, de qualités artistiques élevées.

Les oeuvres de compositeurs Américains inconnus de nous, suscitèrent un très vif intérêt et notamment la Sixième Symphonie de Piston et la Deuxième Symphonie de Creston.Cependant il est dommage que le programme ne comportait aucune oeuvre de la musique classique Russe. Nous savons, notamment, que le répertoire de l'orchestre de Boston comprend des Symphonies de Tchaikovski. Combien il aurait été intéressant d'en entendre une exécutée par un tel orchestre.

Les concerts de l'orchestre symphonique de Boston à Moscou ont une fois de plus convaincu que le language de l'art musical, partant du coeur, est accessible à des millions d'individus et sert de stimulant puissant pour resserer les liens amicaux entre les peuples.

Alexandre Gaouk
Chef-d'orchestre.

LITERATOURNAIA GAZETTA 11-9-1956

L'ORCHESTRE DE BOSTON A MOSCOU

L'estrade de la Grande Salle du Conservatoire de Moscou, est dominée par le chiffre "75-ans", en fleurs d'automne éclatantes. C8est un signe d'acceuil adressé à l'orchestre symphonique de Boston en ces jours de son 75-me jubilée, alors qu'il accomplit une vaste tournée dans les pays d'Europe.

L'orchestre de Boston est numériquement le plus important de tous les groupes musicaux qui ont visité notre pays ces derniers temps; plus de cent musiciens de premier ordre, dirigés par Charles Munch et Pierre Monteux. Chacun d'entre eux est indispensable et irremplaçable dans cet ensemble d'une rare cohésion. Ses qualités précieuses, telles que sa discipline, unie à une grande liberté artistique, sont précédées par le long chemin parcouru par cet ensemble dirigé tour à tour par Artut Nikish et Serge Koussevitzky, Serge Koussevitsky, ce dernier, originaire de Russie, et qui pendant un quart de siècle dirigea cet orchestre, ainsi que par bien d'autres chefs d'orchestre éminents.

Le programme des concerts de l'orchestre de Boston était tout à fait intéressant et varié, bien qu'on pût regretter l'absence totale d'oeuvres musicales Russes ou soviétiques.

Les Moscovites ont pu entendre des Symphonies de Haydn, Beethoven, Schubert, des oeuvres de P. Dukas, Richard Strauss, Ravel, ainsi que des oeuvres peu connues de nous de compositeurs modernes et étrangers.

Le dernier concert des Bostoniens eu lieu le 9 Septembre. Mais on peut voir déjà des affiches annonçant les programmes des concerts de l'orchestre philharmonique de Londres. La saison ne fait que commencer, l'avenir nous réserve d'intéressantes rencontres, de nouvelles impressions marquantes.

SOVIETSKAIA KOULTOURA 13-9-1956

"J'AIMERAIS VENIR PLUS SOUVENT EN RUSSIE"

(Interview par Charles Munch)

" Les mots me manquent pour exprimer notre joie devant le chaleureux acceuil qui nous fut réservé en Union Soviétique. Nos rencontres avec les auditeurs soviétiques, pour lesquels il nous fut très agréable de jouer, nous ont procuré une énorme satisfaction".

C'est par ces mots que commença notre entrevue avec le chef d'orchestre symphonique de Boston, Charles Munch. Cette phrase fut prononcée d'une voix calme et correcte et au début il nous sembla que ce n'était pas autre chose qu'une"amabilité mondaine" dans la bouche d'un homme poli etmbim bien élevé. Mais cette impression se dissipa rapidement. Non, Charles Munch, était effectivement très content de la finesse artistique des mélomanes de Leningrad et de Moscou.. La conversation involontairement revenait sans cesse sur ce thème et chaque fois le chef d'orchestre de Boston affirmait que la tournée en Union Soviétique (l'entrevue se passait dans l'appartement de Munch à l'hôtel Métropole à Moscou, quelques heures avant son départ pour Prague) lui avait laissé le meilleur souvenir.

A notre entrevue participèrent Léonard Burkat, le secrétaire de Munch et le jeune compositeur soviétique André Echpai, On parlait tantôt le Russe tantôt l'anglais, tantôt l'allemand, tantôt le français, cherchant à trouver le terme le plus précis pour rendre telle ou telle pensée.

Nombre de questions artistiques furent abordées au cours de cette conversation amicale. Il s'est agi des thèmes se rattachant à l'évolution de l'art musical dans les deux pays, des causes de la popularité, et dans certains cas de l'impopularité de certaines oeuvres auprès du grand public(à ce propos, répondant à la question quelle était son opinion sur les différentes tendances musicales ultra-modernes à la mode dans certains milieux, Munch répondit brièvement, mais très nettement:"La musique- ce n'est pas du bruit, mais avant tout de la mélodie-"). Cet éminent chef d'orch. nous parle en détail de l'activité des orchestres symphoniques Américains. Ensuite la conversation roula sur les arrangements de Ravel, que Munch connut personnellement et qui, selon lui, aimait beaucoup la musique russe, les oeuvres de Moussorgski, et notamment ses "Tableaux d'une Exposition" ainsi que la symphonie en Si-mineur sur des thèmes russes, oeuvre de Debussy.

La conversation prit un tour extrêmement animé lorsqu'on demanda à Munch ses impressions sur l'oeuvre des compositeurs soviétiques. Il nous di que les oeuvres de Shostakovitch, Prokofieff, Khatchatourian et et Kabalevsky jouissaient d'une popularité particulière auprès des auditeurs américains. Personnellement Munch préfère les oeuvres de Prokofieff. Il est fier d'avoir été le premier à diriger le 2-me Concerto pour violon, de ce remarquable compositeur soviétique. Le répertoire de Munch comporte également les concertos pour piano et violon de Khatchatourian. Parmi les oeuvres de Shostakovitch, l'orchestre de Boston joue le plus souven la 7-me symphonie. Lorsque la conversation passa à la Dixième symphonie de ce compositeur, Munch nous dit que cette oeuvre suscita le plus vif intérêt des mélomanes américains.

"Malheureusement nous n'avons pas été les premiers aux Etats-Unis à exécuter la Dixième symphonie: c'est l'orchestre de la radio de New-York qui nous a battus de vitesse",-ajoute Munch.

Parmi les oeuvres de classiques russes ce sont les compositions de Tchaikovski que l'orchestre de Boston joue le plus souvent. La musique de ce grand compositeur russe retentit souvent dans ses concerts. Il est intéressant de signaler que le dernier enregistrement fait par l'orchestre est également une oeuvre de Tchaikovski, sa fameuse Quatrième Symphonie.

Charles Munch a déjà eu l'occasion de faire connaissance personnellement de certains musiciens soviétiques, Le jeu de David Oistrakh, qu'il a rencontré dans son pays, produisit sur lui une énorme impression (il a beaucoup regretté d'avoir "raté" Emile Guillels lorsque ce dernier était aux Etats-Unis.) Munch considère comme une musicienne remarquable Nelly Shkolnikova, avec laquelle il eut l'occasion, à l'époque, d'exécuter le concerto pour violon et orchestre de Tchaikovsky.

Charles Munch nous a dit que d'une manière générale, dans la mesure où cela lui est possible, il suit avec grande attention et vif intérêt le développement de la vie musicale en U.R.S.S. et qu'il connait assez bien la manière de jouer des grands orchestres symphoniques de notre pays. C'est l'orchestre philharmonique de Leningrad, dirigé par Mravinsky, qu'il préfère. Lorsque nous avons abordé les perspectives de l'expansion ultérieure des relations culturelles entre nos pays, il dit une fois rentré aux Etats-Unis, il déploiera tous ses efforts en vue d'organiser une tournée ~~des orchestres~~ de l'orchestre de Leningrad avec Eugène Mravinski, dans les salles de concerts des Etats-Unis.

A la question de savoir s'il aimerait diriger des orchestres soviétiques, le chef d'orchestre américain répond que si cette possibilité lui était donnée, elle marquerait à coup sûr l'un des plus grands événements de sa vie artistique. Bien d'autres questions furent abordees que nous ne pouvons citer toutes.ici.Il est beaucoup plus important de parler du thème qui domina tout cet entretien: l'élargissement et la consolidations des relations culturelles entre les peuples. Quel que fut le tour pris par notre conversation, ce thème revenait toujours, car cette question agite tous les hommes cultivés dans le monde entier. Charles Munch a invariablement souligné,qu'à son avis, les musiciens de tous les pays, y compris les Américains sont très désireux d'élargir les relations culturelles internationales, et que le mailleur moyen de les resserer,est le respect mutuel.

"Nous devons mieux nous connaître, les uns les autres,-dit le musicien américain.- "J'aimerais venir le plus souvent possible en Russie et j'aimerais que vos remarquables artistes soient nos hôtes fréquents".

"La Paix dans le monde entier- c'est vers quoi nous devons tous tendre, sans relâche."- C'est sur ces paroles que s'acheva l'interview de Charles Munch.

Y.OKOV

INT. POPOV

Concert of the Boston Orchestra

Yesterday in the Great Hall of the Filharmoniya

The first concert of the Boston Symphony Orchestra (USA), coming for a guest tour of the Soviet Union at the invitation of the Ministry of Culture of the USSR, took place yesterday in the Great Hall of the Filharmoniya.

The stage of the Filharmoniya was decorated with the flags of the USSR and the USA. Representatives of the Leningrad Filharmoniya warmly greeted their artistic brethern and presented bouquets of living flowers to the American musicians.

Before the beginning of the concert, the Boston Orchestra played the State hymns of the Soviet Union and the United States of America.

Responsible officials of the American Embassy in the USSR, coming from Moscow, attended the concert.

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The symphony season in the Great Hall of the Filharmoniya opened yesterday with a concert of the Boston Symphony Orchestra (USA) under the direction of its principal conductor, Charles Munch.

This year Leningraders have appraised at its true worth the mastery of individual representatives of the art of the USA - the outstanding violinist, Isaac Stern and the singer Jan Peerce. Now we have the opportunity to become acquainted with a great organization, the first foreign symphony orchestra to visit the Soviet Union.

The Boston Orchestra is one of the oldest in America. Among the leaders of this orchestra for the three-quarters of a century of its creative activity have been outstanding conductors - among them Arthur Nikisch, Karl Muck, Sergei ~~Kouss~~ Koussevitsky and Pierre Monteux. This year it observes its 75th year, celebrating it with a great jubilee tour of Europe.

The brilliant Third ("Eroica") Symphony of Beethoven, a monumental composition, unusual in its philosophical depth and passion, opened the first concert. It was performed in perfect tempo, nobly and simply. If one still sensed a certain lack of cohesiveness (nesobrannost'), if the coloration of tone was not yet found in new acoustic conditions, beginning with the funeral march, the conductor and orchestra completely mastered the hall. The scherzo and finale were played faultlessly. Charles ~~Mxx~~ Munch very expressively called forth the basic idea of the symphony, subordinating all movements to it, he very skillfully calculated its "emotional accumulation", thanks to which the symphony appeared before the audience wonderously compact in form, standing out in the conciousness like a sculptured monument.

Already after the first part the merits of the orchestra were clearly revealed; an excellent feeling of fhythm, an uncommon evenness of the sounds of all groups and the precise bowing of the string quintette (concertmaster Richard Burgen).

In the second part of the concert, the 6th Symphony of the contemporary American composer, Walter Piston, was performed. It is very difficult to define the merits of this rather complicated music on one hearing, but the middle movements showed themselves to be the most arresting: the second - a masterly, brilliant instrumental (and brilliantly played) scherzo and the third - a dramatic adagio with an expressive cello solo.

The second suite from the Maurice Ravel's ballet "Daphnis and Chloe", played in conclusion, turned out to be the real masterpiece of the program, Both the delicate poetical quality of daybreak and the firey rhythms of the dance were transmitted by the conductor with great expressiveness. The piece, exceptionally difficult in its technique, rhythm and texture is performed by the orchestra with enviable improvized lightness, as if one many-imaged musician played it. With bewitching artistry the first flutist of the orchestra, Doriot Anthony Dwyer, performs her great solo. At the insistent request of the audience for and encore, Dukas' fantastic scherzo "The Sorcerer's Apprentice" was played as an encore, which further strengthened the sympathy of Leningraders toward the members of the Boston Symphony Orchestra and its leader - conductor Charles Munch. Prolonged applause rewarded our guests for the esthetic pleasure which they produced and was and expression of friendly feelings toward the American people.

Ed, Grikurov
Honored Art Worker of
the RSFSR.

Vecherñii Leningrad

September 7, 1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

On the Concerts of the Boston Orchestra

Among the interesting events of our concert life or recent years, an outstanding place undoubtedly belongs to the appearances of the Boston Symphony Orchestra. The guest appearance in the Soviet Union of one of the best symphony orchestras in the world coincides with the 75th anniversary of its founding. Many outstanding conductors have worked with this orchestra, enriching it with their experience and craftsmanship. Among them should be mentioned Arthur Nikisch, Karl Muck, Sergei Koussevitsky, who headed the orchestra for 25 years, Pierre Monteux and, finally, its present leader, Charles Munch.

The Boston orchestra is composed of first class musicians, artists and virtuosos in the full sense of this word. All of its sections - strings, woodwinds, brass and precussion - make up an ensemlbe of rare evenness. The sonority of the whole orchestra together is just as good as the separate phonations of its soloists. It is a really artistic organization, which has achieved such a level of craftsmanship that technical difficulties of any kind have ceased to exist for it and all attention is switched to the resolution of artistic problems; when in the most powerful episodes of the music the sonority remains just as expressive as in tender episodes verging on a barely audible whisper; when the performance of shading and nuances is as fine as is usually the case only in chamber groups....

One should speak of the great role in the achievements of such results which belongs to the leader of the orchestra, the conductor. Charles Munch is a great artist and craftsman performing perfectly in equal measure either the works of the great masters of the past or the music of his contemporaries. If one tries to define what constitues Charles Munch's conquering strength, one wants first of all to say: this strength consists of the combination of tremendous expression enveloping a work from the first to the last sound with utmost fineness of all, even the smallest of its details. But craftsmanship is craftsmanship and the important thing undoubtedly is that Munch is an artist and a man, full of deep and sincere feelings, possessed of strength of intellect and an astonishingly young spirit.

Many of us still remember Pierre Monteux for his concerts in Moscow in the middle of the twenties. One of the greatest French conductors, he for a number of years devoted himself to work with the Boston Symphony Orchestra and presently is a permanent participant in its guest tours. Just as Charles Munch, he combines the deepest understanding of classical music with a lively interest in comtemporary creativeness.

In the three concerts which took place in Moscow (the first and third conducted by Munch - the second by Monteux), the Boston Symphony Orchestra performed a large and varied program, including classical music of the 19th Century and music of our time.

Of the classical works performed by the orchestra, one must speak, first of all, of the Third ("Eroica") Symphony of Beethoven. This symphony, tremendous in its scope in its strength of heroic tension, has experienced the fate of many works of genius, which from too frequent and alas, by no means always perfect performance, begin as if to lose their luster, to lose their strength and freshness. And one needs a real gift to return to the composition its original beauty and streng h of influence.

~~Charles Munch managed~~ Charles Munch managed to do this in full measure; we heard the real beethoven, the herald of great humanistic ideas, the singer of beauty and freedom, leading to his ideals along the difficult buth shining path of heroic struggle.

Stylishly in the highest degree, the two Haydn symphonies: the "Surprise" Symphony in G Major (Pierre Monteux) and Symphony No. 102 in A-flat major were played with the ingenuousness, optimism and rather heavy national humor characteristic of the composer. Monteux also splendidly conducted the Seventh ("Great" C-major) Symphony of Schubert.

Music of modern times was represented by the Second Suite of Maurice Ravel's ballet "Daphnis and Chloe", Richard Strauss' "Apprentice". They played all of these works under the direction of Munch. This is where his great talent is displayed in all its breadth!

By his playing of Ravel, he magnificently shows how one-sided and superficial are those critics who are inclined to see in Ravel only an unsurpassed master of orchestral coloring, a creator of enchanting resonance. Certainly Ravel is great above all for his winning vital strength, and not only for the beauty and richness of his musical form. His better works, among them "Daphnis and Chloe", just like sunlight, blind and at the same time radiate vital energy. And it is just this internal content, the vitality, of Ravel;s music which the conductor exposes magnificently. Strauss' "Don Juan" which is most difficult for an orchestra, was played with fiery temperament and finally, like brilliant fireworks resounded Dukas' fascinating poem "The Sorcere's Apprentice". Nor can one fail to recall how masterly and with what temperament the orchestra, under the direction of Pierre Monteux, played a fragment from Richard Strauss' opera "Der Rosenkavalier" as an encore.

One must speak separately of the works of American composer: of Walter Piston's Sixth Symphony, of Howard Hanson's Elegy, of Aaron Copeland's symphonic ode (under the direction of Munch) and of Paul Creston's Second Symphony (under the direction of Monteux). Our Boston guests did well to show us so much of contemporary music. We should thank them for it since it is fitting to admit that modern American music is insufficiently well-known to broad circles of our listeners.

Walter Piston (he is known to us for his repeatedly and successfully performed poem "The Incredible Flutist") wrote the Sixth Symphony only a year ago especially for the 75th concert season of the Boston orchestra. This work reinforces our impression of the composer as a fine master of orchestration who has completely mastered the symphonic form. And if his music is somewhat unsatisfying as to individual and bold melodic vividness, in any case it is developed naturally and convincingly without lack of real artistic temperament and imagination. The second movement of the symphony, a most masterly scherzo and the third movement, which is concentrated and in its developement, reaches great strength of dramatic effect, are the most impressive.

Creston, like Piston, joins that group of contemporary American composers who are united in their serious relations to art and in their persistent efforts to resist the extremes of modernism and to develop the vital traditions of classical music. His Second Symphony in two movements is expecially attractive in its second movement, full of brave and sharp rhythms, drawn, obviously, from the distinctiveness of Negro folk music. In the conclusion of this movement the composer masterfully united the sharp rhythmical fabric with a broad and attractive melody (melodika).

Creston, like Piston, joins that group of contemporary American composers who are united in their serious relations to art and in their persistent efforts to resist the extremes of modernism

Henson's Elegy is a sincere and poetic work, but not very clear in its music and indefinite in style, Copeland's Symphonic Ode, an artistic work, abounding in deliberate, extremely over-complicated sounds, coarse and unnatural orchestral effects and convulsive rhythms, created a painful impression. We know Copeland as an intelligent, cultivated and gifted musician, and, hearing his work, we are again and again convinced of the pernicious effect which the false striving for novelty and the unusualy at whatever cost has on certain composers.

All three concerts of the Boston orchestra went over with great success. The public, among whom could be seen almost every one of our most prominent musicians, expressed by stormy applause its sincere gratitude to our guests who gave it such genuine pleasure by their art.

Dm. Kabalevskii

Pravda, September 14, 1956
Translated by: Roye L. Lowry
Checked by: William N. Turpin

Concert of the Boston Symphony Orchestra

The arrival of the Boston Symphony Orchestra is a significant event in the musical life of our city. One of the oldest and most popular orchestras in the USA, the Boston orchestra systematically conducts a great musical-propagandistic work. At present it is marking the 75th anniversary of its founding by a European tour.

The Boston orchestra is an orchestra of a magnificent school and glorious traditions. It is enough to mention that its leaders have been the remarkable Hungarian conductor, Arthur Nikisch (1889-1893), the illustrious German director Karl Muck (1906-1908) and 1912-1918), famous for his performance of Wagner, and many other outstanding musicians.

The Boston orchestra has important and many-sided connections with Russian musical culture. For the span of a whole quarter of a century (1924-1949) its artistic director was the gifted Russian conductor, bass player and musical worker, Sergei Koussevitsky, who became President of the musical section of the National Council of American-Soviet Friendship and who died in 1951. A.Glazunov and S. Prokof'ev appeared in the role of guest conductor of the Boston Symphony Orchestra. Among the members of the orchestra, several received their musical education in Russia. The first concert of the Boston Symphony in the overflowing Great Hall of the Filharmoniya took place with great success.

The audience greets the appearance of the illustrious orchestra and its present artistic director, the outstanding French conductor, Charles Munch, with friendly applause. Baskets of flowers are presented to the artists. The concertmaster of the first violins of the Leningrad Filharmonia Shpil'berg and Charles Munch exchange mutual greetings. The audience stands when the orchestra plays the national anthems of the USSR and the USA with great animation.

Already in the first number of the program - in the Third ("Eroica") Symphony of Beethoven - the orchestra showed its first-class, precise craftsmanship. The purity of line and intonation, the carefully adjusted balance of orchestral groups, the harmony and restraint of resonance, avoiding all coarseness and clamor, the clarity and the production of rhythms deserves the highest rating. We note, incidentally, that the placing of the orchestra on the stage (with the dispersion of the brass and percussion (sections) not customary with us can hardly fail to attract attention since its acoustic merits are undoubted.

One can argue with Charles Munch's interpretation of this Beethoven symphony. In this interpretation the beauty of particular moments prevails over the dramatic aspiration. We note that a similar interpretation of Beethoven in general is peculiar to French conductors. The heroic-pathetic interpretation of Beethoven's music is closer to us (for example, the performance of his Third Symphony by the German conductor, the late Hermann Abendrot).

But along with this one cannot fail to give credit to the high nobility of emotion, to the plastic (in the spirit of the French classical composer Berlioz) lucidity and sincerity with which Charles Munch reproduces the deathless music of Beethoven.

In the performance of Beethoven's Third Symphony the orchestra made a brilliant display of the verstility and elegance of its musical resources. Certain genre moments of the finale sounded especially good.

Heard with interest in the second part of the concert was the Sixth Symphony (1955) of the to us almost unknown American composer, Walter Piston, who received his musical education in Grance. A whole series of moments in this symphony are not far from being forced and dry, but in Piston's music the manly energy, the healthy sensatiion of life, and now and again wit often attract attention. It is not without reason that the rhythmical and intonationally whimsical scherzo gave rise to applause by the audience.

The second suite from Maurice Ravel's ballet "Daphnis and Chloe", played in the conclusion of the program was a genuine festival of art. Here Charles Munch was completely in his element. Ravel's score, sparkling with unusual richness of coloring, was reproduced by the orchestra with great spirit. This pure euphony of Ravel in which form is completely constructed of the confrontation, the blending and the movement of sound colors are inspiredly and freely reproduced.

The audience greeted the poetic picturesqueness of Ravel, Charles Munch and the orchestra with a fervent ovation. They also rejoiced in the delicate craftsmanship of the first flutist of the orchestra, Doriot Dwyer, whom Munch presented to the public.

Yu. Kremlev

Leningradskaya Pravda
September 8, 1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ! ПРОЛЕТАРІ ВСІХ КРАЇН, ЄДНАЙТЕСЯ! ПРОЛЕТАРЫ УС[illegible]ІН, ЕДНАЙЦЕСЯ! БУТУН ДУНЁ ПРОЛЕТАРЛАРИ, БИРЛАШИНГИЗ!
БАРЛЫК ЕЛДЕРДІН ПРОЛЕТАРЛАРЫ, БІРІГІҢДЕР! [illegible] БУТУН ӨЛКӘЛӘРИН ПРОЛЕТАРЛАРЫ, БИРЛӘШИН! VISŲ ŠALIŲ PROLETARAI, VIENYKITĖS!
ПРОЛЕТАРЬ ДИН TOATE ЦЭРИЛЕ, УНИЦЬ-ВЭ! VISU ZEMJU PROLETARIEŠI, SAVIENOJIETIES! БАРДЫК ӨЛКӨЛӨРДҮН ПРОЛЕТАРЛАРЫ, БИРИККИЛЕ! ПРОЛЕТАРХОИ ХАМАИ МАМЛАКАТХО, ЯК ШАВЕД!
[illegible] ӘХЛИ ЮРТЛАРЫН ПРОЛЕТАРЛАРЫ, БИРЛӘШИҢ! KÕIGI MAADE PROLETAARLASED, ÜHINEGE!

Год издания 40-й

ИЗВЕСТИЯ
СОВЕТОВ
ДЕПУТАТОВ
ТРУДЯЩИХСЯ
СССР

№ 221 (12219)
СУББОТА
15
СЕНТЯБРЯ
1956 г.

Цена 20 коп.

Концерты Бостонского симфонического оркестра

Бостонский симфонический оркестр отмечает в этом году семидесятипятилетие своего существования. Он работал с первоклассными дирижерами — такими, как Артур Никиш, Карл Мук, Пьер Монтэ, Сергей Кусевицкий, Чарльз Мюнш, накопил большой репертуар и выдвинулся в число лучших симфонических оркестров США. Естественно, что его концерты в Москве и Ленинграде вызвали живой отклик нашей общественности.

Два концерта прошли под управлением Чарльза Мюнша — главного дирижера оркестра, музыканта большого дарования и мастерства, уже давно известного у нас по записям и радиоконцертам.

Наиболее капитальным номером программ Чарльза Мюнша явилась Героическая симфония Бетховена, сыгранная с подъемом и верным чувством стиля. Дирижер показал себя вдумчивым исполнителем классической музыки и в си-бемоль мажорной симфонии Гайдна, полной задора, искрометного юмора и прозвучавшей во всей своей прелести.

Столь же убедительно трактует Чарльз Мюнш и произведения композиторов нашего века. Здесь прежде всего надо сказать о сюите из балета «Дафнис и Хлоя» Равеля, замечательной по богатству красок, по ярким ритмическим контрастам. Чувствовалось, что дирижер находится в родной музыкальной стихии и что он достиг полного взаимопонимания с оркестром, также увлеченным этим произведением. Темпераментным было и его исполнение симфонической поэмы «Дон-Жуан» Р. Штрауса и блестящего, остроумного скерцо «Ученик чародея» Дюка, написанного на сюжет известной баллады Гете.

С Бостонским оркестром к нам приехал и дирижер Пьер Монтэ.

В широком, эпическом плане проводит Пьер Монтэ Седьмую симфонию Шуберта, о которой В. Стасов писал, что она «истинно гениальна по вдохновению, по силе, по порыву, по красоте, по выражению «народности» и «народной массы» в первых трех частях». Мы действительно чувствовали в исполнении французского дирижера широту песенного дыхания (особенно в монументальной первой части и во второй, полной мелодического обаяния). Пьер Монтэ исполнил и гайдновскую симфонию «Сюрприз», исполнил законченно, с большим вкусом, изяществом и разнообразием тонких оттенков звучания.

Среди произведений американских композиторов, включенных в программу концертов, хочется выделить две симфонии — Пистона и Крестона.

В первой из этих симфоний явственно выделяется скерцо, блестяще инструментованное, полное неожиданных контрастов звучания. Впечатляет и третья, медленная часть симфонии. Что же касается первой и последней частей, то хотя они и свидетельствуют о технической опытности автора, но в целом представляются нам менее удачными, неровными. Думается, что они не раскрывают полностью возможностей композитора, которого мы знаем и по другим интересным произведениям.

Оригинально задумана симфония Крестона, основанная на сопоставлении двух частей (интродукция и песня — интерлюдия и танец). В этой партитуре ощущаются влияния импрессионизма. Но мелодическое дарование композитора проявилось в лирической первой части, которая написана прочувствованно и составляет контраст с несколько угловатой музыкой второй части, проникнутой современными танцевальными ритмами.

Концерты Бостонского симфонического оркестра имели в Москве и Ленинграде успех. За последний год значительно выросли и окрепли советско-американские музыкальные связи. В нашей стране гастролировали труппа «Эвримен опера», скрипач Исаак Стерн и певец Жан Пирс, продемонстрировавшие достижения исполнительского искусства США. Все они нашли теплый прием. Так же сердечно приветствовались за океаном выступления советских музыкантов Эмиля Гилельса, Давида Ойстраха и Мстислава Ростроповича. Это отрадные факты. Язык музыки не требует перевода; он помогает нам лучше узнать и понять друг друга. Взаимные гастроли советских и американских музыкантов служат делу мира, делу укрепления взаимопонимания между народами.

И. МАРТЫНОВ.

The Concerts of the Boston Symphony Orchestra

The Boston Symphony Orchestra this year is marking the seventy-fifth anniversary of its founding. It has worked with first-class directors, such as arthur Nikisch, Karl Muck, Pierre Monteux, Sergei Koussevitsky, Charles Munch, it has built up a large, repertoire and it has been notable among the better orchestras of the USA. It is natural that its concerts in Moscow and Leningrad aroused the lively response of our public.

Two concerts were held under the direction of Charles Munch - the orchestra's principal conductor, a musician of talent and craftsmanship, already long well known among us by his recordings and radio concerts.

The most important number of the programs of Charles Munch was Beethoven's Erioca Symphony., played with animation and a true feeling of style. The conductor also showed himself to be a thoughtful performer of classical music in Haydn's B-flat major symphony, full of fervor, sparkling humor and reverberating in all its charm.

Charles Munch just as convincingly interprets the works of composers of our century. Here first of all it is necessary to speak of the Suite from Ravel' ballet "Daphnis and Chloe", remarkable for its wealth of colors, for its striking rhythmical contrasts. One feels that the conductor is in his native musical element and that he achieves complete mutual understanding with the orchestra [which is] also carried away in this rendition. Spirited also were his performances of the symphonic poem "Don Juan" by R. Strauss and the brilliant, witty scherzo "The Sorcerer's Apprentice" of Dukas, written on the theme of Goeth's well-known ballad.

Conductor Pierre Monteux also came to us with the Boston Symphony Orchestra.

In a broad , epic plan, Pierre Monteux conducts Shubert's Seventh Symphony, of which V. Stasov has written that it "is truly great in inspiration, in strength, in gusto, inbbeauty, in the expression of "national character" and of the "popular masses" in the first three movements." In the performance of the French conductor we really felt the breadth of song-like espression (especially in the monumental first movement and in the second, full of melodic fascination). Pierre Monteux also conducted the Haydn "Surprise" Symphony, perfectly performed with great taste, elegance and a variety of fine nuances of sound.

Among the works of American composers included in the program of the concerts, I want to single out the two symphonies - Piston's and Creston's.

In the first of these symphonies, clearly notable is the scherzo, brilliantly orchestrated, full of unexpected contrasts of sound. The third, slow movement of the symphony also creates an impression. As far as the first and last movements are concerned, although they testify to the technical proficiency of the composer, on the whole they seem to us less successful, uneven. One thinks that they do not disclose the full possibilities of the composer, whom we know for other interesting works.

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Creston's original, well-conceived symphony, is based upon the confrontation of the two movements (introduction and song - interlude and dance). In this score one senses the influence of impressionism. But the melodic talent of the composer becomes apparent in the lyrical first movement, which is written with deep feeling and makes a contrast with the somewhat awkward music of the second movement, imbued with contemporary dance rhythms.

The concerts of the Boston Symphony Orchestra were successful in Moscow and Leningrad. Soviet-American musical connections have grown and strengthened considerably during the past year. The "Everyman Opera" troupe, Isaac Stern, the violinist, and Jan Peerce, the singer, have made guest appearances here, demonstrating the achievements of the art of performance in the USA. All of them found a warm reception. Likewise the appearances of Soviet [illegible] musicians Emil Gillels, David Oistrakh and Mstislav Rostropovich were greeted heartily on the other side of the ocean. These are gratifying facts. The language of music does not require translation; it helps us to know and to understand one another better. The mutual guest tours of Soviet and American musicians serve the cause of peace, the cause of strengthening mutual understanding among peoples.

I. Martynov

Izvestiya, September 15, 1956

Translated by: Roye L. Lowry

Checked by: William N. Turpin

Concerts of the Boston Orchestra

The appearances of the famous Boston Symphony Orchestra gave enormous pleasure to music lovers. Directed, for the course of 25 years by the remarkable conductor, Sergei Aleksandrovich Koussevitsky, the Boston orchestra grasped the qualities and artistic principles, and also the talent of interpretation of that outstanding musician.

At the beginning of work as a conductor, I was lucky enough to work under the leadership of Koussevitsky as his assistant and I recall how he always demanded melody in performance and said, "music is song." Just this emotional, expressive melodious sound in the playing of the Boston orchestra both as a whole and of each of its members individually is indisputably one of its greatest virtues.

A second quality of the orchestra is its playing and manner of making music. It is quite clear that every organization plays especially carefully during a guest performance. But the artists of the Boston orchestra made music easily and without constraint, as though it were their usual concert. They might even permit themselves certain accidental unevennesses, being not at all embarrassed by this and in the very next number dazzle and utterly surprise [the audience] by [their] striking virtuosity.

The third and perhaps the most important quality in our time is the utmost purity of intonation, that is, the harmony of the orchestra.

Of course, all these qualities were acquired over many many years. After all, the organization has existed for 75 years. And undoubtedly musicians of world class such as Arthur Nikisch, Karl Muck and others who have directed this orchestra have played a tremendous role in the formation of the excellent artistic qualities of the orchestra. Professionally and artistically the performing personnel of artists of the orchestra is very high. Here I want to talk about every one, about the excellent concertmaster of the orchestra, Richard Burgin, heading a group of first violinists in which all the artists are as if equal in their mastery and manner of performance even to the same fingering by all the violinists; about the splendid group of second violins into which go excellent musicians, playing the part of the second violins, but not"second" violins (in sound, manner, and technique they are in no wise distinguishable from the first); about the wonderful group of violas evenly balanced in its composition, headed by concertmaster Joseph de Pasquale.

One cannot pass by in silence the playing of the cello soloist, Samuel Mayes, the prominent and mellow phonation of the basses, the splendid craftsmanship of flutist Doriot Anthony Dwyer, the expressiveness of the oboes, clarinets, French horns and so forth.

Yet another factor which has a decisive significance in the question of phonation and purity of harmony are the instruments. The whole string section of the Bostonians plays on splendid, at time unique, Italian instruments. As far as the woodwinds and percussion instruments are concerned, all these are the latest models besides [being] of the best quality.

The excellent conductor, Charles Munch, leads the Boston Symphony Orchestra at the present time. He is a strong-willed, spirited, graceful artist of great culture, thoroughly knowing the possibilities of the organization, knowing how to enthrall both the orchestra and the audience. Under his direction the Second Suite from M. Ravel's ballet "Daphnis and Chloe" resounded spontaneously and stnnningly, the Adagio from Schuman's Second Symphony, with its infinite cantilena and its moving romance and the fireworks-like Finale of Haydn's Symphony were deeply exciting. P. Dukas' "Sorcerer's Apprentice" was played with spirit and virtuosity. And whatever the orchestra played,one always sensed a close contact between conductor and each member of the organization.

It was also pleasant to see on the podium (lit. behind the conductor's stand) and to greet Pierre Monteux whom we heard in 1926 at concerts of the Leningrad Filharmoniya. This musician has been long connected with Russian music: He even conducted performances of the Russian ballet of Dyagilev in Paris.

The guest appearance of the Boston Symphony Orchestra is a significant event in our musical life. The organization demonstrated culture in performing and high artistic qualities.

The works of American composers unknown to us, expecially Piston's Sixth Symphony and Creston's Second Symphony were of great interest. Alnog with this it is too bad that there wasn't a single work of Russian classical music. We know in particular that the symphonies of Chaikovsky are in the repertoire of the Boston orchestra. How interesting it would have been to have heard on of them played by such an organization.

The appearances of the Boston Symphony Orchestra in Moscow again and again convinced [one] that the language of musical art, coming from the heart, is accessible to millions of people and serves as a powerful stimulant to the strengthening of friendly connections between peoples.

Conductor Aleksandr Gauk

Sovetskaya Kul'tura
September11, 1956

Translated by: Roye L. Lowry
Checked by: William N/ Turpin

September 12, 1956

CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA

(By E. Grosheva)

The State Anthem of the Soviet Union solemnly resounds. It is followed by the USA Anthem. Greetings, flowers, applause. . . .

Thus the Boston Symphony Orchestra which has come to our country on tour for the first time, began its first concert in the Soviet capital.

One of the largest American orchestras, it is marking the seventy-fifty anniversary of its existence this year. In honour of this date the orchestra is making a jubilee tour through Europe. It is composed of excellent musicians; several of them received training in Russian conservatories. One can point for example to the concert master of the first violins, Richard Burgin, well-known also as a conductor who is propagandizing Soviet music in America. At the conductor's stand the Boston Orchestra has seen the best musicians of the world - from Arthur Nikish to Serge Koussevitsky, who led the collective for 25 years.

To this serious school the orchestra owes its masterly virtuosity. The high culture of the ensemble, the irreproachable precision of technique, the smooth order, the strict rhythmic discipline are the necessary basis for every professional collective. The Boston Orchestra possesses all these Qualities. But the charm of its creative aspect is augmented by the rare beauty, the melodious sonority of the entire orchestra and its individual sections: powerful expression distinguishes the cantilena of the string quintette, the execution of the wood-winds captivates with its evenness and purity, the brass strikes one by its soft melodiousness. As a whole this is a single artistic organism, the entire attention of which is directed to the fulfilment of great musical tasks.

The mastery of the talented conductor, Charles Munch, French by origin, who has directed the Boston Orchestra for six years, should be given its due. One cannot agree entirely with the conductor in his interpretation of the Third ("Herioc") Symphony of Beethoven. The acquiline sweep of the first movement of the symphony perhaps requires more passion and force, the brilliant funeral march more unity and stern simplicity. But at the same time one cannot resist a feeling of delight with the wealth of colour and shades which the conductor finds in the Beethoven score. Munch is a true virtuoso; he brilliantly creates great dynamic crescendos which so emphasized the codas of the first movement and the finale of the symphony, polishes the contrasting episodes in a filigree manner, with maximum softness and at the same time with clarity of nuances. The remarkable scherzo of the Third Symphohy was played best of all, literally in one breath.

Charles Munch conducted two concerts with extensive programmes. "Don Juan" by Richard Strauss was played brilliantly; the 102nd Symphony of Haydn, in which the conductor was able to reveal the in eternal kinship with the symphonies of Mozart, resounded with great depth and finish of conception.

But the music of the French masters is the true element of the conductor. It is difficult to convey in words the impression created by the execution of the second suite from Ravel's Ballet "Daphnis and Chloe". This was a sparkling cascade of sounds, permeated with an almost bacchanalian energy of rhythm in the concluding number of the suite ("General Dance"). With the same vivid temperament, irreproachable sense of style, orchestral colour, polishing with care all the details (which programme music so requires), Charles Munch performed the well-known symphonic picture of Paul Dukas "The Sorcerer's Apprentice".

We heard with great satisfaction the London Symphony of Haydn, the "Surprise", in the concert of the venerable conductor Pierre Monteux. It is amazing how the 80 year-old master was able to convey all the charm of the chastity and freshness of the music of the great Austrian composer, which captivates by the clear national character of the images, by delicate, limpid orchestration. One of the most remarkable creations of Schubert - his Symphony in D-Major, was performed by the orchestra under the direction of Pierre Monteux with the same delicacy and noble restraint.

Pierre Monteux is an old friend of Russian music. This friendship dates from 1911 when Pierre Monteux became the principal conductor of the Russian Ballet performances organized in Paris by Dyagilev. The conductor also spread Russian Ballet in America. Pierre Monteux is also well-known to Soviet listeners by his tours in Moscow and Leningrad in the pre-war years. It should be regretted all the more that the Boston Orchestra did not include a single work of Russian classical or Soviet music in its programme.

The Boston collective and its leaders acquainted Moscovites with the symphonic works of modern American composers- Piston, Kreston, Hanson and Copland. For the most part this is music of high quality which attests to the significant orchestral culture of American composers, their sensitivity to the accomplishments of modern symphonic development. The scherzo and adagio from Piston's modern Sixth Symphony, a representative of the older generation of American composer, resounded magnificently. There was much beautiful music in the first movement of Kreston's Second Symphony. A number of colouristic treasures were of interest in Hanson's "Elegy", played with great subtlety by the orchestra under the direction of Charles Munch. The Symphony-Ode of Copland - a work in which, it appeared on first hearing, superficial orchestral effects predominate - was less sarisfying.

Moscow listeners warmly received the talented collective. Contact between the performers and the listeners deepened from concert to concert. High discipline and training enabled the orchestra in the course of 24 hours to appear in three concerts which included the most complicated works of classical and modern music. Moreover, the orchestra and its leaders responded unfailingly to the demands of the public, and played a great deal in addition to the programme. . . . .

In conclusion we should like to subscribe to the wish expressed by composer T. Khrennikov in his greetings to the orchestra, that the first meeting of Soviet listeners with the American orchestra serve as the basis for extensive creative contact and exchange of cultural forces between the Soviet and American peoples.

High Craftsmanship

It is frequently considered that it is in a certain sense easier for a widely-known artist who has already won popularity to appear before an audience since his name alone guarantees him a warm reception from his listeners. I doubt whether that is fair. It seems to me that the matter is just the reverse. A great artist knows perfectly well that the greater his fame as a creator, the more difficult it is to maintain it. Every appearance, every concert, especially if it takes place before a new audience, is transformed into a crucial creative examination. And listeners, especially listeners by profession, in such cases are extremely severe.

These thoughts completely naturally came to mind while awaiting the first concert of the Boston Symphony Orchestra in Leningrad. For all that how does this widely-known organization which has been seen behind the conductor's platform of Arthur Nikisch and Karl Muck, Aleksander Glazunov and Sergei Prokof'ev, Maurice Ravel and Georges Enesco play? What is the artistic character of an orchestra which for a quarter of a century was working under the leadership of Sergei Koussevitsky?

The answer to these questions became clear immediately after the first bars of Beethoven's "Eroica" Symphony, opening the concert program. Yes, certainly, the Boston Symphony Orchestra is an organization of great culture. And the conductor Charles Munch and the artists of the orchestra for the moment are somewhat restrained. In the accepted talk among musicians "they have not yet warmed up". But already immediately one is carried away by the precision of the bowing of the string section, by the splendidly developed feeling of the ensemble.

Charles Munch, the artistic leader of the Orchestra, who conducted his first concert in the Soviet Union on September 6, is a temperamental artist, in the highest degree endowed with the ability very important to a conductor of carrying along the performers with him by his conceptions.

From movement to movement Beethoven's Third Symphony sounded louder and louder. The celebrated "Funeral March" and especially the very difficult to perform masterly scherzo and finale were played magnificently.

Piston's Sixth Symphony opened the second part of the concert. This symphony is one of the latest works of a representative of the older generation of contemporary American composers. To judge an important, significant symphonic work on the basis of only one hearing is very difficult, as is known. But I do not think it would be a mistake to say right now that Piston's Sixth Symphony is a work on the whole significant and creatively interesting. It is not accidental that, despite established traditions, the hall began to applaud after the second movement of the original, witty, scherzo, which shows a great deal of rhythmatic and coloristic treasures. The third movement of the symphony (adagio sereno) with its dramatic expressiveness and depth of meditation also creates an impression. There is also a great deal of striking music in the first (Fluente espressivo) and fourth (Allegro energico) movements of this work.

The Second Suite from Ravel's ballet "Daphnis and Chloe" concluded the first appearance of the Boston Symphony Orchestra. Clearly French music is particularly close to Charles Munch. Both Ravel's suite and the "Sorcerer's Apprentice" of Dukas, performed in addition to the program on the insistent demand of the audience, were the real culmination of the concert. The conductor and the orchestra were as though amalgamated into a single creative transport. From this performance we experienced deep satisfaction.

In. Popov
Special correspondent of
"soviet Culture"

Liningrad.

Sovetskaya Kul'tura

September 8, 1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

On the Concerts of the Boston Orchestra

Among the interesting events of our concert life of recent years, an outstanding place undoubtedly belongs to the appearances of the Boston Symphony Orchestra. The guest appearance in the Soviet Union of one of the best symphony orchestras in the world coincides with the 75th anniversary of its founding. Many outstanding conductors have worked with this orchestra, enriching it with their experience and craftsmanship. Among them should be mentioned Arthur Nikisch, Karl Muck, Sergei Koussevitsky, who headed the orchestra for 25 years, Pierre Monteux and, finally, its present leader, Charles Munch.

The Boston orchestra is composed of first class musicians, artists and virumosos in the full sense of this word. All of its sections - strings, woodwinds, brass and percussion - make up an ensemble of rare evenness. The sonority of the whole orchestra together is just as good as the separate phonations of its soloists. It is a really artistic organization, which has achieved such a level of craftsmanship that technical difficulties of any kind have ceased to exist for it and all attention is switched to rhe resolution of artistic problems; when in the most powerful episodes of the music the sonority remains just as expressive as in tender episodes verging on a barely audible whisper; when the performance of shading and nuances is as fine as is usually the case only in chamber groups....

One should speak of the great role in the achievements of such results which belongs to the leader of the orchestra, the conductor. Charles Munch is a great artist and craftsman performing perfectly in equal measure either the works of the great masters of the past or the music of his contemporaries. If one tries to define what constitutes Charles Munch's conquering strength, one wants first of all to say: this strength [consists] of the combination of tremendous expression enveloping a work from the first to the last sound with utmost fineness of all, even the smallest of its details. But craftsmanship is craftsmanship and the important thing undoubtedly is that Munch is an artist and a man, full of deep and sincere feelings, possessed of strength of intellect and an astonishingly young spirit.

Many of us still remember Pierre Monteux for his concerts in Moscow in the middle of the twenties. One of the greatest French conductors, he for a number of years devoted himself to work with the Boston Symphony Orchestra and presently is a permanent participant in its guest tours. Just as Charles Munch, he combines the deepest understanding of classical music with a lively interest in contemporary creativeness.

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In the three concerts which took place in Moscow (the first and third conducted by Munch - the second by Monteux), the Boston Symphony Orchestra performed a large and varied program, including classical music of the 19th Century and music of our time.

Of the classical works performed by the orchestra, one must speak, first of all, of the Third ("Eroica") Symphony of Beethoven. This symphony, tremendous in its scope, in its strength of heroic tension, has experienced the fate of many works of genius, which from too frequent and alas, by no means always perfect performance, begin as if to lose their luster, to lose their strength and freshness. And one needs a real gift to return to the composition its original beauty and strength of influence.

Charles Munch managed to do this in full measure; we heard the real Beethoven, the herald of great humanistic ideas, the singer of beauty and freedom, leading to his ideals along the difficult but shining path of heroic struggle.

Stylishly in the highest degree, the two Haydn symphonies: the "Surprise" Symphony in G-major (Pierre Monteux) and Symphony No. 102 in A-flat major were played with the ingenuousness, optimism and rather heavy national humor characteristic of the composer. Monteux also splendidly conducted the Seventh ("Great" C-major) Symphony of Schubert.

Music of modern times was represented by the Second Suite of Maurice Ravel's ballet "Daphnis and Chloe," Richard Strauss' "Don Juan" and the symphonic poem by Paul Dukas "The Sorcerer's Apprentice". They played all of these works under the direction of Munch. This is where his great talent is displayed in all [its] breadth!

By his playing of Ravel, he magnificently shows how one-sided and superficial are those critics who are inclined to see in Ravel only an unsurpassed master of orchestral coloring, a creator of enchanting resonance. Certainly Ravel is great above all for his winning vital strength, and not only for the beauty and richness of [his] musical form. His better works, among them "Daphnis and Chloe", just like sunlight, blind and at the same time radiate vital energy. And it is just this internal content, the vitality, of Ravel's music which the conductor exposes magnificently. Strauss' "Don Juan" which is most difficult for an orchestra, was played with fiery temperament and finally, like brilliant fireworks resounded Dukas' fascinating poem "The Sorcerer's Apprentice." Nor can one fail to recall how masterly and with what temperament the orchestra, under the direction of Pierre Monteux, played a fragment from Richard Strauss' opera "Der Rosenkavalier" as an encore.

One must speak separately of the works of American composers: of Walter Piston's Sixth Symphony, of Howard Hanson's Elegy, of Aaron Copeland's symphonic ode (under the direction of Munch) and of Paul Creston's Second Symphony (under the direction of Monteux). Our Boston guests did well to show us so much of contemporary music. We should thank them for it since it is fitting to admit that modern American music is insufficiently well-known to broad circles of our listeners.

Walter Piston (he is known to us for his repeatedly and successfully performed poem "The Incredible Flutist") wrote the Sixth Symphony only a year ago especially for the 75th concert season of the Boston orchestra. This work reinforces our impression of the composer as a fine master of orchestration who has completely mastered the symphonic form. And if his music is somewhat unsatisfying as to individual and bold melodic vividness, in any case it is developed naturally and convincingly without lack of real artistic temperament and imagination. The second movement of the symphony, a most masterly scherzo and the third movement, which is concentrated and in its development, reaches great strength of dramatic effect, are the most impressive.

Creston, like Piston, joins that group of contemporary American composers who are united in their serious relations to art and in their persistent efforts to resist the extremes of modernism and to develop the vital traditions of classical music. His Second Symphony in two movements is especially attractive in its second movement, full of brave and sharp rhythms, drawn, obviously, from the distinctiveness of Negro folk music. In the conclusion of this movement the composer masterfully united the sharp rhythmical fabric with a broad and attractive melody (*melodika*).

Hanson's Elegy is a sincere and poetic work, but not very clear in its music and indefinite in style. Copeland's Symphonic Ode, an artistic work, abounding in deliberate, extremely over-complicated sounds, coarse and unnatural orchestral effects [and] convulsive rhythms, created a painful impression. We know Copeland as an intelligent, cultivated and gifted musician, and, hearing his work, we are again and again convinced of the pernicious effect which the false striving for novelty and the unusual at whatever cost has on certain composers.

All three concerts of the Boston orchestra went over with great success. The public, among whom could be seen almost every one of our most prominent musicians, expressed by stormy applause its sincere gratitude to [our] guests who gave it such genuine pleasure by their art.

Dm. Kabalevskii

Pravda, September 14, 1956
Translated by: Roye L. Lowry
Checked by: William N. Turpin

Пролетарии всех стран, соединяйтесь!

Коммунистическая партия Советского Союза

ПРАВДА

Орган Центрального Комитета
Коммунистической партии Советского Союза

Год издания 45-й
№ 256 (13921)

Пятница, 14 сентября 1956 года

ЦЕНА 30 КОП.

НА КОНЦЕРТАХ БОСТОНСКОГО ОРКЕСТРА

Среди интереснейших явлений нашей концертной жизни последних лет, несомненно, выдающееся место принадлежит выступлениям Бостонского симфонического оркестра. Гастроли в Советском Союзе одного из лучших в мире симфонических коллективов совпали с 75-летием со дня его основания. Многие выдающиеся дирижеры работали с этим оркестром, обогащая его своим опытом и мастерством. Среди них должны быть названы Артур Никиш, Карл Мук, Сергей Кусевицкий, возглавлявший оркестр в течение двадцати пяти лет, Пьер Монтэ и, наконец, нынешний его руководитель — Чарльз Мюнш.

Бостонский оркестр составлен из первоклассных музыкантов — артистов и виртуозов в полном смысле этого слова. Все его группы — смычковая, деревянная, медная и ударная — составляют на редкость ровный ансамбль. Слитная звучность всего оркестра столь же хороша, как и отдельные звучания его солистов. Это настоящий артистический коллектив, достигший той степени мастерства, когда для него перестают существовать какие-либо технические трудности и все внимание переключается на решение художественных задач; когда в самых мощных, сильных эпизодах музыки звучность остается столь же выразительной, как и в эпизодах нежнейших, граничащих с еле слышным шепотом; когда исполнительские штрихи и нюансы отточены так, как это обычно бывает лишь в камерных ансамблях...

Нужно ли говорить о том, какая огромная роль в достижении таких результатов принадлежит руководителю оркестра, его дирижеру! Чарльз Мюнш большой художник и мастер, в равной мере совершенно исполняющий и творения великих мастеров прошлого, и музыку своих современников. Если пытаться определить, в чем состоит покоряющая сила Чарльза Мюнша, то прежде всего хочется сказать так: сила эта в сочетании огромного дыхания, охватывающего все произведение от первого до последнего звука, с предельной отточенностью всех, даже мельчайших его деталей. Но мастерство мастерством, а главное, несомненно, в том, что Мюнш — артист и человек, полный глубоких и искренних чувств, обладающий сильным интеллектом и удивительно молодой душой.

Пьера Монтэ многие из нас помнят еще по его концертам в Москве в середине 20-х годов. Один из крупнейших французских дирижеров, он немало лет отдал работе с Бостонским симфоническим оркестром и сейчас является постоянным участником его гастрольных поездок. Так же как и Чарльз Мюнш, он сочетает в себе глубочайшее понимание классической музыки с живым интересом к современному творчеству.

В трех концертах, проведенных в Москве (первым и третьим дирижировал Мюнш, вторым — Монтэ), Бостонский оркестр исполнил большую и разнообразную программу, включавшую классику XIX века и музыку нашего времени.

Из исполненных оркестром классических произведений в первую очередь следует сказать о Третьей («Героической») симфонии Бетховена. Эта потрясающая по размаху, по силе героического напряжения симфония испытывает на себе судьбу многих гениальных творений, которые от слишком частых и, увы, далеко не всегда совершенных исполнений начинают словно тускнеть, терять свою силу и свежесть. И надо иметь подлинно выдающийся дар, чтобы вернуть сочинению его первозданную красоту и силу воздействия.

Чарльзу Мюншу это удалось в полную меру: мы услышали настоящего Бетховена, глашатая великих гуманистических идей, певца красоты и свободы, ведущего к своим идеалам по нелегкому, но светлому пути героической борьбы.

В высшей степени стильно, с присущим композитору простодушием, оптимизмом и тяжеловатым народным юмором были сыграны две симфонии Гайдна: симфония «Сюрприз», соль-мажор (Пьер Монтэ) и Симфония № 102, си-бемоль мажор (Чарльз Мюнш). Великолепно провел Монтэ и Седьмую («Большую» до-мажорную) симфонию Шуберта.

Музыка нового времени была представлена Второй сюитой Мориса Равеля из балета «Дафнис и Хлоя», «Дон Жуаном» Рихарда Штрауса и симфонической поэмой Поля Дюка «Ученик чародея». Все эти сочинения шли под управлением Мюнша. Вот где во всю ширь развернулся его огромный талант!

Своим исполнением сюиты Равеля он великолепно показал, как однобоки и поверхностны те критики, которые склонны видеть в Равеле лишь непревзойденного мастера оркестрового колорита, создателя волшебных звучаний. Конечно же, Равель велик прежде всего своей покоряющей жизненной силой, а не только красотой и богатством музыкальной формы. Его лучшие творения, в том числе «Дафнис и Хлоя», словно солнечные лучи, ослепляют и одновременно излучают жизненную энергию. И именно внутреннюю содержательность, жизненность музыки Равеля превосходно раскрыл дирижер. С огненным темпераментом был сыгран труднейший для оркестра «Дон Жуан» Штрауса и, наконец, подобно блестящему фейерверку, прозвучала увлекательная поэма Дюка «Ученик чародея». Нельзя не вспомнить и о том, как виртуозно и темпераментно исполнил (на бис) оркестр под управлением Пьера Монтэ фрагмент из оперы Рихарда Штрауса «Кавалер роз».

Отдельно надо сказать о сочинениях американских композиторов: о Шестой симфонии Уолтера Пистона, Элегии Хауарда Хансона, Симфонии-оде Аарона Копленда (под управлением Мюнша) и о Второй симфонии Пауля Крестона (под управлением Монтэ). Бостонские гости сделали хорошо, что показали нам так много современной музыки. Мы должны поблагодарить их за это, так как следует признать, что новая американская музыка недостаточно хорошо известна широким кругам наших слушателей.

Уолтер Пистон (он знаком у нас по неоднократно и с успехом исполнявшейся поэме «Необычайный флейтист») написал Шестую симфонию лишь год назад, специально к 75-му концертному сезону Бостонского оркестра. Это сочинение подтверждает наше представление о композиторе как о хорошем мастере оркестровки, свободно владеющем симфонической формой. И если его музыке несколько не хватает индивидуальной и рельефной мелодической яркости, то, во всяком случае, она развивается естественно и убедительно, не лишена настоящего художественного темперамента и фантазии. Наилучшее впечатление оставили вторая часть симфонии — виртуознейшее скерцо и третья часть — сосредоточенная, доходящая в своем развитии до большой силы драматизма.

Крестон, так же как и Пистон, примыкает к той группе современных американских композиторов, которые едины в своем серьезном отношении к искусству, в своем настойчивом стремлении противостоять крайностям модернизма и развивать жизненные традиции классической музыки. Его двухчастная Вторая симфония особенно привлекательна во второй своей части, полной смелых и острых ритмов, идущих, видимо, от особенностей негритянской народной музыки. В заключение этой части композитор мастерски соединил остро ритмизованную ткань с широкой и увлекательной мелодикой.

Элегия Хансона — сочинение искреннее и поэтичное, но не очень яркое по музыке и неопределенное по стилю. Тяжелое впечатление произвела Симфония-ода Копленда — сочинение искусственное, изобилующее нарочитыми, крайне переусложненными звучаниями, грубыми и неестественными оркестровыми эффектами, судорожными ритмами. Мы знаем Копленда как умного, образованного и одаренного музыканта, и, слушая его сочинение, мы вновь и вновь убеждались в том, какое пагубное влияние на некоторых композиторов оказывает ложное стремление к новизне и необычности во что бы то ни стало.

Все три концерта Бостонского оркестра прошли с выдающимся успехом. Публика, среди которой можно было увидеть едва ли не всех наших крупнейших музыкантов, бурными аплодисментами выражала свою искреннюю благодарность гостям, доставившим ей истинное наслаждение своим искусством.

Дм. КАБАЛЕВСКИЙ.

14 СЕНТЯБРЯ 1956 г., № 258 (13921)

тива
ителей

Правды»). На шах-
Волынского уголь-
ается социалисти-
остойную встречу
го Октября. Ини-
выступил коллек-
комбината «Укр-
коллектив за
годовое задание
За счет дальней-
изации труда и

Строители Куйбышевской ГЭС держат серьезный экзамен

В этом году на Волге, в Жигулях, предстоит смонтировать и ввести в строй ряд новых гидроагрегатов мощностью в 105 тысяч киловатт каждый. Воды могучей Волги уже вращают рабочие колеса пяти турбин. [redacted] линии [redacted] Москву [redacted] киловатт-часов электроэнергии.

У строителей и монтажников есть все

ность, что привело к снижению темпов и удорожанию строительства, к убыткам. В первой половине 1956 года было недодано 179 тысяч кубометров бетона.

Хозяйственные руководители мало уде- [redacted] тов. [redacted] требовательности [redacted], которые допускают срыв графиков строительно-

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[redacted]

КОННЫЕ ПРАВА

Опасная игра западной дипломатии

ПАРИЖ, 13 сентября. (**Соб. корр. «Правды»**). Не прошло и часа после одновременных выступлений в Лондоне и Париже английского и французского премьеров по суэцкому вопросу, как на улицах французской столицы уже продавали вечерние газеты с крикливыми заголовками: «Фаза переговоров закончилась — начинаются действия», «Решено подвергнуть Египет экономической блокаде» («Пари-пресс—Энтрансижан»), «Немедленное применение плана Даллеса» («Франс-суар»). Что же произошло на самом деле?

Поистине французскому читателю трудно что-либо понять. Суэцкая компания национализирована, и ее права перешли к египетскому правительству. Законность национализации была признана самими западными державами. Теперь же объявляется, что три западные державы односторонним решением создают некую «ассоциацию» для контроля над каналом. Такой демонстративный шаг может быть объяснен лишь желанием создать **повод для конфликта** с Египтом.

Нельзя не отметить также, что прямое участие в этом новом «органе» Соединенных Штатов,— вопреки тому, что они только на днях объявили себя «незаинтересованным посредником»,— многое объясняет в целях этого посредничества.

Все это не оставляет сомнения в том, что западные державы решили попытаться открыто применить в отношении Египта политику «с позиции силы», для чего уже в течение всей недели проводятся усиленные военные мероприятия в районе Средиземноморья.

Во Франции даже далекие от политики люди начинают сознавать, что вокруг суэцкого вопроса на Западе ведутся опасные для интересов мира маневры. Настроения беспокойства наблюдатели отмечают и в кругах правительственной социалистической партии. «Французских социалистов беспокоит то,— пишет корреспондент газеты «Нью-Йорк таймс» в Париже Каллендер,— что социалистическое правительство в их стране заняло по суэцкому вопросу такую непримиримую позицию, в то время как аналогичную политику в Англии проводит консервативное правительство, а английские социалисты (лейбористская партия) выступают с осуждением этой линии».

Некоторые французские реакционные газеты утверждали и утверждают, будто, навязывая любыми средствами «план Даллеса» Египту, Франция ускорит решение «алжирской проблемы». Но как здесь резонно подчеркивают, обострение отношений Франции с арабскими странами может лишь вовлечь ее в новый трагический для нее конфликт, а отнюдь не способствовать мирному решению в Алжире.

Оказались несостоятельными и рассуждения о том, будто бы национализация компании Суэцкого канала нарушает свободу судоходства. **Канал функционирует совершенно нормально, и единственной реальной угрозой для его деятельности могут оказаться лишь меры и санкции, которыми стращают Египет западные державы.**

Настороженное отношение французской общественности вызвали и утверждения отдельных органов печати, будто военные мероприятия Франции вызваны интересами «защиты французских граждан, находящихся в Египте». Слишком много в истории народов Азии и Африки примеров, когда схожими аргументами прикрывались факты агрессивной колониальной политики некоторых западных держав.

Большое внимание здесь вызывает и деятельность некоторых американских монополистических кругов, которые хотят под флагом «посредничества» захватить в Северной Африке и на Ближнем Востоке позиции своих партнеров, так же как они захватили английские нефтяные позиции в Иране в результате англо-иранского конфликта. Как замечает в передовой статье газета «Энформасьон», Соединенные Штаты, «видимо, заботятся в районе Средиземного моря лишь о том, чтобы содействовать ликвидации здесь французских и английских позиций». Газета французских деловых кругов «Эко» пишет: «Суэцкое дело может быть в настоящее время изображено в виде пирамиды. Основание этой пирамиды — Франция, выше — Англия, на самой вершине — США».

Вашингтонский корреспондент агентства Ассошиэйтед Пресс передает, что в дипломатических кругах США сообщили, что идея создания так называемой «ассоциации пользователей Суэцким каналом» является американской.

Чтобы оценить по достоинству двойную бухгалтерию американской пропаганды, можно привести следующий характерный пример. 11 сентября президент США выступил на пресс-конференции по суэцкому вопросу. Сразу же американский пропагандистский аппарат создал две версии сказанного на этой пресс-конференции: одну — «миролюбивую» для стран Арабского Востока и другую — воинственную для западноевропейских коллег США.

В первой версии, опубликованной, в частности, газетой «Нью-Йорк геральд трибюн», говорится: «Это одно из самых решительных заявлений Эйзенхауэра, имеющее целью показать, что США отмежевываются от воинственных разговоров, ведущихся за границей, и оно является прямым официальным подтверждением того, что, по мнению президента, любое применение силы против Египта было бы агрессией».

Во второй версии, опубликованной французской печатью, указывается (цитирую по газете «Комба».—Г. Р.): «Соединенные Штаты признают, сказал президент, отсутствие у Англии и Франции другого выхода, кроме применения силы, в случае, если мирные средства разрешить кризис будут исчерпаны и Египет в какой-либо форме проявит агрессивность».

Сегодня газета «Юманите» пишет: «Обстановка, созданная в результате шагов, предпринятых английским и французским правительствами, носит серьезный характер. Она требует от всех друзей мира быть бдительными, чтобы преградить дорогу возможной авантюре».

Широкая демократическая общественность страны со все большим вниманием следит за развивающимися событиями и происками агрессивных сил.

Г. РАТИАНИ.

Послание египетского правительства Даллесу

НЬЮ-ЙОРК, 13 сентября. (ТАСС). Корреспондент агентства Ассошиэйтед Пресс сообщает из Вашингтона, что посольство Египта в США опубликовало заявление о том, что по инструкции египетского правительства посол Ахмед Хусейн встретился с государственным секретарем Даллесом и передал ему послание Египта, в котором говорится, что план, который Иден хочет навязать Египту, «является открытой и вопиющей агрессией против египетского суверенитета». Если США желают работать для мирного разрешения вопроса, говорится в послании, то от этого плана следует отказаться.

Concert of the Boston Orchestra

Yesterday in the Great Hall of the Filharmoniya

The first concert of the Boston Symphony Orchestra (USA), coming for a guest tour of the Soviet Union at the invitation of the Ministry of Culture of the USSR, took place yesterday in the Great Hall of the Filharmoniya.

The stage of the Filharmoniya was decorated with the flags of the USSR and the USA. Representatives of the Leningrad Filharmoniya warmly greeted their artistic brethern and presented bouquets of living flowers to the American musicians.

Before the beginning of the concert, the Boston Orchestra played the State hymns of the Soviet Union and the United States of America.

Responsible officials of the American Embassy in the USSR, coming from Moscow, attended the concert.

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The symphony season in the Great Hall of the Filharmoniya opened yesterday with a concert of the Boston Symphony Orchestra (USA) under the direction of its principal conductor, Charles Munch.

This year Leningraders have appraised at its true worth the mastery of individual representatives of the art of the USA - the outstanding violinist, Isaac Stern and the singer Jan Peerce. Now we have the opportunity to become acquainted with a great organization, the first foreign symphony orchestra to visit the Soviet Union.

The Boston Orchestra is one of the oldest in America. Among the leaders of this orchestra for the three-quarters of a century of its creative activity have been outstanding conductors - among them Arthur Nikisch, Karl Muck, Sergei Koussevitsky and Pierre Monteux. This year it observes its 75th year, celebrating it with a great jubilee tour of Europe.

The brilliant Third ("Eroica") Symphony of Beethoven, a monumental composition, unusual in its philosophical depth and passion, opened the first concert. It was performed in perfect tempo, nobly and simply. If one still sensed a certain lack of cohesiveness (nesobrannost'), [If] the coloration of tone was not yet found in new acoustic conditions, beginning with the funeral march, the conductor and orchestra completely mastered the hall. The scherzo and finale were played faultlessly. Charles Munch very expressively called forth the basic idea of the symphony, subordinating all movements to it, he very skillfully calculated its "emotional accumulation", thanks to which the symphony appeared before the audience wonderously compact in form, standing out in the consciousness like a sculptured monument.

Already after the first part the merits of the orchestra were clearly revealed; an excellent feeling of rhythm, an uncommon evenness of the sounds of all groups and the precise bowing of the string quintette (concertmaster Richard Burgen).

In the second part of the concert, the 6th Symphony of the contemporary American composer, Walter Piston, was performed. It is very difficult to define the merits of this rather complicated music on one hearing, but the middle movements showed themselves to be the most arresting: the second - a masterly, brilliant instrumental (and brilliantly played) scherzo and the third - a dramatic adagio with an expressive cello solo.

The second suite from the Maurice Ravel's ballet "Daphnis and Chloe", played in conclusion, turned out to be the real masterpiece of the program. Both the delicate poetical quality of daybreak and the firey rhythms of the dance were transmitted by the conductor with great expressiveness. The piece, exceptionally difficult in its technique, rhythm and texture is performed by the orchestra with enviable improvised lightness, as if one many-imaged musician played it. With bewitching artistry the first flutist of the orchestra, Doriot Anthony Dwyer, performs her great solo. At the insistent request of the audience for an encore, Dukas' fantastic scherzo "The Sorcerer's Apprentice" was played as an encore, which further strengthened the sympathy of Leningraders toward the members of the Boston Symphony Orchestra and its leader - conductor Charles Munch. Prolonged applause rewarded our guests for the esthetic pleasure which they produced and was an expression of friendly feelings toward the American people.

Ed. Grikurov
Honored Art Worker of
the RSFSR.

Vechernii Leningrad

September 7, 1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

ПЯТНИЦА
7
СЕНТЯБРЯ
1956 года
№ 210 (3298)

Вечерний Ленинград

Пролетарии всех стран, соединяйтесь!

ГАЗЕТА ЛЕНИНГРАДСКОГО ГОРОДСКОГО КОМИТЕТА КОММУНИСТИЧЕСКОЙ ПАРТИИ СОВЕТСКОГО СОЮЗА
И ЛЕНИНГРАДСКОГО СОВЕТА ДЕПУТАТОВ ТРУДЯЩИХСЯ

Адрес редакции:
Ленинград,
Социалистическая, 14
Цена 20 коп.
11-й год издания

КОНЦЕРТ БОСТОНСКОГО ОРКЕСТРА

ВЧЕРА В БОЛЬШОМ ЗАЛЕ ФИЛАРМОНИИ

Вчера в Большом зале Филармонии состоялся первый концерт Бостонского симфонического оркестра (США), приехавшего по приглашению Министерства культуры СССР на гастроли в Советский Союз.

Эстрада Филармонии была украшена флагами СССР и США. Представители Ленинградской филармонии тепло приветствовали собратьев по искусству и преподнесли американским музыкантам букеты живых цветов.

Перед началом концерта Бостонский оркестр исполнил государственные гимны Советского Союза и Соединенных Штатов Америки.

На концерте присутствовали приехавшие из Москвы ответственные сотрудники американского посольства в СССР.

СИМФОНИЧЕСКИЙ сезон в Большом зале Ленинградской филармонии открылся вчера концертом Бостонского симфонического оркестра (США) под управлением главного дирижера Чарльза Мюнша.

В этом году ленинградцы по достоинству оценили мастерство отдельных представителей искусства США — выдающегося скрипача Исаака Стерна и певца Жана Пирса. Теперь мы имеем возможность познакомиться с большим коллективом, первым из зарубежных симфонических оркестров посетившим Советский Союз.

Бостонский оркестр — один из старейших в Америке. В числе руководителей этого оркестра за три четверти века его творческой деятельности были выдающиеся дирижеры, в том числе Артур Никиш, Карл Мук, Сергей Кусевицкий и Пьер Монтэ. В этом году он отмечает свое 75-летие, ознаменовав его большим юбилейным турне по Европе.

Программу первого концерта открыла гениальная 3-я («героическая») симфония Бетховена — монументальное сочинение, необычайное по своей философской глубине и страстности. Оно было исполнено в отличном темпе, благородно и просто. Если в первой части еще ощущалась некоторая несобранность, еще не была найдена окраска звучания в новых акустических условиях, то, начиная с траурного марша, дирижер и оркестр полностью захватили зал. Скерцо и финал были сыграны безупречно. Чарльз Мюнш очень выразительно выявляет основную идею симфонии, подчиняя ей все части, очень умело рассчитывает «эмоциональное накопление», благодаря чему симфония предстает перед слушателями удивительно компактной по форме, вырисовывается в сознании, как скульптурный монумент.

Уже после первого отделения ясно выявились достоинства оркестра: превосходнейшее чувство ритма, редкостная уравновешенность звучания всех групп и точные штрихи струнного квинтета (концертмейстер Рихард Бургин).

Во втором отделении концерта была исполнена 6-я симфония современного американского композитора Уолтера Пистона. Очень трудно с одного прослушивания определить достоинства довольно сложной музыки, но наиболее привлекательными в ней показались средние части: вторая — виртуозное, блестяще инструментованное (и блестяще сыгранное) скерцо и третья — драматическое адажио с выразительным виолончельным соло.

Подлинным шедевром программы оказалась исполненная в заключение 2-я сюита из балета «Дафнис и Хлоя» Мориса Равеля. И нежная поэтичность утренней зари, и огненные ритмы танца переданы дирижером с большой выразительностью. Исключительно трудная по технике, ритму и фактуре пьеса исполняется оркестром с завидной импровизационной легкостью, словно играет ее один многоликий музыкант. С чарующей артистичностью исполняет свое большое соло первая флейтистка оркестра Дориот Антони Двайер. По настойчивой просьбе слушателей на бис было сыграно фантастическое скерцо Дюка «Ученик чародея», еще больше укрепившее симпатии ленинградцев к коллективу Бостонского симфонического оркестра и его руководителю — дирижеру Чарльзу Мюншу. Долго не смолкавшие аплодисменты вознаградили наших гостей за доставленное ими эстетическое удовольствие и явились выражением дружеских чувств к американскому народу.

Эд. ГРИКУРОВ,
заслуженный деятель искусств РСФСР

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На снимке: вчера на концерте Бостонского симфонического оркестра в Большом зале Филармонии; дирижирует Чарльз Мюнш

Фото Г. Чертова

Concert of the Boston Symphony Orchestra

The arrival of the Boston Symphony Orchestra is a significant event in the musical life of our city. One of the oldest and most popular orchestras in the USA, the Boston orchestra systematically conducts a great musical-propagandistic work. At present it is marking the 75th anniversary of its founding by a European tour.

The Boston orchestra is an orchestra of a magnificent school and glorious traditions. It is enough to mention that its leaders have been the remarkable Hungarian conductor, Arthur Nikisch (1889-1893), the illustrious German director Karl Muck (1906-1908 and 1912-1918), famous for his performance of Wagner, and many other outstanding musicians.

The Boston orchestra has important and many-sided connections with Russian musical culture. For the span of a whole quarter of a century (1924-1949) its artistic director was the gifted Russian conductor, bass player and musical worker, Sergei Koussevitsky, who became President of the musical section of the National Council of American-Soviet Friendship and who died in 1951. A Glazunov and S. Prokof'ev appeared in the role of guest conductor of the Boston Symphony Orchestra. Among the members of the orchestra, several received their musical education in Russia. The first concert of the Boston Symphony in the overflowing Great Hall of the Filharmoniya took place with great success.

The audience greets the appearance of the illustrious orchestra and its present artistic director, the outstanding French conductor, Charles Munch, with friendly applause. Baskets of flowers are presented to the artists. The concertmaster of the first violins of the Leningrad Filharmonia Shpil'berg and Charles Munch exchange mutual greetings. The audience stands when the orchestra plays the national anthems of the USSR and the USA with great animation.

Already in the first number of the program - in the Third ("Eroica") Symphony of Beethoven - the orchestra showed its first-class, precise craftsmanship. The purity of line and intonation, the carefully adjusted balance of orchestral groups, the harmony and restraint of resonance, avoiding all coarseness and clamor, the clarity and the production of rhythms deserves the highest rating. We note, incidentally, that the placing of the orchestra on the stage (with the dispersion of the brass and percussion [sections]) not customary with us can hardly fail to attract attention since its acoustic merits are undoubted.

One can argue with Charles Munch's interpretation of this Beethoven symphony. In this interpretation the beauty of particular moments prevails over the dramatic aspiration. We note that a similar interpretation of Beethoven in general is peculiar to French conductors. The heroic-pathetic interpretation of Beethoven's music is closer to us (for example, the performance of his Third Symphony by the German conductor, the late Hermann Abendrot).

But along with this one cannot fail to give credit to the high nobility of emotion, to the plastic (in the spirit of the French classical composer Berlioz) lucidity and sincerity with which Charles Munch reproduces the deathless music of Beethoven.

In the performance of Beethoven's Third Symphony the orchestra made a brilliant display of the versatility and elegance of its musical resources. Certain genre moments of the finale sounded especially good.

Heard with interest in the second part of the concert was the Sixth Symphony (1955) of the to us almost unknown American composer, Walter Piston, who received his musical education in France. A whole series of moments in this symphony are not far from being forced and dry, but in Piston's music the manly energy, the healthy sensation of life, and now and again wit often attract attention. It is not without reason that the rhythmical and intonationally whimsical scherzo gave rise to applause by the audience.

The second suite from Maurice Ravel's ballet "Daphnis and Chloe", played in the conclusion of the program was a genuine festival of art. Here Charles Munch was completely in his element. Ravel's score, sparkling with unusual richness of coloring, was reproduced by the orchestra with great spirit. This pure euphony of Ravel in which form is completely constructed of the confrontation, the blending and the movement of sound colors are inspiredly and freely reproduced.

The audience greeted the poetic picturesqueness of Ravel, Charles Munch and the orchestra with a fervent ovation. They also rejoiced in the delicate craftsmanship of the first flutist of the orchestra, Doriot Dwyer, whom Munch presented to the public.

Yu. Kremlev

Leningradskaya Pravda
September 8, 1956

Translated by: Roye L. Lowry
Checked by: William H. Turpin

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Коммунистическая партия Советского Союза

ЛЕНИНГРАДСКАЯ ПРАВДА

ОРГАН ЛЕНИНГРАДСКОГО ОБЛАСТНОГО И ГОРОДСКОГО КОМИТЕТОВ КОММУНИСТИЧЕСКОЙ ПАРТИИ СОВЕТСКОГО СОЮЗА, ОБЛАСТНОГО И ГОРОДСКОГО СОВЕТОВ ДЕПУТАТОВ ТРУДЯЩИХСЯ

№ 211 (12628)
СУББОТА
8
СЕНТЯБРЯ
1956 года

Год издания 39-й

ЦЕНА 20 КОП.

Концерт Бостонского симфонического оркестра

Приезд Бостонского симфонического оркестра — значительное событие в музыкальной жизни нашего города. Один из старейших и популярнейших оркестров США, Бостонский оркестр систематически ведет в Америке большую музыкально-пропагандистскую работу. Нынче он отмечает 75-летие своего существования гастрольной поездкой по странам Европы.

Бостонский оркестр — оркестр превосходной школы и славных традиций. Достаточно упомянуть, что его руководителями были замечательный венгерский дирижер Артур Никиш (1889—1893), знаменитый немецкий дирижер, прославившийся исполнением Вагнера, Карл Мук (1906—1908 и 1912—1918) и многие другие выдающиеся музыканты.

Серьезны и разносторонни связи Бостонского оркестра с русской музыкальной культурой. На протяжении целой четверти века (1924—1949) его художественным руководителем был даровитый русский дирижер, контрабасист и музыкальный деятель Сергей Кусевицкий, состоявший во время второй мировой войны президентом музыкальной секции Национального совета американо-советской дружбы и умерший в 1951 г. В качестве дирижеров-гастролеров с Бостонским симфоническим оркестром выступали А. Глазунов, С. Прокофьев. Из числа оркестрантов некоторые получили свое музыкальное образование в России.

Первый концерт Бостонского симфонического оркестра в переполненном Большом зале Ленинградской филармонии прошел с большим успехом.

Появление на эстраде прославленного оркестра и его нынешнего художественного руководителя, выдающегося французского дирижера Шарля Мюнша слушатели встречают дружными аплодисментами. Артистам преподносят корзины цветов. Концертмейстер первых скрипок оркестра Ленинградской филармонии Шпильберг и Шарль Мюнш обмениваются взаимными приветствиями. Зал встает, когда оркестр с большим подъемом исполняет государственные гимны СССР и США.

Уже в первом номере программы — в третьей (Героической) симфонии Бетховена — оркестр показал свое первоклассное, точное мастерство. Чистота строя и интонации, выверенное равновесие оркестровых групп, стройность и сдержанность звучности, избегающей всего грубого, кричащего, четкость и чеканность ритмов заслуживают самой высокой оценки. Отметим кстати, что не принятое у нас размещение оркестра на эстраде (с рассредоточением меди и ударных) не может не привлечь внимания, так как звуковые достоинства его несомненны.

С трактовкой данной симфонии Бетховена Шарлем Мюншем можно спорить. В этой трактовке красота отдельных моментов преобладает над драматической устремленностью. Заметим, что подобное толкование Бетховена вообще свойственно ряду французских дирижеров. Нам ближе героико-патетическая трактовка музыки Бетховена (например, исполнение третьей его симфонии покойным немецким дирижером Германом Абендротом).

Но вместе с тем нельзя не отдать должного высокому благородству эмоций, пластической (в духе французского композитора-классика Берлиоза) ясности и сердечности, с которыми Шарль Мюнш передает бессмертную музыку Бетховена.

В исполнении третьей симфонии Бетховена оркестр блеснул гибкостью и изяществом своих музыкальных средств. Особенно хорошо прозвучали некоторые жанровые моменты финала.

Во втором отделении концерта с интересом была прослушана шестая симфония (1955) почти неизвестного у нас американского композитора Уолтера Пистона, получившего музыкальное образование во Франции. Целый ряд моментов этой симфонии не чужд надуманности и суховатости, но в музыке Пистона не раз привлекают мужественная энергия, здоровое ощущение жизни, а порою и остроумие. Недаром ритмически и интонационно причудливое скерцо симфонии вызвало аплодисменты слушателей.

Исполнение в конце программы второй сюиты из балета «Дафнис и Хлоя» Мориса Равеля явилось подлинным праздником искусства. Здесь Шарль Мюнш был совершенно в своей стихии. Сверкающая необыкновенным богатством колорита партитура Равеля была передана оркестром с большим темпераментом. Вдохновенно и свободно передана та чистая звукописность Равеля, в которой форма целиком строится из сопоставлений, слияний и движений звуковых красок.

Слушатели приветствовали поэтическую образность Равеля, Шарля Мюнша и оркестра горячей овацией. Они порадовались и тонкому мастерству первой флейтистки оркестра Дорио Дуайер, которую Мюнш представил публике.

Ю. КРЕМЛЕВ

High Craftsmanship

It is frequently considered that it is in a certain sense easier for a widely-known artist who has already won popularity to appear before an audience since his name alone guarantees him a warm reception from his listeners. I doubt whether that is fair. It seems to me that the matter is just the reverse. A great artist knows perfectly well that the greater his fame as a creator, the more difficult it is to maintain it. Every appearance, every concert, especially if it takes place before a new audience, is transformed into a crucial creative examination. And listeners, especially listeners by profession, in such cases are extremely severe.

These thoughts completely naturally came to mind while awaiting the first concert of the Boston Symphony Orchestra in Leningrad. For all that how does this widely-known organization which has been seen behind the conductor's platform of Arthur Nikisch and Karl Muck, Aleksander Glazunov and Sergei Prokof'ev, Maurice Ravel and Georges Enesco play? What is the artistic character of an orchestra which for a quarter of a century was working under the leadership of Sergei Koussevitsky?

The answer to these questions became clear immediately after the first bars of Beethoven's "Eroica" Symphony, opening the concert program. Yes, certainly, the Boston Symphony Orchestra is an organization of great culture. And the conductor Charles Munch and the artists of the orchestra for the moment are somewhat restrained. In the accepted talk among musicians "they have not yet warmed up". But already immediately one is carried away by the precision of the bowing of the string section, by the splendidly developed feeling of the ensemble.

Charles Munch, the artistic leader of the Orchestra, who conducted his first concert in the Soviet Union on September 6, is a temperamental artist, in the highest degree endowed with the ability very important to a conductor of carrying along the performers with him by his conceptions.

From movement to movement Beethoven's Third Symphony sounded louder and louder. The celebrated "Funeral March" and especially the very difficult to perform masterly scherzo and finale were played magnificently.

Piston's Sixth Symphony opened the second part of the concert. This symphony is one of the latest works of a representative of the older generation of contemporary American composers. To judge an important, significant symphonic work on the basis of only one hearing is very difficult, as is known. But I do not think it would be a mistake to say right now that Piston's Sixth Symphony is a work on the whole significant and creatively interesting. It is not accidental that, despite established traditions, the hall began to applaud after the second movement of the original, witty, scherzo, which shows a great deal of rhythmic and coloristic treasures. The third movement of the symphony (adagio sereno) with its dramatic expressiveness and depth of meditation also creates an impression. There is also a great deal of striking music in the first (Fluente espressivo) and fourth (Allegro energico) movements of this work.

The Second Suite from Ravel's ballet "Daphnis and Chloe" concluded the first appearance of the Boston Symphony Orchestra. Clearly French music is particularly close to Charles Munch. Both Ravel's suite and the "Sorcerer's Apprentice" of Dukas, performed in addition to the program on the insistent demand of the audience, were the real culmination of the concert. The conductor and the orchestra were as though amalgamated into a single creative transport. From this performance we experienced deep satisfaction.

In. Popov
Special correspondent of
"Soviet Culture"

Leningrad.

Sovetskaya Kul'tura

September 8,1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ!

СОВЕТСКАЯ КУЛЬТУРА

ОРГАН МИНИСТЕРСТВА КУЛЬТУРЫ СССР

№ 106 ([illegible]) | Суббота, 8 сентября 1956 года | Цена 40 коп.

Высокое мастерство

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ПЕРВЫЙ КОНЦЕРТ БОСТОНСКОГО ОРКЕСТРА

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Нередко считают, что широко известному, уже завоевавшему популярность артисту выступать перед аудиторией в известном смысле легче, так как уже одно его имя гарантирует ему теплый прием у слушателей. Вряд ли это справедливо. Мне кажется, дело обстоит как раз наоборот. Крупный художник отлично знает, что чем больше его творческая слава, тем труднее ее удержать. Каждое выступление, каждый концерт, особенно если они проходят перед новой аудиторией, превращается в ответственнейший творческий экзамен. И слушатели, в первую очередь слушатели-профессионалы, в таких случаях предельно взыскательны.

Мысли эти вполне естественно приходили в голову во время ожидания первого концерта Бостонского симфонического оркестра в Ленинграде. Как же все-таки играет этот широко известный коллектив, видевший за дирижерским пультом Артура Никиша и Карла Мука, Александра Глазунова и Сергея Прокофьева, Морица Равеля и Жоржа Энеско? Каков художественный облик оркестра, на протяжении четверти века работавшего под руководством Сергея Кусевицкого?

Ответ на эти вопросы стал ясен сразу же после первых тактов «Героической» симфонии Бетховена, открывшей программу концерта. Да, конечно, Бостонский симфонический оркестр — коллектив большой культуры. И дирижер Чарльз Мюнш и артисты оркестра пока несколько скованны. Они, как принято говорить у музыкантов, «еще не разыгрались». Но уже сейчас восхищаешься точностью штриха струнной группы, великолепно развитым чувством ансамбля.

Чарльз Мюнш — художественный руководитель оркестра, дирижировавший 6 сентября его первым концертом в Советском Союзе, — темпераментный художник, в высшей степени одаренный столь важной для дирижера способностью увлечь своим замыслом исполнителей. От части к части Третья симфония Бетховена звучала все ярче и ярче. Знаменитый «Траурный марш» и особенно столь трудные для исполнения виртуозное скерцо и финал были сыграны превосходно.

Второе отделение концерта открылось Шестой симфонией Пистона. Симфония эта — одно из последних сочинений представителя старшего поколения современных американских композиторов. Судить о крупном, значительном симфоническом произведении на основе одного лишь прослушивания, как известно, очень трудно. Но, думается, не будет ошибкой уже сейчас сказать, что Шестая симфония Пистона — произведение в целом значительное и творчески интересное. Не случайно, вопреки установившимся традициям, после второй части оригинального, остроумного скерцо, изобилующего множеством ритмических и колористических находок, зал зааплодировал. Впечатляет своей драматической выразительностью и углубленностью раздумий третья часть симфонии (Adagio sereno). Много талантливой яркой музыки также в первой (Fluente espressivo) и четвертой финальной (Allegro energico) частях этого сочинения.

Заключала программу первого выступления Бостонского симфонического оркестра Вторая сюита из балета «Дафнис и Хлоя» Равеля. Видимо, Чарльзу Мюншу французская музыка особенно близка. И сюита Равеля, и исполненный, сверх программы по настойчивому требованию аудитории «Ученик чародея» Дюка явились подлинной кульминацией концерта. Дирижер и оркестр как бы слились в едином творческом порыве. От этого исполнения мы испытали глубокое удовлетворение.

Ин. ПОПОВ,

спец. корр. «Советской культуры».

ЛЕНИНГРАД.

Concerts of the Boston Orchestra

The appearances of the famous Boston Symphony Orchestra gave enormous pleasure to music lovers. Directed, for the course of 25 years by the remarkable conductor, Sergei Aleksandrovich Koussevitsky, the Boston orchestra grasped the qualities and artistic principles, and also the talent of interpretation of that outstanding musician.

At the beginning of work as a conductor, I was lucky enough to work under the leadership of Koussevitsky as his assistant and I recall how he always demanded melody in performance and said, "Music is song." Just this emotional, expressive melodious sound in the playing of the Boston orchestra both as a whole and of each of its members individually is indisputably one of its greatest virtues.

A second quality of the orchestra is its playing and manner of making music. It is quite clear that every organization plays especially carefully during a guest performance. But the artists of the Boston orchestra made music easily and without constraint, as though it were their usual concert. They might even permit themselves certain accidental unevennesses, being not at all embarrassed by this and in the very next number dazzle and utterly suprise [the audience] by [their] striking virtuosity.

The third and perhaps the most important quality in our time is the utmost purity of intonation, that is, the harmony of the orchestra.

Of course, all these qualities were acquired over many many years. After all, the organization has existed for 75 years. And undoubtedly musicians of world class such as Arthur Nikisch, Karl Muck and others who have directed this orchestra have played a tremendous role in the formation of the excellent artistic qualities of the orchestra. Professionally and artistically the performing personnel of artists of the orchestra is very high. Here I want to talk about every one, about the excellent concertmaster of the orchestra, Richard Burgin, heading a group of first violinists in which all the artists are as if equal in their mastery and manner of performance even to the same fingering by all the violinists; about the splendid group of second violins into which go excellent musicians, playing the part of the second violins, but not "second" violins (in sound, manner and technique they are in no wise distinguishable from the first); about the wonderful group of violas evenly balanced in its composition, headed by concertmaster Joseph de Pasquale.

One cannot pass by in silence the playing of the cello soloist, Samuel Mayes, the prominent and mellow phonation of the basses, the splendid craftsmanship of flutist Doriot Anthony Dwyer, the expressiveness of the oboes, clarinets, French horns and so forth.

Yet another factor which has a decisive significance in the question of phonation and purity of harmony are the instruments. The whole string section of the Bostonians plays on splendid, at times unique, Italian instruments. As far as the woodwinds and percussion instruments are concerned, all these are the latest models besides [being] of the best quality.

The excellent conductor, Charles Munch, leads the Boston Symphony Orchestra at the present time. He is a strong-willed, spirited, graceful artist of great culture, thoroughly knowing the possibilities of the organization, knowing how to enthrall both the orchestra and the audience. Under his direction the Second Suite from M. Ravel's ballet "Daphnis and Chloe" resounded spontaneously and stunningly, the Adagio from Schuman's Second Symphony, with its infinite cantilena and its moving romance and the fireworks-like Finale of Haydn's Symphony were deeply exciting. P. Dukas' "Sorcerer's Apprentice" was played with spirit and virtuosity. And whatever the orchestra played, one always sensed a close contact between conductor and each member of the organization.

It was also pleasant to see on the podium (lit. behind the conductor's stand) and to greet Pierre Monteux whom we heard in 1926 at concerts of the Leningrad Filharmoniya. This musician has been long connected with Russian music: he even conducted performances of the Russian ballet of Dyagilev in Paris.

The guest appearance of the Boston Symphony Orchestra is a significant event in our musical life. The organization demonstrated culture in performing and high artistic qualities.

The works of American composers unknown to us, especially Piston's Sixth Symphony and Creston's Second Symphony were of great interest. Along with this it is too bad that there wasn't a single work of Russian classical music. We know in particular that the symphonies of Chaikovsky are in the repertoire of the Boston orchestra. How interesting it would have been to have heard one of them played by such an organization.

The appearances of the Boston Symphony Orchestra in Moscow again and again convinced [one] that the language of musical art, coming from the heart, is accessible to millions of people and serves as a powerful stimulant to the strengthening of friendly connections between peoples.

Conductor Aleksandr Gauk

Sovetskaya Kul'tura
September 11, 1956

Translated by: Roye L. Lowry
Checked by: William N. Turpin

ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ!

СОВЕТСКАЯ КУЛЬТУРА

ОРГАН МИНИСТЕРСТВА КУЛЬТУРЫ СССР

№ 107 (499) | Вторник, 11 сентября 1956 года | Цена [illegible] коп.

Концерты Бостонского оркестра

Выступления знаменитого Бостонского симфонического оркестра доставили любителям музыки огромную радость. Руководимый в течение 25 лет замечательным дирижером Сергеем Александровичем Кусевицким, Бостонский оркестр воспринял достоинства и художественные принципы, а также талант интерпретатора этого выдающегося музыканта.

Мне посчастливилось в начале моей дирижерской деятельности работать под руководством Кусевицкого в качестве его ассистента, и я вспоминаю, как он всегда требовал напевности в исполнении и говорил, что «музыка — это пение». Именно эмоциональный, выразительный певучий звук в игре Бостонского оркестра в целом и каждого его участника в отдельности является бесспорно одним из его больших достоинств.

Вторым качеством оркестра является его сыгранность и манера музицирования. Совершенно ясно, что каждый коллектив во время гастролей играет особенно тщательно. Но артисты Бостонского оркестра музицируют легко и непринужденно, как будто это их рядовой концерт. Они могут себе позволить даже некоторые случайные шероховатости, нисколько этим не стесняясь, и тут же в следующей пьесе ослепить и ошеломить поразительной виртуозностью.

Третьим и, пожалуй, самым главным в наше время достоинством является предельная чистота интонации, то есть строй оркестра.

Конечно, все эти качества приобретались в течение долгих и долгих лет. Как-никак коллектив существует 75 лет! И несомненно, огромную роль в формировании замечательных художественных качеств оркестра сыграли музыканты мирового класса, такие, как Артур Никиш, Карл Мук и другие, дирижировавшие этим оркестром. Профессионально и художественно исполнительский состав артистов оркестра очень высок. Здесь хочется сказать обо всех и о превосходном концертмейстере оркестра Ричарде Бургине, возглавляющем группу первых скрипок, в которой все артисты как бы равны по своему мастерству и исполнительской манере, вплоть до одинаковой аппликатуры у всех скрипачей; и о великолепной группе вторых скрипок, куда входят отличные музыканты, исполняющию партию вторых скрипок, а не «вторые» скрипки (по звуку, манере и технике они ничем не отличаются от первых); и о чудесной, ровной в своем составе группе альтов во главе с концертмейстером Иосифом де Паскуале.

Нельзя обойти молчанием игру солиста виолончелей Самуила Майса, выпуклое и мягкое звучание контрабасов, великолепное мастерство флейтистки Дориот Антонии Двайер, выразительность гобоев, кларнетов, валторн и так далее.

Еще один фактор, который имеет решающее значение в вопросе звучания и чистоты строя, — это инструментарий. Вся струнная группа бостонцев играет на великолепных, подчас уникальных итальянских инструментах. Что же касается духовых и ударных инструментов, то все это последние модели и притом лучшие по качеству.

Бостонским симфоническим оркестром в настоящее время руководит прекрасный дирижер Чарльз Мюнш. Это волевой, темпераментный, изысканный художник большой культуры, твердо знающий возможности коллектива, умеющий увлечь и оркестр и слушателей. Стихийно и ошеломляюще прозвучала под его управлением Вторая сюита «Дафнис и Хлоя» М. Равеля, глубоко взволновало своей бесконечной кантиленой и проникновенной романтикой Adagio из Второй симфонии Шумана и фейерверочный финал симфонии Гайдна. С огромным подъемом и виртуозностью был исполнен «Ученик чародея» П. Дюка. И что бы ни играл оркестр, всегда ощущаешь тесный контакт между дирижером и каждым участником коллектива.

Приятно было также увидеть за пультом и приветствовать Пьера Монте, которого еще в 1926 году мы слушали на концертах Ленинградской филармонии. Этот музыкант давно связан с русским искусством: ведь именно он дирижировал спектаклями русского балета Дягилева в Париже.

Гастроли Бостонского симфонического оркестра — значительное художественное событие в нашей музыкальной жизни. Коллектив продемонстрировал большую исполнительскую культуру, высокие художественные достоинства.

Большой интерес представляли незнакомые нам произведения американских композиторов и особенно Шестая симфония Пистона и Вторая симфония Крестона. Вместе с тем жаль, что в программе не было ни одного произведения русской классической музыки. Мы знаем, в частности, что в репертуаре Бостонского оркестра есть симфонии Чайковского. Как интересно было бы послушать в исполнении такого коллектива одну из них!

Выступления Бостонского симфонического оркестра в Москве еще и еще раз убедили, что язык музыкального искусства, идущий от сердца, доступен миллионам людей и служит могучим стимулом укрепления дружеских связей между народами.

Дирижер Александр ГАУК.

September 12, 1956

CONCERTS OF BOSTON SYMPHONY ORCHESTRA

(By E. Grosheva)

The State Anthem of the Soviet Union solemnly resounds. It is followed by the USA Anthem. Greetings, flowers, applause....

Thus the Boston Symphony Orchestra which has come to our country on tour for the first time, began its first concert in the Soviet capital.

One of the largest American orchestras, it is marking the seventy-fifty anniversary of its existence this year. In honour of this date the orchestra is making a jubilee tour through Europe. It is composed of excellent musicians; several of them received training in Russian conservatories. One can point for example to the concert master of the first violins, Richard Burgin, well-known also as a conductor who is propagandizing Soviet music in America. At the conductor's stand the Boston Orchestra has seen the best musicians of the world - from Arthur Nikish to Serge Koussevitsky, who led the collective for 25 years.

To this serious school the orchestra owes its masterly virtuosity. The high culture of the ensemble, the irreproachable precision of technique, the smooth order, the strict rhythmic discipline are the necessary basis for every professional collective. The Boston Orchestra possesses all these qualities. But the charm of its creative aspect is augmented by the rare beauty, the melodious sonority of the entire orchestra and its individual sections: powerful expression distinguishes the cantilena of the string quintette, the execution of the wood-winds captivates with its evenness and purity, the brass strikes one by its soft melodiousness. As a whole this is a single artistic organism, the entire attention of which is directed to the fulfilment of great musical tasks.

The mastery of the talented conductor, Charles Munch, French by origin, who has directed the Boston Orchestra for six years, should be given its due. One cannot agree entirely with the conductor in his interpretation of the Third ("Heroic") Symphony of Beethoven. The acquiline sweep of the first movement of the symphony perhaps requires more passion and force, the brilliant funeral march more unity and stern simplicity. But at the same time one cannot resist a feeling of delight with the wealth of colour and shades which the conductor finds in the Beethoven score. Munch is a true virtuoso; he brilliantly creates great dynamic crescendos which so emphasized the codas of the first movement and the finale of the symphony, polishes the contrasting episodes in a filigree manner, with maximum softness and at the same time with clarity of nuances. The remarkable scherzo of the Third Symphony was played best of all, literally in one breath.

Charles Munch conducted two concerts with extensive programmes. "Don Juan" by Richard Strauss was played brilliantly; the 102nd Symphony of Haydn, in which the conductor was able to reveal the internal kinship with the symphonies of Mozart, resounded with great depth and finish of conception.

But the music of the French masters is the true element of the conductor. It is difficult to convey in words the impression created by the execution of the second suite from Ravel's Ballet "Daphnis and Chloe". This was a sparkling cascade of sounds, permeated with an almost bacchanalian energy of rhythm in the concluding number of the suite ("General Dance"). With the same vivid temperament, irreproachable sense of style, orchestral colour, polishing with care all the details (which programme music so requires), Charles Munch performed the well-known symphonic picture of Paul Dukas "The Sorcerer's Apprentice".

We heard with great satisfaction the London Symphony of Haydn, the "Surprise", in the concert of the venerable conductor Pierre Monteux. It is amazing how the 80 year-old master was able to convey all the charm of the chastity and freshness of the music of the great Austrian composer, which captivates by the clear national character of the images, by delicate, limpid orchestration. One of the most remarkable creations of Schubert - his Symphony in D-Major, was performed by the orchestra under the direction of Pierre Monteux with the same delicacy and noble restraint.

Pierre Monteux is an old friend of Russian music. This friendship dates from 1911 when Pierre Monteux became the principal conductor of the Russian Ballet performances organized in Paris by Dyagilev. The conductor also spread Russian Ballet in America. Pierre Monteux is also well-known to Soviet listeners by his tours in Moscow and Leningrad in the pre-war years. It should be regretted all the more that the Boston Orchestra did not include a single work of Russian classical or Soviet music in its programme.

The Boston collective and its leaders acquainted Muscovites with the symphonic works of modern American composers - Piston, Kreston, Hanson and Copland. For the most part this is music of high quality which attests to the significant orchestral culture of American composers, their sensitivity to the accomplishments of modern symphonic development. The scherzo and adagio from Piston's Sixth Symphony, a representative of the older generation of American composers, resounded magnificently. There was much beautiful music in the first movement of Kreston's Second Symphony. A number of colouristic treasures were of interest in Hanson's "Elegy", played with great subtlety by the orchestra under the direction of Charles Munch. The Symphony-Ode of Copland - a work in which, it appeared on first hearing, superficial orchestral effects predominate - was less satisfying.

Moscow listeners warmly received the talented collective. Contact between the performers and the listeners deepened from concert to concert. High discipline and training enabled the orchestra in the course of 24 hours to appear in three concerts which included the most complicated works of classical and modern music. Moreover, the orchestra and its leaders responded unfailingly to the demands of the public, and played a great deal in addition to the programme....

In conclusion we should like to subscribe to the wish expressed by composer T. Khrennikov in his greetings to the orchestra, that the first meeting of Soviet listeners with the American orchestra serve as the basis for extensive creative contact and exchange of cultural forces between the Soviet and American peoples.

ПРОЛЕТАРИИ ВСЕХ СТРАН, СОЕДИНЯЙТЕСЬ!

ВЕЧЕРНЯЯ МОСКВА

10 СЕНТЯБРЯ 1956 г.
ПОНЕДЕЛЬНИК
№ 215 (9963)
ЦЕНА 20 КОП.

Газета Московского городского комитета
Коммунистической партии Советского Союза и Моссовета

Концерты Бостонского оркестра

ТОРЖЕСТВЕННО звучит Государственный гимн Советского Союза. За ним следует Гимн США. Приветствия, цветы, аплодисменты...

Так начал свой первый концерт в советской столице приехавший впервые в нашу страну на гастроли Бостонский симфонический оркестр.

Один из крупнейших американских оркестров отмечает в нынешнем году семидесятипятилетие своего существования. В честь этой даты оркестр совершает юбилейное турне по Европе. В его составе — прекрасные музыканты; некоторые из них получили воспитание в русских консерваториях. Можно назвать, например, концертмейстера первых скрипок Ричарда Бургина, известного и как дирижера, пропагандирующего в Америке советскую музыку. За дирижерским пультом Бостонский оркестр видел лучших музыкантов мира — от Артура Никиша до Сергея Кусевицкого, руководившего коллективом в течение 25 лет.

Этой серьезной школе оркестр обязан своим виртуозным мастерством. Высокая культура ансамбля, безукоризненная точность техники, выровненный строй, строгая дисциплина ритма — необходимая основа каждого профессионального коллектива. Бостонский оркестр обладает всеми этими качествами. Но обаяние его творческого облика дополняет на редкость красивое, напевное звучание всей массы оркестра и его отдельных групп: мощная экспрессия отличает кантилену струнного квинтета, ровностью и чистотой пленяет исполнение деревянных духовых, мягкой певучестью поражает медь. В целом это единый художественный организм, все внимание которого направлено на выполнение больших музыкальных задач.

Надо отдать должное мастерству талантливого дирижера Шарля Мюнша, француза по происхождению, шесть лет назад взявшего на себя руководство Бостонским оркестром. Можно не во всем согласиться с дирижером в трактовке Третьей («Героической») симфонии Бетховена. Орлиный размах первой части симфонии, быть может, требует большей страстности и силы, гениальный траурный марш — большей цельности и суровой простоты. Но в то же время нельзя не поддаться чувству восхищения богатством красок и оттенков, которые находит дирижер в бетховенской партитуре. Мюнш — подлинный виртуоз; он с блеском создает большие динамические нарастания, которые так выделили коды первой части и финала симфонии, филигранно отделывает контрастные эпизоды, с предельной мягкостью и в то же время яркостью нюансов. Лучше всего, буквально на одном дыхании, было сыграно замечательное скерцо Третьей симфонии.

Шарль Мюнш провел два концерта с обширными программами. Блестяще был сыгран «Дон Жуан» Рихарда Штрауса, с большой глубиной и законченностью замысла прозвучала 102-я симфония Гайдна, в которой дирижер сумел раскрыть внутреннее родство с симфониями Моцарта.

Но подлинная стихия дирижера — музыка французских мастеров. Трудно передать словами впечатление, созданное исполнением второй сюиты из балета Равеля «Дафнис и Хлоя». Это был сверкающий каскад звуков, проникнутый почти вакхической энергией ритма в заключительном номере сюиты («Общий танец»). С тем же ярким темпераментом, безупречным чувством стиля, оркестрового колорита, тщательно отделывая все детали (что так требует программная музыка), Шарль Мюнш исполнил известную симфоническую картину Поля Дюка «Ученик чародея».

С большим удовольствием мы услышали лондонскую симфонию Гайдна «Сюрприз» в концерте маститого дирижера Пьера Монтэ. Удивительно, как восьмидесятилетний маэстро сумел передать все обаяние целомудренности и свежести музыки великого австрийского композитора, пленяющей яркой народностью образов, изящной, прозрачной оркестровкой. С таким же изяществом и благородной сдержанностью было исполнено оркестром под управлением Пьера Монтэ одно из замечательнейших созданий Шуберта — его до-мажорная симфония.

Пьер Монтэ — старый друг русской музыки. Эта дружба ведет свою историю с 1911 года, когда Пьер Монтэ стал главным дирижером русских балетных спектаклей, организованных в Париже Дягилевым. Русский балет дирижер пропагандировал и в Америке. Известен советским слушателям Пьер Монтэ и по его гастролям в Москве и Ленинграде в довоенные годы. Тем более надо пожалеть, что Бостонский оркестр не включил в свои программы ни одного произведения русской классической или советской музыки.

Бостонский коллектив и его руководители ознакомили москвичей с симфоническими произведениями современных американских композиторов — Пистона, Крестона, Хансона и Копленда. В большинстве своем это — добротная музыка, свидетельствующая о значительной оркестровой культуре американских авторов, их чуткости к достижениям современного симфонизма. Великолепно прозвучали скерцо и адажио из Шестой симфонии Пистона, представителя старшего поколения американских композиторов. Много красивой музыки в первой части Второй симфонии Крестона. Ряд колористических находок представляет интерес и в «Элегии» Хансона, с большой тонкостью сыгранной оркестром под управлением Шарля Мюнша. Менее удовлетворила симфония-ода Копленда — произведение, в котором, как показалось на первый взгляд, довлеют внешние оркестровые эффекты.

Московские слушатели тепло приняли талантливый коллектив. От концерта к концерту углублялся контакт между исполнителями и слушателями. Высокая дисциплина и тренировка помогли оркестру в течение суток выступить в трех концертах, включающих сложнейшие произведения классической и современной музыки. Более того, оркестр и его руководители безотказно откликались на требования публики и много играли сверх программы. Благодаря этому мы услышали виртуозное исполнение интродукции и вальса из комической оперы Р. Штрауса «Кавалер роз» (дирижер Пьер Монтэ), адажио и скерцо из Второй симфонии Шумана (Шарль Мюнш).

В заключение хотелось бы присоединиться к пожеланию, высказанному композитором Т. Хренниковым в его приветствии к оркестру, — чтобы первая встреча советских слушателей с американским оркестром послужила началом широкого творческого общения и обмена культурными силами советского и американского народов.

Е. Грошева.

НА СНИМКЕ: **выступление Бостонского симфонического оркестра под управлением ПЬЕРА МОНТЭ в Большом зале консерватории.**

Фото Г. КОРАВЕЛЬНИКОВА.

The Concerts of the Boston Symphony Orchestra

The Boston Symphony Orchestra this year is marking the seventy-fifth anniversary of its founding. It has worked with first-class directors, such as Arthur Nikisch, Karl Muck, Pierre Monteux, Sergei Koussevitsky, Charles Munch, it has built up a large, repertoire and it has been notable among the better orchestras of the USA. It is natural that its concerts in Moscow and Leningrad aroused the lively response of our public.

Two concerts were held under the direction of Charles Munch - the orchestra's principal conductor, a musician of talent and craftsmanship, already long well known among us by his recordings and radio concerts.

The most important number of the programs of Charles Munch was Beethoven's Eroica Symphony, played with animation and a true feeling of style. The conductor also showed himself to be a thoughtful performer of classical music in Haydn's B-flat major symphony, full of fervor, sparkling humor and reverberating in all its charm.

Charles Munch just as convincingly interprets the works of composers of our century. Here first of all it is necessary to speak of the Suite from Ravel's ballet "Daphnis and Chloe," remarkable for its wealth of colors, for its striking rhythmical contrasts. One feels that the conductor is in his native musical element and that he achieves complete mutual understanding with the orchestra [which is] also carried away in this rendition. Spirited also were his performances of the symphonic poem "Don Juan" by R. Strauss and the brilliant, witty scherzo "The Sorcerer's Apprentice" of Dukas, written on the theme of Goethe's well-known ballad.

Conductor Pierre Monteux also came to us with the Boston Symphony Orchestra.

In a broad, epic plan, Pierre Monteux conducts Shubert's Seventh Symphony, of which V. Stasov has written that it "is truly great in inspiration, in strength, in gusto, in beauty, in the expression of "national character" and of the "popular masses" in the first three movements." In the performance of the French conductor we really felt the breadth of song-like expression (especially in the monumental first movement and in the second, full of melodic fascination). Pierre Monteux also conducted the Haydn "Surprise" Symphony, perfectly performed with great taste, elegance and a variety of fine nuances of sound.

Among the works of American composers included in the program of the concerts, I want to single out the two symphonies - Piston's and Creston's.

In the first of these symphonies, clearly notable is the scherzo, brilliantly orchestrated, full of unexpected contrasts of sound. The third, slow movement of the symphony also creates an impression. As far as the first and last movements are concerned, although they testify to the technical proficiency of the composer, on the whole they seem to us less successful, uneven. One thinks that they do not disclose the full possibilities of the composer, whom we know for other interesting works.

Creston's original, well-conceived symphony, is based upon the confrontation of the two movements (introduction and song - interlude and dance). In this score one senses the influence of impressionism. But the melodic talent of the composer becomes apparent in the lyrical first movement, which is written with deep feeling and makes a contrast with the somewhat awkward music of the second movement, imbued with contemporary dance rhythms.

The concerts of the Boston Symphony Orchestra were successful in Moscow and Leningrad. Soviet-American musical connections have grown and strengthened considerably during the past year. The "Everyman Opera" troupe, Isaac Stern, the violinist, and Jan Peerce, the singer, have made guest appearances here, demonstrating the achievements of the art of performance in the USA. All of them found a warm reception. Likewise the appearances of Soviet musicians Emil Gilels, David Oistrakh and Mstislav Rostropovich were greeted heartily on the other side of the ocean. These are gratifying facts. The language of music does not require translation; it helps us to know and to understand one another better. The mutual guest tours of Soviet and American musicians serve the cause of peace, the cause of strengthening mutual understanding among peoples.

I. Martynov

Izvestiya, September 15, 1956

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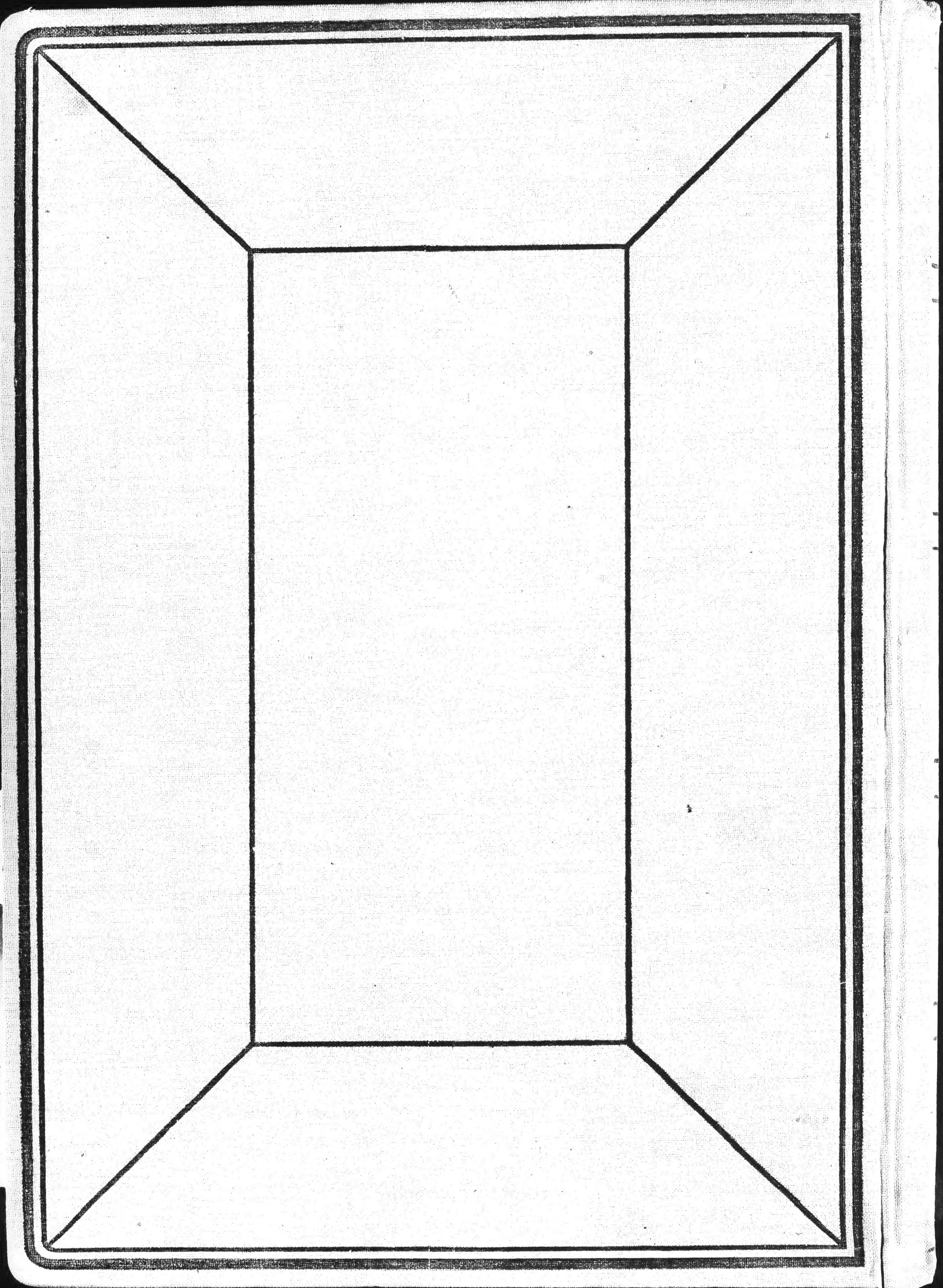

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